FILMS RADIO VIDEO MUSIC STAGE

VARIETY

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16 WEEKS OF TV PLAYING TIME

TV's Choice Sat. Nite Most Direct Challenge to B.O.

Television is challenging films for the choicest entertainment night of the week. Video networks are massing their heaviest talent and production forces in a concentrated onslaught to keep the public at home on Saturday nights. Result is expected to be a head-on collision with exhibitors, who have traditionally counted on that night, with its teen-age dating and family sorties to the nabe filmeries, as their best of the week.

While TV's actual impact on the film boxoffice is still a matter of speculation among most exhibs, the new video emphasis on Saturday night programming may provide them with a yardstick to determine exactly how much TV is responsible for the current attendance slump. Recent surveys have revealed that Saturday is the one night when video setowners still go out most often for their entertainment. If that now turns into the loneliest night of the week for exhibs, the blame can only be placed on TV's competition.

Swing towards Saturday night might also prove the acid test for

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COIN-OPERATED TV, JUKE COMM'LS KEY TO MEET

Chicago, Feb. 28.

Aside from concentrating on current problems besetting coin-machine industry, Music Operators of America will set its sights on at least two new moneymaking ideas at annual convention March 6-8 here at the Palmer House.

First question on the agenda is plausibility of setting up coin-controlled television in taverns. Second is possibility of installing commercials in jukeboxes, to be played while machine is idle. Both are in for intensive discussion.

Key item of current problems will be a report by Sidney Levine, MOA national counsel, on copyright legislation which may come before Congress this year. Under such legislation, jukeboxes would be subject to copyright charges. Also scheduled are discussions on merchandising and public relations between operators and location-owners, and a programming clinic for operators. George A. Miller, MOA national chairman and trustee, arrives here tomorrow (1) to set up actual program and arrange for speakers.

New coin bills in Congress will receive attention. Operators have gone on record as supporting minting of a 7½c coin, claiming that a nickel is not enough. Also to be discussed is work of state groups to place industry under Fair Trades acts of individual states.

There will be a committee report on depreciation, and showings by 25 exhibitors. Approximately 500 operators are expected to attend.

Farmer's Generator To Rescue for Ill. Concert

Wheaton, Ill., Feb. 28.

With Gov. Adlai E. Stevenson asking legislature for a 25% cut in electric power due to the coal shortage, concert of English soprano Kathleen Ferrier scheduled here for last night (Mon.) was cancelled by local managers Friday night (24).

Singer's N. Y. manager, Columbia Artists Mgt., however, decided to meet the emergency. They engaged a portable electric generator powered by gasoline, such as the farmers use; moved it to the sidewalk outside the hall, and the concert went off last night as advertised. Artist bureau plans to do the same for its artists wherever power is cut.

2 (Perhaps 3) Legit Theatres Due for Wash.

Washington, Feb. 28.

Legit situation in Washington has broken wide open, with indications that two and possibly three theatres may soon be available for touring shows. On one hand, the Committee of Theatrical Producers has entered the picture in a move to take a long-term lease on the Strand there. On the other, Broadway producers Harald Bromley and Eunice Healey have taken an option on the Gayety, for the presentation of a series of recent New York hits that have not played Washington. Meanwhile the American National Theatre & Academy is continuing negotiations to lease the Belasco from the Government.

The CTP, in cooperation with ANTA, has raised $60,000 so far for the Strand deal. Gilbert Miller, treasurer of ANTA and member of the CTP, is in charge of lining up necessary finances. The idea of ANTA and the CTP is to have two regular houses for touring legit shows in the Capital. The Belasco, excellently situated but with a seating capacity of only about 1,300 or so, would be used for lighter-production straight plays, while

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Gertie Lawrence Slated For R&H 'Anna' Tuner

Gertrude Lawrence is the likeliest bet to play the feminine lead in a Broadway legit-musicalized version of "Anna and the King of Siam," the Margaret Landon book which 20th-Fox filmed some years ago with Irene Dunne and Rex Harrison. Indications are that Richard Rodgers and Oscar Hammerstein, II, will do the book and score, though there's nothing definite set on that, either.

Miss Landon has expressed interest in having Cole Porter as composer of the score, though Porter's selection of the librettist would be a factor. Rodgers and

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VAUDEO GROWS; LEGIT'S DITTO

The TV Circuit today is big time. The swing around the vaudeo playing dates for pop entertainers has become a booker's delight, with probably more activity focused on the TV marts in New York than on any other facet of entertainment.

On the basis of a one-shot-a-week engagement, there are now 16 weeks of major TV playing time. There hasn't been a circuit to match it since vaudeville started to hit the skids.

The swing around the TV vaude circuit now encompasses such attractions as:

Milton Berle's Texaco Star Theatre
Ed Sullivan's Toast of the Town
NBC's Saturday Night Revue
Front Row Centre
54th Street Revue
Cavalcade of Bands (for name band attractions)
Cavalcade of Stars
CBS' The Show Goes On
Abe Burrows Almanac
This Is Show Business
Inside USA With Chevrolet
Ken Murray Show
Perry Como's Chesterfield Show
ABC's Paul Whiteman Show
Bonnie Maid Show
Arthur Godfrey's Talent Scouts

As for dramatic actors, because of the mounting number of video dramatic shows, they are now in a position to earn a livable year's pay by concentrating on TV alone.

According to Fred Coe, exec producer of NBC-TV's "Philco Playhouse," a good supporting actor is paid from $200 to $500 for each performance and, he said, there is nothing to prevent such players from doing up to 26 shows a year.

Lead roles, of course, draw more

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CHAPLIN BALLET SET FOR MARKOVA-DOLIN

London, Feb. 21.

Charles Chaplin has written a ballet for Alicia Markova and Anton Dolin, and is at present completing the music.

Title of ballet is "Death of Columbine." English dance team expects to include it in their repertoire when they return to England next month.

Dither About Zither

Capitalizing on the zither boom being cued in by Anton Karas' musical score for "The Third Man," WNEW, N. Y., will launch in three weeks a 15-minute zither stanza. Indie is auditioning the nine zither players in Local 802, American Federation of Musicians.

Problem the station faces is that while Karas plays the Austrian type of zither, some of the AFM instrumentalists use a Bavarian variation.

Plan Negro Troupe For Legitless Negro Auds

An untapped audience composed of southern Negroes may soon get a looksee at their first legit. The formation of a colored company to tour Negro sections in the south is being worked on by Warren Coleman, actor currently appearing on Broadway in "Lost in the Stars." Coleman is also angling for sponsorship of the project by a major corporation. Productions would be new and established works.

Coleman feels that at a $1 or $1.50 admission fee a large number of the Negro population would attend the offerings. Touring company would be an outgrowth of Coleman's recently organized Harlem group, Actors Theatre.

Arnall Cites Need For Pix Program In Truman Pitch

Gov. Ellis Arnall, who spent almost an hour with President Truman last week discussing film matters, said this week that the industry's next step must be preparation of a specific program for presentation to the administration to get the Government's support on international film problems.

Prexy of the Society of Independent Motion Picture Producers stated that he would be in touch shortly with Eric Johnston, Motion Picture Assn. of America topper, in order to get together on a group of specific requests that can be submitted to the Government. Arnall said he intends to follow through the huddle with the President by holding sessions with other Administration officials.

Arnall's confab at the White House was at the request of the President. The invitation, of course, followed considerable ground work which the former Georgia governor has carried on in Washington over the past year. That included a session with the President about a year ago, at which time Secretary of State Dean Acheson was present.

Arnall, in a telephonic interview

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Cantor, Romberg in 40th Anni N.Y. Shows This Mo.

Two show biz vets will celebrate 40th anniversaries in their fields with special appearances in N. Y. this month.

Eddie Cantor will appear at Carnegie Hall March 21 in a personal cavalcade of songs and anecdotes, with program titled, "My 40 Years In Show Business." Sigmund Romberg will likewise bring his concert orchestra, and a quartet of vocalists, to Carnegie Hall March 17, for a typical "Evening With Romberg." Second half of the program will be devoted solely to Romberg compositions. Composer will baton the evening.

Gambling Nix Also Kayos Those Wild Fla. Cafe Salaries

Miami Beach, Feb. 28.

Florida's uncertain political situation, caused by the battle between reform and "wide-open" elements, resulted in a sudden clampdown on gaming which closed La Boheme, Hallendale, and the Golden Shore, both near Miami Beach. Loss of these cafes, plus the probable cutdown on talent buying resulting from the merger of the Beachcomber and Copa City, has forced a situation which may mean the end of the reckless talent buying in this area. Without gambling those $10,000 to $25,000 per week salaries are not justified. Furthermore, those $7.50 and $10 minimums are not as popular with the masses nowadays.

Situation is regarded as serious by the major talent offices. In fact, the William Morris Agency dispatched Sam Bramson to this resort late last week. Joe Sully,

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PAR JOINS WB, RKO IN NOSTALGIC CAVALCADES

Three-cornered race among major film companies has started to cash in on the public's nostalgia via newsreel clips pieced together to make a feature. Latest derby entry is Paramount, preceded by both Warner Bros. and RKO. Par is now mapping a five-reeler which will cover the history of World War II by the use of newsreel shots and a running commentary.

Film is planned to run 50 minutes or so. It will be widely distributed in double-feature territory for the second half of a dualer. Pic will be a project of the Paramount Newsreel unit with A. J. Richard, reel editor, as producer. Richard previously brought out "World in Flames," another feature based on clips.

Film will vie with Warners' "I Can See It Now" and the March of Time feature, "The Golden Twenties," which RKO will release. The Warner pic, turned out by Warner Pathe News, draws from newsreel shots to give a sweeping story of the past 50 years. Produced by Alfred Butterfield, Richard's opposite number at WB, film will be the first feature tryout of the reel.

M of T's opus, produced by Louis de Rochemont, employs stock reel shots to depict the public well-knowns and events of the 1920s. Company releases its regular shorts through 20th but has pacted with RKO for the feature pic.

If the newsreel-feature idea clicks at the b.o., it should prove to be a heavy moneymaker. Films are figured to cost somewhere between $50,000-$100,000 since most of the footage is already in company bins and only editing and commentaries are required.

Boris Morros, Back From Moscow, Details Russia's Bullish Show Biz

Paris, Feb. 28.

Boris Morros, American indie film producer and former maestro, declared on his return to Paris from Moscow last week that he had closed a deal for sale to the Soviet of 50 independently-produced Hollywood films at $20,000 each. Arrangement also allows, he said, for the Soviet to agent the pix to satellite countries for supplementary coin subject to his approval.

(In New York both major and indie distrib execs expressed great surprise at Morros' statement. The indies individually, as well as the Society of Independent Motion Picture Producers, said that no proposals for sale of their films to Russia had been received from Morros.

(They opined that, at best, the Kremlin's offer of purchase was "subject to screening." That's the same as the arrangement Eric Johnston negotiated for the majors in November, 1948, when the Soviet was said to have agreed to take 20 films at $50,000 each. Difficulty in that deal is that the Russians, after scanning hundreds of pix, claim they can't find a sufficient quantity they like.)

Morros has a number of relatives in Russia, including two brothers who are reputedly high in the Kremlin hierarchy. A principal reason for his trip to Moscow, aside from seeing them, is said to have been an effort to obtain U. S. rights to Russe music in exchange for giving the Soviet rights to "Carnegie Hall," the musical pic he produced in 1947.

Morros is said to feel there is much coin to be obtained in the U. S. for the works of such world-famed composers as Khatchaturian and Shostakovitch. Their music is now played in America despite legal differences between the U. S. and Russia over copyright arrangements. Morros apparently aims to clear this up.

'Anxious?'

Morros declared that the Russians are anxious to make a deal and play American pictures, but that officials claim the arrangement made through Johnston is cold because he and Irving Maas, v.p. and general manager of the Motion Picture Export Assn., didn't give

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Talent Racketeer Jailed for Year in L.A.

Los Angeles, Feb. 28.

First conviction in the campaign against fake talent agents was slapped on Boone Hazlett, Indian actor, who was sentenced to a year in county jail by Judge Charles W. Fricke in Superior court.

Hazlett was found guilty of posing as a producer and nicking Mr. and Mrs. Jack Hicks for $309 under promise of getting them screen jobs. He was also ordered to return the $309.

Friars Rehearsing

Hollywood, Feb. 28.

Local Friars went into rehearsal with an all-star cast for their annual Frolic, to be staged April 22 at the Shrine Auditorium.

Troupe lined up thus far consists of Bob Hope, George Jessel, Al Jolson, Broderick Crawford, Abbott and Costello, Jack Benny, Paul Douglas, Tony Martin, George Burns and Dan Dailey.

Monty Banks Leaves All to Gracie Fields

Los Angeles, Feb. 28.

Will of the late Monty Banks named his wife, Gracie Fields, as sole beneficiary of his estate, valued in excess of $200,000.

Miss Fields asked the court to appoint attorney Joseph L. Reina and the Bank of America as executors.

AVC SALUTES SAG FOR HOSPITAL SHOWS

Washington, Feb. 28.

Screen Actors Guild has been cited here by the American Veterans Committee for its work providing entertainment to hospitalized veterans. National committee of the AVC, in a meeting this week, declared for the SAG for its "magnificent record of service to hospitalized veterans of both wars." Guild entertained in every vet hospital in the U. S. during 1949 under auspices of Veterans Hospital Camp Shows.

In citing the SAG, chairman Michael Straight said that "it is one thing to provide entertainment during the pressure of wartime and quite another to remember not to forget these same men five years later."

Vagabonding With Vandy

By CORNELIUS VANDERBILT, Jr.

Hollywood, Feb. 28.

This town alive with rumors again, most of them warlike, and some incredulous. Some of these rumors:

War pictures are all being slanted with a recruiting angle because of proximity of World War III.

The True magazine yarn about the flying disks is on all tongues. Many claimants contend the disks are actually rays from another comet. Some believe they are "hemispheric-signals" from the Soviet. Others feel they are thrown from enemy submarines cruising off the west coast. The disks therefore are said to be the real reason for re-activation of air-raid warning-system in Washington, Oregon and California as of Feb. 13.

Internal Revenue Bureau believed to be on the verge of crackdown on the safety deposit boxes. The Drew Pearson yarn on the change of the color of cash thought by many a scarce-threat to force hoarded money into the open.

D-Day for the gangster believed set by FBI, whom many claim is getting ready a nationwide crackdown.

N.Y. BILL VS. BIAS

Albany, Feb. 28.

Senator Nathaniel T. Hellman, Bronx Democrat, has introduced (23) a bill making those in control of places of public assembly liable for discrimination because of race, creed, color or national origin. It increases from $500 to $1,000 the maximum that may be recovered in a civil action.

The measure requires the Attorney General of the state to prosecute.

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STARTING MARCH 12
Dir.—ASSOCIATED BOOKING CORP.

Ask $36,645,000 For 'Voice' B'casts

Washington, Feb. 28.

State Department is saking $36,645,000 for its "Voice of America" radio program and $3,886,285 for informational motion picture work, for the fiscal year beginning July 1 next. The requests and testimony by officials of State Department's Public Affairs Division before a House Appropriations subcommittee have just been disclosed by the committee.

The "Voice" request is $10,000,000 below the $47,300,000 for the current fiscal year. However, this year's money included about $11,000,000 for erection of new shortwave broadcasting facilities. Thus the mount asked for operating expenses is about the same. The motion picture request was just a shade over the $3,800,134 for the current year.

Herbert Edwards, chief of the International Motion Picture Division, testified that the next fiscal year will see his unit turning out 97 reels of film, comprising 65 different subjects; this is the same as output for the present year. State Department will produce 13 subjects under contract, and will acquire another 40 from American industrial firms which make promotional films. There will also be 12 issues of a news magazine of the screen, composed of partly original and partly acquired clips.

"Voice of America" spokesmen plan to expand their service next year by adding broadcasts in nine new languages—eight from Eastern Europe and Hebrew. The new European languages are all in Iron Curtain countries.

Lauder's Many Firsts

By WILLIAM MORRIS, Jr.

It is not familiarly known, but Sir Harry Lauder, more than any other artist in the profession, did more to develop the mechanical projection of entertainment.

He was one of the first artists to make gramophone records.

He was the first to make commercial singing and talking motion pictures which were presented nationwide in America in 1911.

His was the first entertainer's voice heard across the Atlantic by radio

He made the first plane-to-earth telephone call in South Africa in the early '20s.

He gave the first ship's concert from ship to shore en route to England with small audiences in New York and Lands End listening with ear phones.

One of Lauder's favorite sayings was: "The actor will gather the most bawbees when his personality can be projected 'rooned the worrrld."

In 1926 he visited the New York laboratories of Lee De Forest to take part in an experiment in television.

Just before he was stricken in 1949, he was preparing a program to be kinescoped in Scotland and broadcast from Alexandria Palace in London.

A Bonnie Laddie

By JOE LAURIE, JR.

Sir Harry Lauder has made his final farewell tour!

Hearing of his going "Upstairs" makes you wink back the tears for this accomplished and loveable man who used a coal mine as a springboard to fame and Knighthood!

Harry Lauder was born in Portobello, Scotland, on Aug. 4, 1870. He took an early thrashing from life, working in flax mills, then as a pithead boy at the Hamilton Mines, became a miner's assistant, then trapper at the Eddlewood Colliery. During his work as a miner he appeared one amateur night and won a goldless watch. He tried a few more amateur appearances then got stage-struck. He received 35 shillings a week for his first regular stage job. He got enough jobs singing to save $60 and went back to the mines, practically a capitalist! A short time later Moss & Thornton, vaude agents, offered him a solid route of six weeks and he gave up the coal pits for good, a decision that was just a miner loss for the coal pits and a major gain for the amusement world. 'Arry (as he was called by his audiences) became the songster of the poor, with the language of the miner. In a short time he was a big card in the Provinces, but he was anxious to play London. He asked for booking there from a Mr. Gattis, who claimed that many Scotsmen played London but always proved a failure. He finally listened to 'Arry's plea and booked him against his better judgment. Harry Lauder was a terrific London hit!

Lauder took the speech and the wisdom and the humor of Scotland and clothed it with melody and home-made laughs. He always did a monolog between choruses . . . good solid homey stuff . . . always clean . . . clean as a kitten's gum! He was an honest comedian who played to honest people. No tricks, just pure talent and personality! He wrote many of his own songs, and collaborated with any good man that had an idea. He wrote songs with R. Beaton and J. D. Harper. With Sandy Melville of Glasgow he wrote "Risin' Early In the Mornin'." The immortal "I Love a Lassie" was written with Gerald Grafton. He became a headliner in England but it wasn't until he came to America (a booking he was very much afraid of not making good and losing his standing in England) that he became one of the world's greatest minstrels!

It was 1907 when Klaw & Erlanger started their opposition circuit against Keith and the United Booking Office. William Morris, Sr., one of the greatest showmen of our time, was the booker for Advanced Vaudeville (as the K & E Circuit was called). He booked Harry Lauder for $2,500 a week at the New York theatre (Broadway and 44th street, where the Criterion now stands). Lauder was on the stage over an hour. The audience just couldn't keep their ears off him. After the first show he was the talk of all of show biz. And he remained all through the years as one of the greatest, if not the greatest, one-man show that graced our shores and theatres.

But it was the great showmanship of William Morris, Sr., who made Lauder the great drawing card he was. In 1908 when Morris became an independent manager he signed Lauder for $3,000 a week besides paying $1,000 a week to the English managers who had Lauder under contract. Bill Morris sent Lauder on the road in a special Lauder train, covering 15 cities in 26 days. Show consisted of Vasco, Yamamoto, Three Constantine Sisters, Virginia Varrell, Willie Zimmerman and Emila Frassinisi. The salary and transportation cost $2,500 daily—the 26-day tour cost $65,000. Ted Marks was the manager of the show, Hugo Morris (Bill's brother) was the office rep. They carried an orchestra of 15, with Scotch pipers giving a street parade daily. An army of six advance men led the tour. Lauder played to $7,200 in Toronto one day, Philadelphia two shows $5,000, Detroit $6,000, Chicago (five shows) $18,000. He refused to work on Sundays, claiming people he played to were very religious. When Bill Morris took over the American theatre in N. Y., and changed its name to the American Music Hall, with smoking allowed all over the house, his attraction was Harry Lauder. Campstools had to be placed on the stage to accommodate the crowds at $1.50 a stool.

Harry's success prompted his brother Alec Lauder to come over in 1909 and see if he, too, could gather some of the American shekels. He opened at the Fifth Ave. theatre in a skit called "The Christening," and was closed after the evening performance. He made another try in 1915 at Hammerstein's with some Scotch songs; he just managed to stay out the week. There was only one great Lauder—Harry.

Jack Lait's Great Job

You can't write about Lauder's success in America without mentioning Jack Lait (ex-VARIETY mugg and now editor of the N. Y. Mirror). He did a terrific job of press agentry for Lauder. He gathered all the old Scotch jokes and pinned them on his charge. 'Arry played along and soon had Lauder known as the stingiest Scotsman in the world, a la Jack Benny, who came many years later with the same gimmick. The "stingy" gags preceded Lauder and also left a trail behind him . . . it was terrific publicity. This, coupled with Lauder's great natural talent, made him the greatest boxoffice attraction of his time.

It was in 1910 that Lauder made another tour. This time in the private car of President Teddy Roosevelt (bad publicity, eh?). It was on that tour that an incident occurred at Seattle that gives one a slant at the little Scot. He was playing at the Armory, to an audience of about 4,000 in a big terrific hall—no microphones in those days. The Seattle Times reported the incident like this: "Some one yelled 'louder' and Lauder stopped his performance and said, 'I'm not going to talk any louder. If you're deaf that's your own fault. I have appeared all over the United States in halls twice this size and this is the first time I've been interrupted. Now I want you to understand that my reputation extends further than the back of this hall. If I came to this coun-

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Actors' Income Tax Deductions

By J. S. SEIDMAN, C.P.A.

Actors are entitled to many income tax deductions that do not readily meet the eye. The following is a list of some of the items. However, to get the deductions, mere say-so or "guesstimate" is not enough. There must be some proof of the amounts spent, and that they are professional, not personal, items.

Preparation expenses—Research, cost of material, dialog, gags, music; special coaching lessons; costumes, wigs, shoes, makeup; repair, pressing, cleaning, dyeing, and rental of professional wardrobe, wardrobe valet; studio rentals, tips to studio employees; recording of voice or program;

Booking expenses—Scouting for engagements, agent's commissions, legal expenses on contracts;

Traveling expenses—Transportation, board and lodging away from home, automobile upkeep and depreciation; cabs from one engagement to another;

Public relations expenses—Development of public following, handling of fan mail, photographs; complimentary tickets, entertaining press, playwrights, critics, backers, agents, directors,etc.; club membership dues; advertising and publicity; press agent's fees;

Miscellaneous expenses—VARIETY and other trade papers; Equity and other union dues; telephone exchange; accompanist; accountants' fees; rent, secretary, and office expense; household expenses, like rent, maid service, utilities, telephone, insurance, etc., if household is used actively for conferences with authors, writers, agents, or other professional matters; expenses on trips taken to get material, background, or ideas for professional work; beautifying, physical culture, bodyguard; income taxes paid abroad on foreign bookings.

MUST REVIVE WANT-TO-SEE HABIT

'Nothing to Fear But Fear'

FDR's wartime classic, "There's nothing to fear but fear itself," today has its counterpart in show business. The same veteran showmen who are trying to square the immediate problems of the boxoffice realize that this is where they came in 25 years ago. They realize they must first inspire confidence—erase the growing fear within the industry.

Joe Schenck will be the first to tell how, at one time many years ago, showmen thought radio would put pictures out of business. He recalls how he and Nick Schenck took a memorable walk around the latter's Great Neck, L. I., home in those pioneer radio days, and were shocked as they saw the many homes around them dark, save for one room—the living room. It was all lit up, and members of the families huddled around the then very visible loudspeakers. Was this new keep-'em-home, 20th century scientific contraption going to kayo that great American family institution of "going to the movies?"

The same alarmists over television's possible inroads on the boxoffice are the first to realize that that's what they went through with radio. Then night sports. And there were other oppositions to the boxoffice. History tells that not only did the picture business survive but profited still more as result of one or another segment of these at first feared inroads. Hope and Crosby, for instance, remain as two shining contributions of radio-made commodities for benefit of the boxoffice.

None the less, the bugaboos persist. There are seasonal things such as Lent, or economic stringencies such as the coal crisis which (1) has created vast unemployment and (2) caused a brownout on Broadway. Plus other elements, all of which are not accepted for their basic values. Nor is the fact accepted that, fundamentally, the poor shows should not be expected to sell as well as a want-to-see commodity.

A certain Hollywood producer has on his pinup board, prominently spotlighted, VARIETY's annual chart of All-Time Top-Grossers. His point is that these boxoffice bests—films which have grossed $4,000,000 and better—prove that each illustrates the six basic emotions: love and hatred, fear and hope, pleasure and pain. The fact that a cheap western also has these emotions and is happy to gross 10% of that is something this producer doesn't want to accept. Towards the bottom of the list of $4,000,000 grossers are such good but obviously not particularly conflicting themes as "Smoky," "Night and Day," "Holiday in Mexico" and "Dolly Sisters," to name a few, but this producer—and he's a good one, admittedly—persists that his pet formula, as above-stated, is fully illustrated in every one of these. The fact that some of these fancy grosses were reaped in the lush war days, or through some extraordinarily strategic merchandising, seems to be of little concern to him.

Which brings us to the current push by 20th-Fox on merchandising. None is more video-minded than Spyros Skouras, but quite obviously he's biding his time until Hollywood *must* go steady with television. Right now his company has only one business: selling pictures. His top echelon thinks it can prove to the industry at large how to sell that product. That's through aggressive showmanship.

It reminds of a film pub-adman who was "called" by his president for something that didn't come off. The ad executive wisely told his boss, "I feel we're in a business of taking chances. Nobody can bat 1.000. We're all bound to make some mistakes; in our taking chances I'd say that a 500% batting average would be very good. If you want me to play it safe I feel I'm not in the showmanship spot you really want me to be, and perhaps you had better get yourself a new boy." The company president wisely saw it that way, too.

Taking chances doesn't mean a realistic recognition of the conditions that prevail. Television prevails, so do night sports, new autos, refrigerators, building, etc. But it doesn't mean show business must resign from the world just because some new gadgets have come into being.

It has been forgotten by many that, at one time, radio almost kayoed the automobile industry. It was in the day when a new Freed-Eiseman or a Stromberg-Carlson for the average American family was a $400-$500 item, and you could get a car for $700-$800 in those days. It was a choice between the new super-heterodyne receiver or the family car. Today many a lower middle-class family is putting its year's amusement budget into a $300-$400 television receiver.

But it is only a matter of a short time when TV will be accepted as a modern convenience, another in the many modern home appliances to the better American living. The new TViewers are much less interested in going out than before, but then the novelty wears off.

Americans are gregarious. Even seeing pictures at home, despite all the obvious conveniences of shoes-off, shirt-open-at-the-collar, no parking problems, etc., hasn't the appeal of going to the neighborhood or downtown picture theatre. The best answer about the b.o. downbeat, in relation to TV, is that the ratio of drop is exactly the same in non-television territories. Give 'em the right shows and they'll fight the storm, sleet, etc. to get there.

Abel.

Zukors West

Adolph Zukor, Paramount board chairman, shoves off over the weekend for the Coast accompanied by his wife. Zukors will spend a short time at the studio before heading for Tucson to visit their daughter.

No significance is attached to the trip which is the Paramounter's annual visit to the Coast.

Maps Negro 'Aida' Pic

Jack Goldberg, vet producer of Negro films, has registered "Aida" with the title registration department of the Motion Picture Assn. of America.

Film-maker plans to turn out an all-sepian jazz version of the Verdi opera. Cast hasn't been set as yet.

FILM INDUSTRY'S NO. 1 PROBLEM

With the national b.o. suffering another sinking spell, industry execs are disturbed by mounting evidence that "going to the movies" has become increasingly less routine to the American family and is rapidly moving into the category of "something special." How to combat that tendency — and whether it can be successfully combated at all—is seen as the problem facing the industry.

The trend is evident in any analysis of current b.o. economics. First point that becomes clear is that films are becoming more and more a holiday entertainment. Biz shoots up at Christmas, Easter, Washington's birthday, etc., with the peaks on the graphs much higher at those periods in comparison with the rest of the year than at any previous time in film history.

Secondly, a closer study of the peaks and dips in the graphs shows that films are becoming increasingly a weekend business. Grosses continue to get relatively higher Saturdays and Sundays than during the rest of the week.

A further factor is the growing selectivity by the public in choice of films. It has resulted in the phenomenon of a handful of pictures doing top business, while everything else is weak. There are practically no longer any in-between pictures. Tendency is for everything to be either a hit or a flop.

Conclusion to be drawn from this series of basic facts is that Joe and

(Continued on page 22)

BULLS AND BEARS ON 3 PICTURE STOCKS

Wall street bears are pulling out of the new United Paramount circuit after an early flier in the new stock. Short holdings on UP common have dipped from 4,250 shares to a bare 195 over the past 30 days. At the same time, bears unloaded UP certificates of interest. Total is down to 200 C. I.s from a previous high of 2,300. Stock has been holding strongly on the New York exchange.

Short holdings in Warner Bros. continue to climb. They now have reached a total of 15,015 from a former total of 12,325. Universal short interests titled to 4,540 shares over the same 30-day stretch from a previous 860 shares.

Variety Club in Rome

Rome, Feb. 28.

Plans for formation of a Variety Club Tent in Rome are currently underway. Commander Fred Pittera, associated with the Italian film industry, consulted recently with Bob O'Donnell, club's chief barker, on the establishment of a club here.

Pittera has notified O'Donnell that about 50 Italian filmites have agreed to join. VARIETY has other international tents in Mexico City and London.

Early Anglo-U.S. Talks Mapped By Execs in Miami

Miami Beach, Feb. 28.

Since it now appears virtually certain there will not be another election in Britain before the current Anglo-U. S. film pact expires next June 13, top echelon industryites are of the opinion that renegotiation meetings with the British government should be held as quickly as feasible.

That is understood to have been the predominant thinking at a huddle of the industry's highest brass here yesterday (Monday). Attending were Barney Balaban, Spyros Skouras, Nicholas M. Schenck, Eric Johnston and Johnston's exec aide, Joyce O'Hara.

That group, along with Ned E. Depinet and Joseph H. Hazen, who were on the Coast and unable to be present, comprises the Motion

(Continued on page 20)

ARI SHOWS 4% B.O. DIP IN JAN. VERSUS '49

Average weekly attendance for January, 1950, skidded some 4% against ticket-buying in same month of '48. At the same time, survey of Audience Research, Inc., shows, the dip was less than that of the final quarter of '49, when the b.o. take trailed the compara-

(Continued on page 18)

National Boxoffice Survey

Storms Hit Trade; 'Samson' Winner for 5th Week In Row; 'Cinderella,' 'Francis' Next Best

Severe cold and snowstorms continue to cripple biz this week in many key cities covered by VARIETY but the weather is not holding back the smash totals being rung up by "Francis" (U) and "Cinderella" (RKO). Bad weather on Washington's Birthday cut into trade that holiday.

Leading the national sweepstakes for fifth successive week is "Samson and Delilah" (Par), with the most money and best all-round showing, despite its being extended-run in many spots. Second place is a toss-up between "Cinderella" and "Francis," these two new champs going down to finish wire neck-and-neck. Former may wind up ahead by a nose, with one record smashed and top biz in many keys. In Boston, it likely will finis ahead of first smash week.

"Francis," sans bookings on any major affiliate circuits, is leader in four of the five cities currently playing, with sock or smash biz in the majority. Fourth best is "Key to City" (M-G), making a much better showing than it did in N. Y.

"Willie Comes Marching Home" (20th), also getting a lift this stanza, is copping fifth position, with several brisk to solid sessions. "Malaya" (M-G) is winding up in sixth while "12 O'Clock High" (20th) looks seventh best. "Stromboli" (RKO) is taking eighth money, with "Chain Lightning" (WB) a disappointment in ninth slot. Several strong runner-up pix include "Foolish Heart" (RKO), "Battleground" (M-G), "Third Man" (SRO), "Ambush" (M-G), and "Red Shoes" (EL).

Besides "Francis" and "Cinderella," "Three Came Home" (20th) shapes as a top newcomer. It is doing smash trade at N. Y. Astor, where it preemed, despite generally sluggish trade on Broadway. "Mother Didn't Tell Me" (20th), heading into N. Y. Roxy this week, looks sturdy in Seattle, light in L. A. and nice in Portland, Ore. "Mule Train" (Col), another newcomer, looms fine in Chi. "Stage Fright" (WB), which drew nice reviews, is only fair on initial round at N. Y. Music Hall.

"Quicksand" (UA), also new, shapes fair in Chi. "Paid in Full" (Par) is not paying off so well in N. Y. on second round. "Dakota Lil" (20th), while mild in Philly, is big in Louisville. "Outside Wall" (U), good in Cincy, is still hefty on second Philly week. "Guilty of Treason" (EL) looms trim in Chi. "Capt. China" (Par) is oke in Buffalo. "Iwo Jima" (Rep) is setting new record in Minneapolis. "Intruder in Dust" (M-G) is only fair in Toronto.

(*Complete Boxoffice Reports on Pages 8-9*)

Despite Tax Ultimatum, Looks Like Rank Will Continue as a Producer

London, Feb. 28.

J. Arthur Rank has dropped all plans to ditch production activities after the June deadline set by him in his annual financial report. Regardless of the ultimate payoff on the recent British election, Rank has already set a number of pix for shooting at the Pinewood studios during the summer and early fall. Fixing of the production schedule is regarded as the final abandonment of a proposal to halt filmmaking if the British entertainment tax is not eased.

When he issued the org's annual report showing a substantial loss in production, Rank declared that the company was seriously considering calling a halt unless the government moved to cut the high entertainment bite. However, without waiting out the final upshot of the election, he is definitely committed to longrange production, according to reliable reports.

Two films have already been slated for production after June. These are "Tony Draws a Horse," produced by Brock Williams and W. A. Smith, and "Waterfront," film starring Robert Newton with Paul Sochin producing. Number of others, besides several film proj-

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PAR AS 'BULLY' CITED IN RAP AT TELE AD

A New York ad agency, which had been plugging a radio client's television sets for sale at a rate "less than the cost of two movie tickets per week," charged yesterday (Tues.) that Paramount is trying to censor it by "bullying and intimidation."

Budd Getschal, head of the Getschal & Richard agency, made his claims in a letter of protest to Par prez Barney Balaban. He charged that a top Par official threatened radio stations that the company would stop all film advertising on the air unless the copy were altered to eliminate the above phrase. Agency chief in-

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Brit. Insists on Own Prod.-Director As Swap for Johnson-Negulesco OK

British government may be launching something new in the way of restrictions against American film companies. Ministry of Labor, it was learned this week, insisted that 20th-Fox agree to exchange of production talent before issuing the necessary work permits to producer Nunnally Johnson and director Jean Negulesco. Duo are scheduled to turn out "Mudlark" for 20th in England and, now that they have received the necessary British clearance, will sail Saturday (4) aboard the Queen Mary.

Under terms of the agreement, which were finalized over the weekend, 20th must at some future date import a British producer and director to lens a major film in the U. S. Deal is believed to be the first of its kind insisted upon by the British, who heretofore have levied no restrictions on top production personnel. New tactics probably reflect the attitude of the British film unions, who have long been claiming that American production in England throws their members out of work.

Johnson and Negulesco expect to be gone about four or five months, since "Mudlark" is to be lensed in its entirety in and around London. To date, Irene Dunne is the only talent signed for the film, with casting for the role of Disraeli presenting difficulties. Both Alec Guinness, current in the Broadway production of "Cocktail Party," and Sir Ralph Richardson have been mentioned for the role, but Johnson said that he would conduct tests in England before deciding. Most of the surrounding talent will also be recruited from among British actors.

Johnson declared he would also spend time in England working on his script for a film biog of German Field Marshal Erwin Rommel, which is to be next on his 20th production schedule. While 20th is mulling the idea of lensing that picture in North Africa, site of much of Rommel's military activity, Johnson said a definite decision on that has not yet been made.

'3 Husbands' Ruled Not Infringing on '3 Wives'

Indie producer I. G. Goldsmith won the right Monday (27) to use the title "Three Husbands" over 20th-Fox's objection that it infringed on its "Letter to Three Wives." Goldsmith got his green light from an arbitration committee in New York set up by the Motion Picture Assn. of America title registration bureau.

"Wives" was an adaptation by Vera Caspary from John Klempner's novel of the same name. "Husbands" is an original by Miss Caspary, who is the wife of Goldsmith. Arbitrators held that the similarity in labels was not sufficient to cause confusion.

Goldsmith came into New York from the Coast over the weekend for the arbitration hearing and returned yesterday (Tuesday). "Husbands," which United Artists will distribute, is about half completed. Goldsmith puts "The Dungeon" before the cameras March 21 with John Ireland, Mercedes McCambridge, James Barton and Emlyn Williams.

Financing on the pix was arranged by Joseph Justman, head of Motion Picture Centre studios. Goldsmith, in addition to deferments, put up some coin of his own. Rest of it comes from Walter E. Heller & Co. of Chicago, with Justman putting up completion bonds and guarantees and giving studio deferments.

Goldsmith was repped at the arbitration hearing by Robert J. Rubin, counsel for the Society of Independent Motion Picture Producers, and Harry Buckley of United Artists.

REX MAYS BIOPIC

A deal is currently being negotiated by publicist-author John Barclay for a biopic of the late auto racer Rex Mays. Film will be based on Barclay's yarn, "The Rex Mays Story," which appeared in Speed Age mag.

Barclay was recently given the right to peddle the story by Mays' widow.

British Commies' Blast

London, Feb. 28.

The British Communist Party conducted a vitriolic campaign against the American film industry during the recent elections but the Commies received a complete setback at the polls. Aiming at British cinema workers, the Communist pitched up statistics purportedly showing that the influx of Hollywood pix caused local unemployment among studio technicians.

J. Arthur Rank was also castigated for "selling out" to Hollywood by cutting its film production to a minimum. Both private producers and the Labor Government were pilloried for yielding to "American pressure" during the pre-election stumping. All Communist candidates, however, went down to defeat.

Selznick-Korda Tiff Breaks Out In 2 More Suits

The David O. Selznick-Sir Alexander Korda tiff broke out into a new rash of moves and countermoves this week when all possibilities of burying the hatchet were abruptly ended. Former U. S. Secretary of War Robert P. Patterson was named by the N. Y. Federal district court as arbitrator of the tiff between the two producers after they failed to agree on a substitute for Joseph M. Schenck, originally named in distribution contracts.

Hearings in Patterson's office begin today (Wed.) Timed with this development, Selznick went to court yesterday (Tues.) with a cross-motion against the British filmmaker, demanding in his turn an injunction barring Korda from showing the present version of "Gone to Earth" in the eastern hemisphere. DOS also brought a complementing action in London's Chancery court asking the same relief.

After a verbal clash before N. Y. Federal Judge Irving Kaufman, temporary stay pending arbitration on Korda's suits against Selznick was extended to the present plea of DOS. Repping Selznick, James Hayes, of Donovan, Leisure, Lombard, Newton & Irvine, asserted that "Earth" will be a "flop" in Europe and that the bad notices would hit both the earnings of the film in the U. S. and the reputation of Jennifer Jones (Mrs. Selznick), who stars in the pic.

Louis (Schwartz &) Frohlich, Britisher's attorney, countered with the argument that Selznick has no right to supervise the eastern version of "Earth." Hayes claimed that under distribution pacts, the film must conform to the story line laid down in the agreement. Court was told by Frohlich that there is no danger of the film being released before arbitration decides the dispute one way or the other.

As the legal score now stands, Selznick wants Korda stopped

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ZOLTAN KORDA SET TO SHOOT PATON'S 'CRY'

Zoltan Korda, who will produce "Cry, the Beloved Country" under the banner of his brother, Sir Alexander Korda, planed out of New York for London over the weekend. He was accompanied by Alan Paton, author of the book from which the picture is being adapted. They expect to go to South Africa in mid-March to begin production on the film.

During his two weeks' stay in New York, Korda shot tests of 12 Negro actors for roles in the film. He took the tests back to London with him and will decide there on which of the players will be inked. Two or three will be selected. While in New York he also saw "Lost in the Stars," the legit musical version of "Beloved Country."

MPAA Thinks Crime Pays Too Well for 'Bike Thief'

"Bicycle Thief," prize-winning Italian film of 1949, won't get the Production Code seal unless certain sequences are deleted. Motion Picture Assn. of America execs are reportedly withholding approval primarily because the actual bicycle thief doesn't get his comeuppance before the fadeout.

Mayer-Burstyn, handling distribution of the film in the U. S., are caught in the middle due to refusal of the pic's producer, Vittorio De Sica, to accede to the MPPA suggested cuts.

Spiegel New MPAA Rep in Germany

Marc Spiegel, former special rep abroad for RKO, was officially named this week as the Motion Picture Assn. of America's representative in Germany. Marion Jordan, who currently holds that post, is leaving in June to join 20th-Fox.

Spiegel sails on the Ile de France March 11 to take up his post at Frankfurt. He'll work with Jordan until the latter leaves. Jordan, incidentally, will not be assigned to Germany by 20th, but after a stretch at the h.o. will probably be sent to some other area.

Spiegel announced his resignation from RKO a couple of weeks ago in order to accept the MPAA spot. He was in Germany during the last three months of 1949 setting up RKO's staff and organization there and serving as secretary of the American film board, which consists of the chiefs of the various companies.

On his return he'll become ex officio topper of the board and watch out for the interests of the American industry. That includes negotiations with the U. S. High Commissioner's office and with various German governmental organizations.

A native of Milton, Mass., Spiegel went to school in Germany, France, England and Switzerland.

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Congress 'Unopposed' To 20% Tax Reduction, Sez Secretary Snyder

Washington, Feb. 28.

The Administration has taken a roundabout way of informing Congress that it is not really opposed to a reduction in the 20% admissions tax. Carter Barron, Loew's rep here and a member of the taxation and legislation committee of the Council of Motion Picture Organizations, has been "authorized" by Treasury Secretary John Snyder to make clear that he is not unfriendly to some relief for the picturegoer.

Snyder, who pointedly omitted to mention films as a subject rating downward revision of its wartime excise rate when he testified recently before the House Ways and Means Committee, made his new position clear in a session with Barron.

"Secretary Snyder," declared Barron in a statement, "authorized me to say that the attitude of the Treasury toward relief from this tax was not frozen and that he testified to this effect before the Ways and Means Committee. Secretary Snyder pointed out his statement before that committee in which he said, if it is clearly shown that someone has failed to come forward and show us a very distressing situation, we would be glad to consider it.

"Because this 20% tax on admissions has become increasingly unpopular with our patrons, and has so sharply affected the business of every motion picture theatre in the nation, we have found most members of Congress most sympathetic with our problem. It is good to know that the Secretary of the Treasury shares this concern on the part of the Congress."

CSU Suit Delayed

Los Angeles, Feb. 28.

Damage suit for $47,000,000, filed by the Conference of Studio Unions against IATSE and the major film lots, has been set back to May 31 in U. S. district court.

Judge William C. Mathes, originally assigned to hear the case, will be shifted to another Federal district early in May.

16 Film Groups Now Among the 44 Orgs Going Before FCC on Theatre TV

Film industry, with television's rapidly-mounting competition confronting it, has marshalled its forces in a mass endeavor to promote theatre TV and thus try for a revenue-producing ally. Sixteen different organizations, representing all phases of the industry, have signified their intentions to participate in the upcoming hearings on large-screen video before the Federal Communications Commission in time to meet the Monday (27) deadline.

Unification of so many varied segments of the industry for a common cause has seldom been equalled in industry history, which underscores the determined interest in theatre TV by all participating groups. Once the FCC has set a date for the hearings, each of the 44 organizations will have to prepare testimony and demonstrations for their appearances. Requisite time, money and effort which will thus be expended means that the exhibitors, distributors, equipment manufacturers, etc., want to stake out their claims for theatre TV, even though they might not be able to provide the service to their customers for some time to come.

That the industry might be preparing to shoot the works on theatre TV is also pointed up by the four different manufacturing groups which have signified intention of taking part at the hearings. One of the chief bottlenecks in development of the medium to date has been in getting equipment orders filled. At least 12 exhibs, for example, have signed orders for equipment on which they are still

(Continued on page 23)

20% or Nuttin'

Washington, Feb. 28.

The objective of the current film industry legislation campaign is total repeal of the 20% admission tax, according to Abram F. Myers, chairman of the taxation committee of the Council of Motion Picture Organizations.

Warning industry members against the use of the term, "war excise taxes," Myers is pointing out in letters to industry leaders that there was a 10% admission bite before the wartime rate was imposed. Repeal of the war tax would still leave the industry saddled with a 10% ticket tax. Only complete abolition of the 20% bite will correct the "wholly unjustified" method of taxation, Myers claims.

House Members Assure Filmites Of Amus. Tax Cut

Washington, Feb. 28.

Following the effective presentation last week of the industry's case for a reduced or abolished Federal admissions tax, filmites have received private assurances from members of the House Ways & Means committee that this influential group will recommend a substantial slash in the tax. Equally important is the fact that industryites have been told that the committee will recommend the cut "on the rule."

This is a parliamentary term which means that the tax bill cannot be amended on the floor of the House. The bill must then be either approved or voted down in toto without any change which could cut the ground from under an admission tax reduction. Moreover, President Truman will not be able to veto the bill in part if the committee takes this action. He can only approve or disapprove the bill, including his own recommendations, as a complete measure.

Plea for a repeal of the tax was made by Abram F. Myers, National Allied board chairman, and Gael Sullivan, exec director of the Theatre Owners of America. Sullivan has sent out a further appeal to TOAers to keep up the fight in a communication which tags indus-

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L. A. to N. Y.

Gilbert Adrian
Tony Bartlett
George D. Burrows
Macdonald Carey
Jack Carson
Peter Cookson
Janet Gaynor
George Glass
Robert Golden
Jack Goodman
Michael Hall
Sherman Harris
Irene Hervey
Bob Hope
Pat Knight
Stanley Kramer
Hedy Lamarr
C. J. Latta
Parke Levy
Harold Mirisch
Mickey Neilan
George Raft
Jane Russell
George Sidney
Frank Sinatra
Elizabeth Taylor
Edgar Ulmer
Michael Visaroff
Cornel Wilde
Robert Young

Europe to N. Y.

Joseph Calleia
Peggy Cummins
Bernard Delfont
Christian Dior
Greer Garson
Sol Hurok
Phil Hyams
Joseph Kirby
Raymond Lovell
Herbert Marshall
Richard Pleasant
Joseph Ruttenberg

Selznick Would Release Up to 10 Pictures a Year

David O. Selznick is aiming for distribution by his Selznick Releasing Organization of 10 pictures a year. He hopes to achieve that goal, he revealed in New York last week, within two years.

The pix will be made in this country and abroad, DOS said, by indie production units working under his banner. Setup would be similar in many ways to pattern used by Sir Alexander Korda in England. Individual producers made the films with supervision, financing, distribution and some of the talent provided by Korda.

Selznick hopes to have several units operating under that format in the U. S. before he leaves for Europe in April. He'll set up further units in England, France and Italy.

Films made by these producers will be for general American distribution. They will not overplay the art house product that Selznick hopes to acquire abroad in completed form for distribution by a special SRO unit to be headed by Manny Reiner. These pix will also be released by SRO in some foreign countries via a growing foreign setup. Selznick said he now has seven branches in France (having bought out his partner Perrier) and is releasing British, French and Italian product there.

SRO also recently opened offices in Brussels, Manila, Santiago, Chile, and Mexico and plans six exchanges in Germany.

N. Y. to L. A.

Alexander H. Cohen
John Dall
Ned E. Depinet
Paulette Goddard
Ben Goetz
I. G. Goldsmith
Sydney Gross
Lee Holland
Dave Kapp
Milton Krasne
Frank McCarthy
Thelma Ritter
Thomas G. Rockwell
Adolph Zukor

N. Y. to Europe

Valerie Cardew
Victor Hoare
Nunnally Johnson
Van Johnson
Zoltan Korda
Jean Negulesco
Anita LaPierre
Felix Marouani
Alan Paton
Arthur Pincus
Frank Ross
Carl York

BIG 5'S THIN DISTRIB PAYOFF

$6,500,000 in Bank Loans Face RKO On D-Day; $10,000,000 Due From Theatres

On its D (for divorcement) day, now scheduled for May 8, RKO must meet bank obligations totaling approximately $6,500,000. After protracted attempts, RKO has failed to win a new production loan agreement from the three banks holding its notes which would permit the split into two companies without the loan falling due. The banks have refused to go for an amended agreement without imposition of stricter terms and a higher rate of interest and RKO has adamantly rejected those demands.

Because of the impasse, plus the fact that other banking houses are shying away from film financing at present, RKO's high brass may plot out a course of operations without the revolving credit now available to it. In lieu of the $6,500,000 which the company must pay up on divorcement, it will be receiving $10,000,000 from the RKO theatre chain.

Reorganization plan provides that the circuit make an extraordinary distribution to the production-sales unit of that sum in cash. Payment is by way of both a dividend and a reduction of capital by the chain. At the same time, RKO's operations may be somewhat crimped since the original plan of operation took into account both the divvy from the circuit and the revolving fund.

Three holdout banks are the Bankers Trust Co., First National Bank of Boston and Security-First National Bank of Los Angeles. Original revolving credit, reduced $500,000 yearly from a 1947 high of $10,000,000, will be $8,500,000 in May. Notes call for 2½% interest.

When the three banks made their original demand for tougher terms, RKOers were inclined to discount the threat since it was felt that the company could substitute one loan for another without too much trouble. Extensive feel-

(Continued on page 15)

RKO Nixes More Time on Breakups

No further delay beyond the March 6 deadline set by the N. Y. federal district court last week for the breakup of theatre partnerships will be asked by RKO. Company's top-echelon believes RKO has already complied with the requirements of its consent anti-trust decree in all respects but one revolving around its minority holdings in Metropolitan Playhouses. Those interests will be trusted on on the March 6 date.

Compliance on the requirement to end all joint interests has been met, it is said, by sale of two houses in Cincinnati; unloading of West Virginia interests; and suits now pending for dissolution of joint interests with Walter Reade and George Skouras. Bringing these two suits in court is said to meet the court's order on partnership breakups.

Meanwhile, talks will continue with Skouras although RKOers refuse to predict any amicable deal in light of the on-and-off nature of previous gabbing. Renewal of negotiations with Reade is also on tap following return of Walter Reade, Jr., this week from a Swiss vacation.

Deadline has been stalled several times with Government consent because of the dickering with RKO's pards. However, if a deal is not reached by next week, company will file a statement of compliance.

Mrs. Stagg's 3d Encore

Mrs. Carolyn Stagg returned to Samuel Goldwyn's New York office last week as eastern story editor. It is her third engagement in the job.

She last left the post last June after an 18-month stand. She had previously been there for two years, starting in 1945.

'Shanghai' B.O. Gesture

Syracuse, Feb. 28.

Because the current Chinese situation is hot headline news, RKO circuit is testing the b.o. potential of two Paramount reissue pix which focus on the Chinese scene. RKO Syracuse theatre is booking "Shanghai Express," Marlene Dietrich starrer, and "The General Died at Dawn," co-starring Gary Cooper and Madeleine Carroll, for an April showing. If the package clicks, RKO will groove the pix through the rest of its chain.

Circuit induced Par to reissue the oldies.

Par's Dividend Status Waits On Balaban's Return

One of the questions currently being mulled by both Wall Streeters and industryites—whether Paramount will continue paying regular 50c per quarter dividends following its divorcement— will be answered early in March. On the return of Barney Balaban, company prexy, from a Florida vacation in the next couple of weeks, Par's board will meet to decide the dividend question. At that time it is expected that first-quarter distribution returns will have developed to the point where they can be studied with reference to the poser.

Board is also expected to fix a date for the company's annual stockholder meeting which is generally held late in the spring. At that time, stockholders will vote their first new board of directors for the recently-emerged production-distribution company. Consideration of offers for the purchase of Par's holdings in DuMont television will probably also be on the agenda of the March session.

Par has been paying regular dividends for a number of years. Question became hotter last week when United Paramount, its former theatre chain, declared for a 50c divvy in April

According to latest figures aired, only 114,924 certificates of interest in UP have been converted into shares, while 3,148,352 CIs are still outstanding. This means that the great majority of UP stockholders are also stockholders of the production-distribution company. Action by Par on the dividend question is believed will be a determining factor in whether stockholders will go for the production stock and unload their theatre holdings or vice versa.

U.S. Pictures In New L.A. Suit

Los Angeles, Feb. 28.

Mrs. Annie Fastenberg, a stockholder in Warner Bros., filed suit in superior court demanding an accounting of profits on six films made by United States Pictures, headed by Milton Sperling. Mentioned in the suit, in addition to Sperling, are Harry, Jack and Albert Warner.

Complainant declares the defendants conspired in 1945 to provide unfair financial aid to Sperling, a relative by marriage, to the detriment of the Warner corporation.

REP MEETS APRIL 4

Republic's annual stockholder meet is slated for April 4.

Stockholders of record March 10 will be eligible to vote for directors of the company at the meet.

DIVORCE SPURS NEW FORMULAS

After two years of intensive effort, the Big Five has failed to crack the problem of making distribution a solidly profitable venture. That bald fact, viewed against the approaching loss of theatre revenues by divorcement, is now a matter of top concern among the company prexies.

The odds are heavy, according to inside reports, against any of the big distribs collecting a bare 6% return on their production investment in current operations. One of the Big Five, RKO, is plunged into deep red while the other companies are either breaking even or knocking out a profit that is small compared to the gross business.

Twentieth-Fox is a prime example. Understood that 20th boosted its worldwide distribution gross in 1949 to a peak total of $95,000,000. Backed by strong b.o. entries, 20th's revenues were boosted an approximate $6,000,000-$7,000,000 during the year over the previous year's total. Company, however, netted only $2,500,000 despite its gains in revenue for a thin profit of less than 3% on its business.

Company toppers are working feverishly on the problem and hope to lick it before the theatres are cut from under them. The smaller distribs, such as Columbia and Republic, have already forged into the black with solid gains during the past couple of quarters. The bigger companies are still baf-

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Shavian Oldies Still Potent at B.O. Despite For-Free Telecasting

Film exhibitors need have no fear that the playing of old films on television hurts their boxoffice. That's opinion of indie distributor Jack Ellis, based on the performances in theatres of two films he's now distributing, both of which are playing concurrently on TV throughout the country.

Ellis has exclusive theatrical distribution rights in the U. S. and Canada to "Pygmalion" and "Major Barbara," among others. Both films are among a group now being syndicated to video stations in all parts of the country by the N. Y. Daily News' WPIX. In Washington, Ellis said, "Barbara" played on video four days before it opened at the DuPont, an art house there, and yet it ran three weeks at the

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Metro's Legal Maneuvers May Stall Divorcement Possibly Four Years

Metro's forthcoming appeal from the Federal court's anti-trust decree may win for that company a longer time for divorcement than the three years provided in the Government decision. First delaying step in the form of a 60-day stay on the time to file a divorcement plan has been granted the company on its statement of intentions with reference to another appeal to the U. S. Supreme Court. Longterm delay will be up to the high court, once the company files.

If the Supreme Court grants the Metro application to halt all proceedings, company may stall divorcement for a total of four years. That is, of course, if it loses its appeal on an affirmance of the lower court decision. It is figured that a one-year delay is involved in bringing the case up to the high court and awaiting a decision after argument.

Neither the Government nor company attorneys are certain whether the time consumed in pushing the appeal will be deducted from the three years now provided for divorcement. However, court's granting of a 60-day stay without attaching conditions is viewed as promising for Metro.

Court order provides that the need for Metro to prepare a plan of divorcement is halted for the 60-day stretch. If the company appeals during that period, it gets another 30 days after filing in order to press an application for a

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March 20 Start For New Danziger Film

Hollywood, Feb. 28.

Edgar Ulmer left for N. Y. over the weekend to start direction March 20 on Danziger Bros.' production, "St. Benny the Dip," at Eastern Sound Service studios.

Dick Haymes stars, with Roland Young and Lionel Stander featured.

TOA Sifts Exhib Squawks on Film Rental Jockeying

Theatre Owners of America will sift charges by its members that distribs are using competitive bidding as a price-jockeying device rather than an above-board way of selling their product. That claim and others collected by TOA in the form of letters come up for discussion today (Wed.) in the opening session of a two-day exec committee meet at the Hotel Astor, New York. Some 20 committee members from N. Y. and the hinterlands are expected.

TOAers will piece together a proposed selling code to present to the major companies from a number of suggestions compiled by a subcommittee headed by Walter Reade, Jr. Meet plans to inaugurate a drive to limit competitive bidding to specified situations where exhibs specifically demand the widely-criticized method. Followup in the form of a roundtable huddle with sales toppers is an expected demand after the confab ends.

One big gripe in the TOA files is the charge that distribs frequently use competitive bidding as a way of hoisting rentals by inciting exhibs to vie with each other on choice pix. It is contended that product is then awarded on a preplanned split without regard to the highest bid. The bidding, according to these complaints, was used only as a device to jack up the price from the exhib already chosen by secretly advising him of the terms offered by his rival.

Also looming large at the conclave is the business of ratifying the Council of Motion Picture Or-

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Par Miffed at Other Chains Not Supporting Big-Screen Theatre TV

Paramount may call a halt to its production of large-screen theatre television equipment unless the industry wakes up to the need for installing TV apparatus in its theatres within short order. Top Paramounters feel that the company is bucking for the whole industry without either recognition or the essential orders necessary to put the operation on a sound going basis. As matters now stand, Par's television wing is just about breaking even on its equipment activities.

Company has been the first in the field with its film intermediary system of large-screen video. System now is in operation at the Paramount theatre, Broadway showcase of United Paramount, and the Chicago theatre, the Balaban & Katz Loop house. Paramount Television Productions, Inc., the major's TV wing, has only four orders to fill for the installation of theatre apparatus. Moreover, none others appear to be in sight.

Company expects to complete two installations, those ordered by UP for Boston and Detroit, in April. Two others for UP houses in Minneapolis and San Francisco will probably be delivered in June. Aside from the continuing interest of UP in large-screen video with the expectation of further orders from that chain, no other exhib has appeared on the scene to keep the TV wing in full operation.

Paramount execs, headed by Paul Raibourn, who acts as president of the television subsid, are aiming to reduce the price tag on equipment now in the neighborhood of $25,000 per set. These officials, however, continually stress the need for large orders as the only economic way of slashing the per-set cost. Without these orders, no decrease in price is feasible.

It is the belief of Par's biggies that concerted action by 1,000 theatres would solve the main hurdles blocking effective inauguration of large-screen television. Stream of orders would bring down the price sharply, thereby bringing installation within the reach of all midding-to-big houses. Additionally, it would clinch the ability of exhibition to put on attractive exclusive programs.

Incentive % On Tough-to-Sell Pix

New practice of incentive bonuses to sales forces to spark increased bookings on given pix is apparently taking hold. Following inauguration of the system several weeks back by 20th-Fox, Eagle Lion has now set up the same sort of deal for "Boy from Indiana," indie-produced pic of Frank Melford and John Rawlins. Two producers have agreed to cut in the entire sales force on the profits of the film currently in release throughout the country.

Proposal calls for salesmen in each branch to collect 20% of the take over a "nominal quota" fixed by the sales org. When any branch has hit over the quota, 20% of all further revenue will be divided among the exchange's personnel.

Twentieth has set a similar plan for four British-made pix, Sir Alexander Korda's "Anna Karenina" and "Ideal Husband" and 20th's "The Fan" and "Forbidden Street." Sales personnel will get 10% of all further revenues on the quartet. Distrib hit on the melon-splitting device to push the pix which have been booked in only 23% of all available spots.

Mrs. Brandt Exits Metro; Olin Clark Adds Chores

Mrs. Carol Brandt, Metro's eastern scenario chief, exited the company Friday (24) instead of remaining on until expiration of her contract July 5. She turned in her resignation about a month ago, at which time it was announced she would remain active until the July date. No reason was given for her premature departure.

Mrs. Brandt's leaving makes Olin H. Clark active operating head of Metro's eastern story department. His new duties will supplement those he has been performing during the past eight years, prior to and during Mrs. Brandt's tenure. Clark will report directly to Kenneth MacKenna, head of the studio scenario department at Culver City.

Mrs. Brandt is going into the agency biz in New York in the fall.

Stage Fright
(SONGS)

Hollywood, Feb. 23.

Warner Bros. release of Alfred Hitchcock production. Stars Jane Wyman, Marlene Dietrich, Michael Wilding, Richard Todd; features Alistair Sim, Kay Walsh, Dame Sybil Thorndike. Directed by Hitchcock. Screenplay, Whitfield Cook; adaptation, Alma Reville; added dialog, James Bridie; based on novel by Selwyn Jepson; camera, Wilkie Cooper; music, Leighton Lucas; editor, Emard Jarins. Tradeshown Feb. 21, '50. Running time, 110 MINS.

Eve Gill	Jane Wyman
Charlotte Inwood	Marlene Dietrich
Smith	Michael Wilding
Jonathan Cooper	Richard Todd
Nellie	Kay Walsh
Mrs. Gill	Dame Sybil Thorndike
Bibulous Gent	Miles Malleson
Freddie	Hector MacGregor
Shooting Gallery Attendant	Joyce Grenfell
Inspector Byard	Andre Morell
Chubby	Patricia Hitchcock
Commodore Gill	Alistair Sim

Favorable audience response is assured for this latest Alfred Hitchcock thriller. Made in England with a predominately British cast, it has names of Jane Wyman and Marlene Dietrich to brighten domestic marquees and help ticket sales.

Hitchcock doesn't stress melodrama throughout. He plays a surprising number of sequences strictly for lightness. Also, he has a choice cast to put through its paces, and there's not a bad performance anywhere. The dialog has purpose, either for a chuckle or a thrill, and the pace is good despite the 110 minutes of footage. However, it could be trimmed without hurting overall effect.

Plot is theatrical in that it is played off against a theatre background. Miss Wyman is a drama student who is sought out by a friend, Richard Todd, to save him from the police. Todd is fleeing from the charge of murdering Miss Dietrich's husband. Miss Wyman and her father, Alistair Sim, hide Todd and turn amateur sleuths in an attempt to prove Miss Dietrich is guilty of the crime. It works out to a surprise ending that effectively wraps up the intricate story threads.

Miss Wyman is delightful as embryo actress but the choice femme spot goes to Miss Dietrich. As the musical comedy queen, flamboyant and alluring, she would walk away with the picture were it not for so many other good performances. In the song department she sells "The Laziest Gal in Town" for a sock bit of the show within a show.

Michael Wilding clicks as a debonair detective who has to contend with the baffling aspects of the case as well as a yen for Miss Wyman. Todd has a diffcult assignment and puts it over with wallop. Finale reveals him as the actual killer, a fact that is well cloaked by his trouping and the writing until the final scenes.

Plot is peopled with a lot of colorful minor characters, some with only single scenes, but they all come to life and add flavor. Standout in the featured parts is Alistair Sim. As his flighty wife, Dame Sybil Thorndike is excellent. Among others contributing strongly are Kay Walsh, Miles Malleson, Joyce Grenfell.

Hitchcock had the advantage of a smooth scripting chore by Whitfield Cook, with added dialog by James Bridie. Alma Reville did a good adaptation of a novel by Selwyn Jepson. There's an extremely fluid lensing contribution by Wilkie Cooper that helps the story's mood, as does the music score by Leighton Lucas. Full advantage has been taken of the English settings, particularly the London street and theatre scenes in dressing up the sight values of the production. *Brog.*

Miniature Reviews

"Stage Fright" (WB). Hitchcock melodrama with Jane Wyman, Marlene Dietrich as marquee lures; b.o. outlook okay.

"Perfect Strangers" (WB). Adult fare, tastily produced, and aimed for important takes in the keys.

"Stars in My Crown" (M-G). Joel McCrea in excellent human interest story of preacher and a small town after the war between states.

"Quicksand" (UA). Mickey Rooney in okay crime meller; moderate b.o.

"Buccaneer's Girl" (U) (Songs-Color). Yvonne De Carlo in standard pirate swashbuckler; fair b.o.

"The Kid from Texas" (Color) (U). Another Billy the Kid western, with mild b.o. chances.

"Tyrant of the Sea" (Col). All right yarn about a tyrannical sea captain for dualer spottings.

"Blonde Dynamite" (Mono). Fairly amusing entry in the "Bowery Boys" series.

"Young Daniel Boone" (Color) (Mono). Good filmfare for juves and action fans in smaller situations.

"Range Land" (Mono). Okay Whip Wilson oater for the action market.

"Morning Departure" (GFD). Fine British thriller about a submarine disaster.

Perfect Strangers

Hollywood, Feb. 24.

Warner Bros. release of Jerry Wald production. Stars Ginger Rogers, Dennis Morgan; features Thelma Ritter, Margalo Gillmore, Anthony Ross. Directed by Bretaigne Windust. Screenplay, Edith Sommer; adaptation, George Oppenheimer; based on play by Charles MacArthur and Ben Hecht; camera, Peverell Marley; score, Leigh Harline; editor, David Weisbart. Tradeshown Feb. 23, '50. Running time, 87 MINS.

Terry Scott	Ginger Rogers
David Campbell	Dennis Morgan
Lena Fassler	Thelma Ritter
Isobel Bradford	Margalo Gillmore
Robert Fisher	Anthony Ross
Timkin	Howard Freeman
Harry Patullo	Alan Reed
Judge Byron	Paul Ford
Bailiff	Harry Bellaver
Lester Hubley	George Chandler
John Brokaw	Frank Conlan
Lyle Pettijohn	Charles Meredith
Eileen Marcher	Frances Charles
Mrs. Moore	Marjorie Bennett
District Attorney	Paul McVey
Mary Travers	Edith Evanson
Defense Attorney	Whit Bissell
John Simon	Sumner Getchell

Cramming the Ben Hecht-Charles MacArthur legiter, "Ladies and Gentlemen," into a fast-stepping film was a tough trick. It has been done admirably by scripter Edith Sommer and slammed home forcefully by director Bretaigne Windust. The Ginger Rogers-Dennis Morgan starrer is an unusual comedy-drama sparked tremendously by a carefully selected cast including Thelma Ritter, Anthony Ross and Margalo Gillmore, latter making her film bow. "Perfect Strangers" is a class offering, with key situations looming as the most important bookings b.o.-wise.

Stars are spotted as jurors in a murder trial. Morgan is a married man with two children, Miss Rogers a divorcee. They fall in love. Miss Gillmore, whose husband has deserted her, holds out for the death sentence because the accused had asked his wife for a divorce before she was pushed, or fell, from a cliff. Miss Gillmore has no patience with philandering husbands. Suspense mounts neatly, hand-in-glove with the love story, to a gripping climax in which Miss Gillmore sees the error of her ways and the leads satisfy the Production Code by taking off in different directions.

Picture is another top credit for producer Jerry Wald — different, provocative, adult. Morgan and Miss Rogers are in top form. Jury types are all gems of characterization, including Miss Ritter as a pregnant housewife, Ross as a masher, Howard Freeman and Charles Meredith as bullheaded characters, Alan Reed as barber, Marjorie Bennett as a placid knitter, and George Chandler, Frank Conlan and Sumner Getchell in minor but acidly etched niches. Ned Glass, unbilled, is a sock pressroom lout, and there are important contributions also by Paul Ford as judge; Harry Bellaver, bailiff, and Edith Evanson, sister of the dead woman.

Lensing by Peverell Marley is an eloquent job, outdoors and in, but especially in pinpointing the many personalities involved. Leigh Harline's amusing score and David Weisbart's ace editing top the smart credits. *Mike.*

Stars in My Crown

Hollywood, Feb. 25.

Metro release of William H. Wright production. Stars Joel McCrea, Ellen Drew, Dean Stockwell; features Alan Hale, Lewis Stone, James Mitchell, Juano Hernandez, Charles Kemper, Amanda Blake. Directed by Jacques Tourneur. Screenplay, Margaret Fitts; based on novel and adaptation by Joe David Brown; narrated by Marshall Thompson; camera, Charles Schoenbaum; musical score, Adolph Deutsch; vocal arrangements, Robert Tucker; editor, Gene Ruggiero. Tradeshown Feb. 24, '50. Running time, 89 MINS.

Josiah Doziah Gray	Joel McCrea
Harriet Gray	Ellen Drew
John Kenyon	Dean Stockwell
Jed Isbell	Alan Hale
Dr. D. K. Harris, Sr	Lewis Stone
Dr. D. K. Harris, Jr.	James Mitchell
Faith Radmore Samuels	Amanda Blake
Uncle Famous Prill	Juano Hernandez
Prof. Sam Houston Jones	Charles Kemper
Sarah Isbell	Connie Gilchrist
Lon Backett	Ed Begley
Perry Lokey	Jack Lambert
Chloroform Wiggins	Arthur Hunnicutt

"Stars in My Crown" tells a story of a preacher and the people in his adopted town. Though good entertainment, it lacks anything verging on the spectacular to use as a ticket-selling gimmick. It will have to depend upon the spell it casts by its own charm and sound story-telling to develop word-of-mouth.

Script by Margaret Fitts, based on Joe David Brown's adaptation of his own novel, is crammed with human interest, from the comedy of everyday life to the drama of prejudice, greed and ignorance. Jacques Tourneur directed with a full realization of these fundamentals, and the cast troupes it to the hilt.

The plot depicts Joel McCrea's entry into a small village just after the war between the states, Bible in hand and determined to become the town's man of God. There's no Holy Joe-ing in the story. McCrea is as human and likeable as any of his flock. He's ready with a quote or a fist to settle trouble or injustice, and has the wit to handle problems without physical might when needs be.

The Brown novel has such things as natural resistance of a town to a young doctor; greed and prejudice trying to oust an elderly Negro from his small plot of land; a typhoid epidemic to create havoc among the families; romance and courtship; all good, honest slices of life that never get out of hand under the understanding direction of Tourneur or the equally sympathetic production guidance by William H. Wright.

The count of strong dramatic moments is high. Among them as the topper is the parson's shaming of a masked mob, just about to lynch an old Negro. Lighter, but equally sound in dramatics, is the relationship of McCrea and his wife, Ellen Drew; the romance between James Mitchell, the young doctor, and Amanda Blake; the large, hearty and lusty family bred by Alan Hale; and the many little incidents, such as Charles Kemper's travelling medicine show.

Trouping is uniformly excellent. Outside of McCrea's excellent performance can be found what Miss Drew should count as just about her best to date. Dean Stockwell is excellent as the moppet member of the parson's family. The late Alan Hale shines. Lewis Stone gifts his scenes as the old village doctor with an exceptional interpretation of the good writing. Mitchell scores as the young medico. There's another standout film chore by Juano Hernandez as the elderly Negro. Miss Blake, Kemper, Connie Gilchrist, Ed Begley, Jack Lambert and Arthur Hunnicutt, and the others, uncredited, all add their measure to making this one worthwhile.

Title of the picture comes from the old hymn, and with several others, is reprised during the footage to warm up the village "come-to-the-meeting" flavor and homespun, but not bucolic, air of the story. Narrator who ties the story together is Marshall Thompson, and he does his unseen chore well. Adolph Deutsch has given the picture a good musical score, and the vocal arrangements of the church tunes benefit at the hands of Robert Tucker. Lensing by Charles Schoenbaum; the editing by Gene Ruggiero and other technical credits are in keeping with entertainment values. *Brog.*

The Winslow Boy

"The Winslow Boy," British-made, being tradeshown in New York tomorrow (Thurs.) was reviewed in VARIETY from London Sept. 29, 1948. Pic, according to reviewer *Myro*, "With its star-studded cast, moving story and emotional appeal, is a certain boxoffice winner for the home trade and should do substantial business with American audiences." Written by Terence Ratigan, yarn was originally offered on the London stage in 1946, followed by a Broadway production in 1947. Latter presentation met with moderate success, while the former was in the hit class.

Film, being released in the U. S. by Eagle Lion, stars Robert Donat, Sir Cedric Hardwicke, Francis L. Sullivan and Margaret Leighton.

Quicksand

United Artists release of Samuel H. Stiefel production. Stars Mickey Rooney; features Jeanne Cagney, Barbara Bates, Peter Lorre. Directed by Irving Pichel. Screenplay, Robert Smith; camera, Lionel Lindon; editor, Walter Thompson. Tradeshown N. Y. Feb. 23, '50. Running time, 79 MINS.

Dan	Mickey Rooney
Vera	Jeanne Cagney
Helen	Barbara Bates
Nick	Peter Lorre
Harvey	Taylor Holmes
Mackey	Art Smith
Chuck	Wally Cassel
Moriarity	John Galludet
Landlady	Minerva Urecal
Millie	Patsy O'Connor

"Quicksand" is an okay meller with a crime-does-not-pay moral that's clearly hammered home. With Mickey Rooney the sole marquee name, pic has moderate chances for the key firstruns but will likely do better on top of nabe dual bills. Simple yarn of an honest kid trapped into a life of crime by a single slip also has natural selling pegs for the exploitation circuit.

Robert Smith's screenplay is a fast, straightforward vehicle that makes no detours for characterizations. Plot has several implausible stretches but overall speed sustains interest throughout. Irving Pichel directs in a positive key while the modest but neat production is buttressed by good performances.

Rooney plays a garage mechanic who falls for a gold-digging blonde, Jeanne Cagney. Strapped for cash on his first date, Rooney taps the boss' till for $20 with intentions of putting it back on payday. Long arm of coincidence works overtime, however, as the accountant makes an early visit and Rooney is forced to raise the money immediately. Rooney slides in more deeply with an installment purchase of an expensive watch and then immediately pawning it. He's finally forced into a couple of stickups, a near murder and a getaway over the Mexican border. En route, however, he kidnaps a kindly lawyer who advises him to go back and take his medicine.

Rooney portrays the hard-luck mechanic in convincingly sombre tones without once having the chance for any comic capers or mugging. As a dramatic actor, Rooney is competent but fails to show wide range. Miss Cagney registers strongly as the hard-boiled gal while Peter Lorre plays with his usual menace as a penny arcade operator who blackmails Rooney. Barbara Bates also impresses nicely in her role as the smalltown girlfriend who sticks by Rooney to the end.

Camera work is crisp while tight editing keeps the film rolling at smooth clip. *Herm.*

Buccaneer's Girl
(COLOR-SONGS)

Universal release of Robert Arthur production. Stars Yvonne De Carlo, Philip Friend; features Robert Douglas, Elsa Lanchester, Andrea King, Norman Lloyd, Henry Daniell. Directed by Frederick de Cordova. Screenplay, Harold Shumate and Joseph Hoffman, based on story by Joe May and Samuel R. Golding; camera, Russell Metty; special effects, David S. Horsley; editor, Otto Ludwig; songs, Walter Scharf and Jack Brooks; dances, Harold Belfer. Tradeshown N. Y., Feb. 24, '50. Running time, 77 MINS.

Deborah McCoy	Yvonne de Carlo
Fredric Baptiste	Philip Friend
Narbonne	Robert Douglas
Mme. Brizer	Elsa Lanchester
Arlene Villon	Andrea King
Patout	Norman Lloyd
Jared Hawkins	Jay C. Flippen
Captain Duval	Henry Daniell
Captain Martos	Douglas Dumbrille
Dowager	Verna Felton
Vegetable Man	John Qualen
Vegetable Woman	Connie Gilchrist
Tom	Ben Welden
Kryl	Dewey Robinson
Cleo	Peggie Castle

"Buccaneer's Girl" is a melange of most of the Technicolor pirate films that have been turned out by Hollywood during the last several years. But it has Yvonne De Carlo for marquee bait and enough swashbuckling pirate antics to please the action fans, for whom it was obviously grooved. It won't stir up much boxoffice action in the key city first runs but should hold its own in most other situations.

Miss De Carlo demonstrates no great thesping talents. Her role of a wandering entertainer who winds up with a gentleman pirate in old New Orleans, however, doesn't make too many demands so that she gets by adequately. In addition, she looks well in Techni and handles her trio of tunes competently. British actor Philip Friend, as a modified Douglas Fairbanks character, is the pirate chief and does an okay job with his devil-may-caring, fencing, etc. Rest of the cast, comprising many familiar faces, make the most of none-too-original situations and dialog.

Screenplay by Harold Shumate and Joseph Hoffman, based on a story by Joe May and Samuel R. Golding, has some gaping holes but also enough of a twist to sustain audience interest. Friend, really a Robin Hood at heart, concentrates all his piracy on one shipowner who had ruined his father, turning over all his loot to a seamen's fund. On shore, he successfully masquerades as the philanthropic administrator of the fund.

Film is replete with the standard pirate accoutrements, including running battles at sea between sailing vessels, the hand-to-hand fights when the pirates board their ship of prey, etc. It also features a fine knock-down, drag-out between Miss De Carlo and Andrea King, who plays the snobbish fiancee. Film carries an apparent broad sweep and lush mountings, which rate a nod for producer Robert Arthur, director Frederick de Cordova and special effects lenser David S. Horsley whose skillful work makes it look like a top-budgeter.

Supporting cast is good. Robert Douglas and Norman Lloyd are sufficiently despicable as the villain and his treacherous secretary, respectively, while Elsa Lanchester turns in another of her first-rate performances as the operator of a school for "genteel" entertainers who takes Miss De Carlo under her wing. Miss King, beauteous in Techni, makes for a nice villainess, but Henry Daniell, Jay C. Flippen and Douglas Dumbrille don't have much chance to show in lesser roles.

Trio of tunes by Jack Brooks and Walter Scharf, all thrushed by Miss De Carlo, probably won't be heard again after the film, but suit their purpose. Russell Metty's color lensing is good and editor Otto Ludwig has kept the running time down to a tight 77 minutes. *Stal.*

The Kid From Texas
(Color)

Hollywood, Feb. 21.

Universal release of Paul Short production. Stars Audie Murphy, Gale Storm; features Albert Dekker, Shepperd Strudwick. Directed by Kurt Neumann. Screenplay, Robert Hardy Andrews, Karl Kamb; camera (Technicolor), Charles Van Enger; editor, Frank Gross. Previewed Feb. 21, '50. Running time, 78 MINS.

Billy the Kid	Audie Murphy
Irene Kain	Gale Storm
Alexander Kain	Albert Dekker
Jameson	Shepperd Strudwick
O'Fallon	Will Geer
Minniger	William Talman
Morales	Martin Garralaga
General Wallace	Robert H. Barrat
Crowe	Walter Sande
Pat Garrett	Frank Wilcox
Major Harper	Dennis Hoey
Sheriff Rand	Ray Teal
Morgan	Don Haggerty
Copeland	Paul Ford
Sid Curtis	John Phillips
Matt Curtis	Harold Goodwin
Lucas	Zon Murray
Denby	Tom Trout
Marita	Rosa Turich
Lupita	Dorita Pallais
Margarita	Pilar Del Rey

UI's "The Kid from Texas" is another link in the seemingly endless chain of Billy the Kid pix. But producer Paul Short missed his entertainment mark in putting this one together. A slow, draggy screenplay, with direction along the same lines, makes this minor league despite some impressive color lensing of beautiful backgrounds.

The Robert Andrews-Karl Kamb screenplay deals with that phase of Billy's career that took place in Lincoln County, N.M., when range wars forced the U. S. to appoint a governor for the territory. It treats Billy as sympathetic character who tries to go straight when a rancher gives him a helping hand and a job. When the rancher is killed, however, Billy returns to the six-gun for vengeance and runs his string of killings from eight to 21. It climaxes with the Kid's death at hands at Pat Garrett.

War hero Audie Murphy handles the Kid assignment in commendable fashion although not too strong a screen personality. Gale Storm impresses as wife of frontier legal-eagle, played in first-rate fashion by Albert Dekker, who is idolized by the Kid for her kindness and beauty. Shepperd Strudwick tastefully handles rancher friend of Billy. Will Geer and Martin Garralaga score as his pals. Robert Barrat gives dignity to his role of territorial governor. Frank Wilcox is also effective in a lesser part.

Kurt Neumann's direction failed to get the most out of the slow yarn. In handling characters Neumann came through okay, but in matter of pacing the action he fell far short.

Best is the colorful backgrounds brought to vivid life by camera of Charles Van Enger, assisted by Technicolor consultant William Fritzsche. Art direction of Bernard Herzbrun and Emrich Nicholson is also first-rate. Decorations of Russell A. Gausman and Oliver Emert lend authenticity to frontier sets.

Music of Milton Schwarzwald fails to stir up much emotional excitement to key film. Film editing of Frank Gross is on the loose side.

Tyrant of the Sea

Columbia release of Sam Katzman production. Features Rhys Williams, Ron Randell, Valentine Perkins, Doris Lloyd, Lester Matthews, Harry Cording, Terry Kilburn. Directed by Lew Landers. Screenplay, Robert Libott and Frank Burt; camera, Ira H. Morgan; editor, Edwin Bryant. At Strand, Brooklyn, dual, week Feb. 22, '50. Running time, 70 MINS.

Capt. William Blake	Rhys Williams
Eric Hawkins	Ron Randell
Betsy Blake	Valentine Perkins
Elizabeth Blake	Doris Lloyd
Lord Nelson	Lester Matthews
Sampson Edwards	Harry Cording
Dick Savage	Terry Kilburn
Phillipe Domer	Maurice Marsac
Shawn O'Donnell	William Fawcett
Howard Palmer	Ross Elliott
John Moriarity	Don Harvey
Oliver Sibley	James Fairfax

A road company "Mutiny on the Bounty" in theme, this Columbia entry should do all right in dualer situations.

Centered around a sea captain, obsessed with power, pic hinges its 70 minutes running time on the part played by one British ship during England's war with France. The captain, a likeable chap on shore, rules his ship with an iron hand that eventually leads his men to mutiny. An inconsequential love story between the captain's daughter and an officer abroad his ship is brought in for a brief play, while there's a fair amount of footage devoted to a couple of sea battles.

Only big production sequence in

(Continued on page 16)

MEDIUM-BUDGETERS' B.O. DIMOUT

Hughes OKs 'Outlaw' Ad Change When Fox, Atlanta, Threatens to Cancel

RKO boss Howard Hughes allowed the first concession this week on his ruling that not a word be changed in advertising on "The Outlaw." Rather than lose the booking for the Fox theatre, Atlanta, which refused to play the pic if it had to stick to the original ad copy, Hughes permitted RKO to work out a compromise with William H. Jenkins' Georgia Theatres Co., operators of the house.

No actual change was made in the copy, but the Jenkins circuit was permitted to insert the line "By Popular Demand" over top of the ad to mitigate the impression this was the first time the pic had played Atlanta. Originally, the chain wanted to put "Returning by Popular Demand," but Hughes wouldn't go for "Returning."

The new line precedes the catch phrase. "Finally, at last, after a 3-year delay, you can see . . .", which Jenkins and his staff said was "misleading." They declared that implied the Fox's playdate was to be the first Atlanta showing. Actually, the film played Loew's Grand there about three years ago and then 21 subsequent houses.

Jenkins' staff squawked to RKO's branch manager that it wouldn't run the ad as is, and the protest went right up the line to sales chief Robert Mochrie. Mochrie's hands were tied by Hughes' order forbidding any change and, as of last weekend, he had no alternative but to pull the date. Subsequently the compromise was worked out.

Denver Another Compromise

The only other compromise was in Denver, where "Outlaw" had played only about 18 months ago. Hughes in that case permitted the "3-year" line to be removed.

Extent to which Hughes is going to insure that there will be no changes in the copy is that the advertising plates are being shipped directly to newspapers from the Coast. They are made up there by Foote, Cone & Belding, agency on the account. Ordinarily they'd be shipped from New York or an exhib would order locally the ad mats he had selected from the press book or he'd make up his own copy. Plates are being sent to all key papers, rather than mats, to insure best reproduction. Posters are also being lithographed by a

(Continued on page 18)

Lopert Sues Pathe For 100G, Seeks To Nip Pact on 'Shine'

Pathe Industries, Inc. (Eagle Lion) deliberately failed to devote its best efforts to exploit and sell "Shoe Shine," Lopert Films charged in a $100,000 damage suit filed in N. Y. Federal court Monday (27). Seeking rescission of a Dec. 20, 1947 distribution contract, the plaintiff claims it was fraudulently induced to sign the deal and wants the court to restore it all rights to the Italian-made film in territories covered by the agreement.

Following acquisition of exclusive distribution rights to "Shoe Shine," Lopert inked the 1947 pact with Pathe which called for the latter to handle the picture in Mexico and certain Central and South American countries. Pathe, the complaint states, failed to launch the film in general release in all territories and also falsely represented that it was establishing exchanges in all areas stipulated in the agreement.

In addition, Lopert asserts that Pathe entered into sub-distribution pacts without its consent. Besides damages and rescission of the agreement, Lopert also wants all prints and copyrights returned plus an accounting and a permanent injunction. The 1947 transaction called for a 60-40 split of the film's earnings with Pathe on the short end. Pic is said to have picked up $1,500,000 in the western hemisphere.

Purity's Big Payoff

With all the fanfare surrounding "Stromboli" and "The Outlaw," RKO execs are finding, to their surprise and comfort, that sex is paying off second best to a children's story. Walt Disney's version of the classic fairy tale, "Cinderella," which went into release two weeks ago, is far outstripping—without a trace of lurid publicity—the grosses on "Stromboli" and "Outlaw," although the latter continues to do well.

Disney pic, on the basis of the handful of engagements played so far, looks certain to be the biggest draw the producer has turned out since "Snow White." Incidentally, Judge Igoe in Chicago unwittingly gave RKO a break recently when he denied its request to extend the two-week Loop run limitation on "Stromboli," and, instead, granted "Cinderella" an unlimited stay. "Stromboli" did a quick brodie at the b.o., while the Disney cartoon is doing exceptionally strong biz.

Seattle Upset Of 'Stromboli' Ban Buoys Industry

Following its success in blocking a municipally-imposed ban on "Stromboli" in Seattle, RKO is planning similar court action in the five other cities which have nixed the Ingrid Bergman-Roberto Rossellini film. The Seattle decision, handed down last Thursday (23), was widely-applauded in the industry as considerably widening the right of films to freedom from censorship.

RKO attorneys, convinced that any ban on the pic is unconstitutional, particularly when based not on content but on alleged personal moral infringements by a player or director, are ready to carry their fight to Memphis, Nashville, and Lowell, Lawrence and Holyoke, Mass.

Aside from other considerations, the court battles should prove valuable from a boxoffice standpoint. Pic opened in Seattle the day following the court decision and did proportionately better biz than in other cities throughout the country. Failure of the pic to hold up b.o.

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New Nashville Censors' Sweeping Powers vs. Pix

Nashville, Feb. 28.

Aimed specifically at banning the exhibition of "Stromboli" in Nashville, the city legislature has set up a permanent film censorship board with sweeping powers. Appointed by the Nashville mayor, the board is empowered to go beyond any pic's content before putting its stamp of approval on it.

Wording of the bill setting up the censorship body provides for the ban of a pic if its director, producer or star "has gained by his or her personal conduct a reputation for laxity in morals or conduct or for loose and immoral living and conduct." The bill was raced through the city legislature in double-quick time with the Mayor signing it only two days after its first reading.

New censor board is composed of 11 members, including four Negroes, who will serve without pay for one year terms. A previewing system for pix to be screened in Nashville is being set up by exhibs under the law's provisions.

HIT-OR-MISS BIZ STYMIES INDIES

One of the problems facing indie producers is the lack of market currently for pix between the real quickie category and those in the lower-budgeted "A" classification. That is generally in the field of product costing between about $120,000 and $500,000.

Lack of market for this type of film is a reflection of changing public b.o. habits. No longer are many medium quality pix doing sufficient biz to pay off. Films are increasingly falling into the hit or flop category, with no in-between.

Prevalence of this situation hits the lower-medium cost product hardest. The westerns and actioners that can be made by the shoestring-row contingent under the $120,000 figure have a ready market in subsequents and as dual-bill fodder in many situations. Their budgets are designed in the recognition that they are going to be sold to exhibs at flat rental. They can show a profit on that basis. Furthermore, there's small chance taken in making them since variations in quality are minor and mean little.

Producers are discovering that if they want to make anything better than that style of canned goods, they've got to jump to a budget classification that will allow their product to qualify as at least a "lazy A." That's in contrast to pre-war and the early war years when considerable profit was made in the category of pix which were frankly "B's" and would now come in for $250,000 to $350,000 or thereabouts.

There are occasional exceptions, of course, to the rule now that nothing between $120,000 and $500,000 will pay off for indies. A

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Par's Production Staffer Layoffs

Hollywood, Feb. 28.

Paramount has swung its economy axe with the result that 14 studio execs in lower brackets have been pink-slipped and a larger number laid off because of a seasonal slowdown in production. Art department was hardest hit although notices also ranged to assistant production managers and directors. Scattering of service employees were also lopped.

Some production help were given 90-day leave of absence without pay, subject to call any time during the period. Par has one pic definitely scheduled for production in March, the Alan Ladd starrer "Montana Rides." However, several other films may start rolling in that month.

Cuts are attributed to the supervision of Hal Pereira, one of the heads of the art dept., who has been here since last year. Pereira is acting as Barney Balaban's personal rep on the lot with instruc-

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FTC Rule Stymies 'Our Gang' Reissues

Hollywood, Feb. 28.

Monogram ran into legal complications in its project for the reissue of 39 "Our Gang" shorts, filmed years ago by Hal Roach. Idea was to release them under the general title, "Little Rascals," starting March 1 with four films in the first batch.

Johnston Office called a halt, informing Monogram that the Federal Trade Commission has a rule that all reissued pictures must bear their original titles, or that the original titles must be used in prominent type. Monogram acquired the films from Auerbach Film Enterprises, Ltd., under a deal which stipulates that they may not be mentioned as reissues of the "Our Gang" series.

Justman-Heller-Loew-Leserman-UA All Set; James Nasser Active Again

Fromer's B.R. Quest

New sources of bank coin for indie production financing are being sought in the east by Irving Fromer, who has associated for the past three years with James Nasser, at General Service Studios on the Coast. Fromer, an attorney, has left the Nasser organization to set up his own offices in New York.

A New York lawyer before going to the Coast some years ago, Fromer is planning to specialize in legal work connected with indie financing and production. He is understood already to have sounded out a number of banks in the east, but outside of New York City. These have never before gone into picture loans, but are said to be showing some interest.

Justman deal, on which United Artists prexy Grad Sears is now putting the finishing touches, is unique in that UA is guaranteeing production loans made by primary investors to the extent of 7½% of the budget. DeLuxe Labs is guaranteeing a similar amount.

Deal calls for production within one year of six films for UA release. There are no banks involved. Walter E. Heller & Co., Chicago factoring outfit, is in the first money position, while David Loew is providing bonds and some guarantees and Joseph Justman, head of Motion Picture Centre studios, is giving a studio deferment.

UA's guarantee of part of Haller's portion of the loan is evidence of efforts now being made by distributing companies to line up product. Film Classics and Eagle Lion, for instance, have been giving deferments of distribution fees. UA has been adamant against that practice, but has made a minor concession in giving the guarantee.

While the terms of the new setup have been rather closely guarded, it is understood that Heller will put up 75% of the budget of each picture. Through the guarantees of 7½% by UA, Heller's "exposure," in banking terminology, is only 60%.

Producers who are financed under this formula are supposed to provide deferments to the extent of 25% of the budget, which, with the Heller money, makes up the 100% financing. Since it is almost impossible to amass 25% deferments, the producer usually has to make up the difference with cash. This he has to borrow from an outside source and give a chunk of his piece of the pic for it. Net result generally is that the pro-

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Collarites In Middle of 3-Way Jurisdictional

A three-way fight for jurisdiction over home-office film whitecollarites is looming among the AFL, CIO and the independent United Office & Professional Workers of America, which was recently expelled from the CIO. Battle lines are currently being drawn in the two UOPWA film locals, the Screen Office & Professional Employees Guild and the Screen Publicists Guild.

Initial shot was fired last week when a group inside the flack guild blocked a proposal to merge SPG and SOPEG. Forcing a tabling of the motion sponsored by the union leadership, the dissidents are expected to launch a movement to move out of UOPWA. UOPWA was expelled by the CIO executive board on charges that it followed the Communist line. Expulsion will formally be effected today (Wed.).

The CIO, meantime, has set up an organizing committee to cover the fields now controlled by UOPWA. CIO leaders in the N. Y.

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UA Shuts Cal. Office With Bagnall's Exit

Hollywood, Feb. 28.

United Artists discontinued its California office following the resignation of George L. Bagnall as veepee in charge of production. Departing with Bagnall were Cecil Coan, pub-ad liaison; Hugh Ratliff, comptroller, and three secretaries.

Bagnall's former duties will be assumed by Gradwell Sears, prexy; Arthur Kelly, veepee, and Paul Lazarus, Jr., assistant to Sears. One of the three will be in Hollywood to handle production affairs whenever the occasion demands it. Selmer Chalif will maintain offices in Beverly Hills to handle preliminaries on production deals and other company affairs.

Haendler's $9,596 Win

Ile de France Films last week was nicked with a $9,596 default judgment in N. Y. supreme court after it allegedly failed to pay A.W. Haendler 15% of all distribution earnings of the French film, "Volpone," collected in territories outside France.

Under a 1940 agreement Haendler loaned the firm 250,000 francs, and was supposed to receive a percentage of the picture's overseas earnings. He brought suit in 1948 charging the company had failed to observe the pact.

Kramer's Lettuce-Grower Backer Gets Up Enough Lettuce to B.R. 'Cyrano'

Financing for his next film, "Cyrano de Bergerac," is all set, producer Stanley Kramer disclosed in New York yesterday (Tuesday). Coin again will be advanced in its entirety by Bruce Church, millionaire lettuce-grower of Salinas, Cal., who similarly provided 100% financing for "The Men," which Kramer just completed.

Kramer and George Glass, v.p. and public relations chief of Stanley Kramer Productions, Inc., arrived in the east Monday (27) from Hollywood. They'll be in New York about two weeks to deliver a print of "The Men" to United Artists for distribution and discuss distribution plans with prexy Grad Sears and pub-ad chief Howard LeSieur.

Current idea is to hold the film for release until August, in order to permit time for a long-range publicity and advertising buildup. In the meantime, Kramer will put "Cyrano" before the cameras this spring, with Jose Ferrer starred and Michael Gordon directing.

In discussing his financing, Kramer disclosed that he has no intention of dissolving his production corporation for tax purposes after one or two pictures, as has been customary among indie filmmakers, but will continue it to build up an equity in the label. Federal revenooers have been objecting to "one-picture corporations," but Kramer asserted that that in any case was not his plan of operation.

One of the reasons for his desire to build up the name of his corporate setup is the unique financing arrangement with Church. This gives the moneyman no stock in the company itself, but merely a percentage of profits on each film he finances. Kramer in this way is able to wield full control of the policies of his unit.

Stockholders, aside from Kramer, are all operating associates. They are Glass, scripter Carl Forman and attorney Sam Zagon.

L.A. Gets 45G Kick Out of 'Francis'; 'Stromboli' Nice With $40,000 Albeit Others Off, 'Mother' NSH at $41,000

Los Angeles, Feb. 28.

"Francis" and "Stromboli" are making the boxoffice noise here this session, both running well above normal for their respective units. Elsewhere, biz is lagging. "Francis," in five theatres, mostly small-seaters, is looking for handsome $45,000 or better. "Stromboli," in two spots, shapes to hit very good $40,000.

Third new bill, "Mother Didn't Tell Me," shapes light at about $41,000 in five sites. Fourth week of "Samson" at two Paramount houses looks nice $25,000. Second round of "Chain Lightning," three locations, looms mild $23,500. Final four days of second week for "Malaya," playing in two houses, is only $16,500.

Estimates for This Week

Beverly Hills, Downtown, Hawaii, Hollywood, Forum Music Halls (Prin-Cor) (834; 902; 1,106; 512; 2,100; 55-$1)—"Never Fear" (EL) and "Once Upon Dream" (EL) (2d wk). Down to $9,500. Last week, light $24,500, below hopes.

Chinese, Los Angeles, Loyola, Uptown, Wilshire (FWC) (8,048; 2,097; 1,248; 1,719; 2,296; 60-$1)—"Mother Didn't Tell Me" (20th) and "Blonde Bandit" (Rep). Light $41,000, or near. Last week, "Dakota Lil" (20th) and "Capt. China" (Par), $42,200.

Downtown, Hollywood, Wiltern (WB) (1,757; 2,756; 2,344; 60-$1)—"Chain Lightning" (WB) (2d wk). Mild $23,500. Last week, $35,700.

Loew's State, Egyptian (UA) (2,404; 1,538; 60-$1)—"Malaya" (M-G) and "Blonde Dynamite" (Mono) (2d wk). Only $16,500 in 4 days. Last week, $33,600.

Pantages, Hillstreet (RKO) (2,812; 2,890; 50-$1)—"Stromboli" (RKO). Very good $40,000. Last week, "Outlaw" (RKO) (2d wk), $19,300.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,451; 85-$1.50)—"Samson" (Par) (4th wk). Nice $25,000. Last week, $36,500.

United Artists, Ritz, Studio City, Vogue, Culver (UA-FWC) (2,100; 1,370; 880; 885; 1,145; 60-$1)—"Francis" (U) and "Girl in Heart" (Mono). Solid $45,000. Last week, "Borderline" (U) and "West of Wyoming" (Mono) (2d wk-4 days), $8,300.

Orpheum (D'town) (2,210; 50-95)—"Passport to Pimlico" (EL) (2d run), with Nick Lucas and vaude. Neat $17,000. Last week, "Pirates Capri" (FC) (2d run), with vaude, $15,500.

Four Star (UA) (900; 60-$1)—"Song Remember" (Col) (reissues) (2d wk). Oke $3,000. Last week, $4,600.

Fine Arts (FWC) (679; 85-$1.25)—"Spring Park Lane" (EL) (5th wk-6 days) and "Eiffel Tower" (RKO) (3d wk-6 days). Mild $2,000. Last week, $3,200.

'Cinderella' Sets Pace In Prov., Hotsy $22,000; '12 O'Clock' Lofty 18G

Providence, Feb. 28.

Very heavy opening day is giving RKO Albee smash week with "Cinderella." Not feeling usual Lenten slowdown is Majestic's "12 O'Clock High" and Loew's State's second week of "Battleground." Strand going into third sesh of "Samson and Delilah" only fair at high scale.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Cinderella" (RKO). Single bill and quick turn has house looking for smash $22,000. Last week, "Stromboli" (RKO) and "Tattooed Stranger" (RKO), fairly active $17,000.

Fay's (Fay) (1,400; 44-65)—"Beyond Glory" (Indie) (reissue) and vaude onstage. Fair $5,500. Last week, "Riders in Sky" (Col) and vaude, nice $7,500.

Majestic (Fay) (2,200; 44-65)—"12 O'Clock High" (20th). Very nice $18,000. Last week, "Chain Lightning" (WB), $16,000.

Metropolitan (Snider) (3,100; 44-65)—"Red Shoes" (EL). Fairly good $9,500. Last week, "Guilty of Treason" (EL) and "Bomba Panther Island" (EL) (2d wk), weak $5,000.

State (Loew) (3,200; 44-65)—"Battleground" (M-G) (2d wk). Still sturdy at $16,000. First week, very strong $23,000.

Strand (Silverman) (2,200; 90-$1.25)—"Samson and Delilah" (Par). Third week started Monday (27). Second week was fairly good $11,000 though upped-scale is proving handicap.

Broadway Grosses

Estimated Total Gross
This Week $543,500
(Based on 18 theatres.)
Last Year $579,000
(Based on 16 theatres.)

'Francis' Wham $14,000 in Omaha

Omaha, Feb. 28.

High pressure exploitation embracing many old and new tricks, plus appeal of an unusual theme, is giving "Francis" at the Orpheum a rousing $14,000 for this week, Boxoffice lines at opening were tipoff that city was going for this comedy with one of top straight film grosses likely.

"Stromboli" sagged a little on second week at Brandeis but in six days is not bad. Paramount's "Mrs. Mike" is very good.

Estimates for This Week

Brandeis (RKO) (1,500; 25-74) — "Stromboli" (RKO) (2d wk). Sagged to oke $3,600 in 6 days. Last week, smash $8,500.

Orpheum (Tristates) (3,000; 16-65)—"Francis" (U). Socko $14,000. Last week, "Free For All" (U) and Sammy Kaye orch onstage, near record $29,000 at 20-80c scale.

Paramount (Tristates) (2,800; 16-65)—"Mrs. Mike" (UA). Nice $11,000. Last week, "Samson and Delilah" (Par) (2d wk) (50-$1.20), great $18,000, best second week in years.

Omaha (Tristates) (2,100; 16-65)—"Stampede" (Mono) and "Bomba on Panther Island" (Mono). Rousing $9,000. Last week, "Red Light" (UA) and "Siren Atlantis" (UA), okay $9,000.

State (Goldberg) (865; 16-65) — "Bagdad" (U) and "The Guilty" (Mono). Opened today (Tues.). Last week, "Battleground" (M-G) (6th wk), big at $4,000.

'Ambush' Rugged $12,500, Seattle; 'Mother' 14G

Seattle, Feb. 28.

New bills predominate this week, with "Ambush" great at Liberty. "Mother Didn't Tell Me" also is big at Fifth Avenue. "Foolish Heart" shapes solid at Music Box. "Stromboli," originally set for big-seater Orpheum, went into small-seater Blue Mouse, where doing well.

Estimates for This Week

Blue Mouse (Hamrick) (800; 59-84)—"Stromboli" (RKO). Opened first day after court okayed showing and started off big with great $7,000 possible. Last week, "Woman in Hiding" (U) and "Beyond Rio Grande" (Rep) (m.o.), only $500 in 2 days.

Coliseum (Evergreen) (1,877; 59-84) — "Sundowners" (EL) and "Palooka Meets Humphrey" (Mono). Good $8,000. Last week, "Port of

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'Francis' Lusty $12,000, Balto; 'Key' Strong 16G

Baltimore, Feb. 28.

Biz is uneven all along the downtown sector here this week with "Key to City," faring well and riding into a second round at Loew's Century. "Stromboli" after very brief flurry on opening is sliding into a slump and tight session at the Town. Very solid take is being registered by "Francis," on heels of strong bally, at Keith's.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60)—"Key to City" (M-G) (2d wk). Starts second round tomorrow (Wed.) after very substantial $16,000 opener.

Hippodrome (Rappaport) (2,240; 20-80) — "Threat" (RKO) plus vaude headed by Jack Carson, Janis Paige and Robert Alda. Stage layout getting all credit for excellent $18,000. Last week, "Port New York" (EL) and vaude with Fran Warren, fair $13,200.

Keith's (Schanberger) (2,460; 20-60)—"Francis" (U) (2d wk). Starts second sesh today (Tues.) after solid preem at $12,000.

Mayfair (Hicks) (980; 20-65) — "Deadly Is Female" (UA). Opening tomorrow (Wed.) after "Capt. China" (Par) held well enough to go into an unexpected second round at $4,400 after steady opener of $5,800.

New (Mechanic) (1,800; 20-60)—"12 O'Clock High" (20th) (3d wk). Winding up at indicated $7,000 after good second session of $9,600.

Stanley (WB) (3,280; 25-75) — "Montana" (WB). Mild $10,000. Last week, "Samson and Delilah" (Par) (3d wk), at $1.20 top, brought total of $57,700 for run.

Town (Rappaport) (1,500; 35-65) —"Stromboli" (RKO). Went sour after slight spark on opening day with thin $9,000 for eight days. "Eiffel Tower" (RKO) opens tomorrow (Wed.).

'Iwo Jima' Aces In Mpls., $20,000

Minneapolis, Feb. 28.

Major newcomers include two such strong contenders "Key to City" and "Sands of Iwo Jima." "Iwo Jima" looks socko at State after biggest opening day in five years. "Key" shapes solid at Radio City.

Estimates for This Week

Lyric (Par) (1,000; 50-70)—"Pinky" (20th) (m.o.). Second stand and third loop week. Still healthy at $6,000. Last week, "Port New York" (EL), light $4,000.

Radio City (Par) (4,000; 55-70)—"Key to City" (M-G). Well-liked and lauded picture. Good $15,000. or near. Last week, "Dear Wife" (Par), $14,000.

RKO-Orpheum (RKO) (2,800; 50-70) — "Chain Lightning" (WB). Mild $10,000. Last week, "Stromboli" (RKO), collapsed after strong start and finished at very good but disappointing $13,000.

RKO-Pan (RKO) (1,600; 50-70)—"Father Is Bachelor" (Col). Slow $6,500. Last week, "Guilty Bystander" (EL), okay $7,000.

State (Par) (2,300; 50-70)—"Sands Iwo Jima" (Rep). Lots of praise for this one and it had benefit of fine bally. Terrific $20,000. Last week, "Pinky" (20th) (2d wk), good $9,000.

World (Mann) (400; 50-70)—"Facts of Love" (Indie). British film given loud advertising. Light $2,000. Last week, "Germany, Year Zero" (Indie), same.

Snow Sloughs Det.; Hampton Boosts 'Bystander' 40G, 'Backfire' Light 15G

Detroit, Feb. 28.

Continuance of Chrysler strike and winter's worst snowstorm will make greater inroads this week into downtown film biz. Lionel Hampton's band at Fox may boost "Guilty Bystander" to neat $40,000. Two oldies, "Bengal Lancer" and "Beau Geste" are getting a solid total at the United Artists. Only other bright spot is "Samson and Delilah," shaping a trim $15,000 in sixth week at Madison.

Estimates for This Week

Fox (Fox-Mich) (5,000; 85-$1)—"Guilty Bystander" (FC) plus Lionel Hampton orch onstage. May hit neat $40,000. Last week, "12 O'Clock High" (20th) (2d wk), $26,000.

Michigan (United Detroit) (4,000; 70-95) — "Borderline" (U) and "Blonde Dynamite" (Mono). Slim $14,000. Last week, "Chain Lightning" (WB), $17,000.

Palms (UD) (2,900; 70-95)—"Backfire" (WB) and "Silent Conflict" (UA). Light $15,000. Last week, "Stromboli" (RKO), disappointing $14,000 after early heavy play, and way below expectancy.

United Artists (UD) (2,000; 10-95) —"Bengal Lancer" (Par) and "Beau Geste" (Par) (reissues). Swell $18,000. Last week, "Mrs. Mike" (UA) and "Satan's Cradle" (UA), $16,000.

Madison (UD) (1,800; 75-$1.20)—"Samson and Delilah" (Par) (6th wk). Solid $15,000. Last week, $19,000.

Adams (Balaban) (1,700; 70-95)—"Red Shoes" (EL). Thin $8,000. Last week, "Battleground" (M-G) (6th wk), $7,000.

Downtown (Balaban) (2,900; 70-95)—"Ambush" (M-G) and "Cry Murder" (PC) (3d wk). Oke $8,000. Last week, $10,000.

Key City Grosses

Estimated Total Gross
This Week $2,645,000
(Based on 23 cities, 201 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $3,203,000
(Based on 25 cities and 249 theatres.)

'Francis' Socko $25,000, Frisco

San Francisco, Feb. 28.

Holdovers are off sharply this session, and some of newcomers are not getting very far. Outstanding is "Francis," which got off to a great start, and looks smash on initial week at Orpheum. Paramount pushed its opening ahead to last Tuesday, ahead of Feb. 22 holiday, and got extra trade as a result with "Backfire." "Chain Lightning" is very slim at the Fox. "Stromboli" fell with a thud in second Golden Gate week after strong opener.

Estimates for This Week

Golden Gate (RKO) (2,844; 60-85)—"Stromboli" (RKO) (2d wk). Slipping to $14,000. Last week, strong $23,000.

Fox (FWC) (4,651; 60-95)—"Chain Lightning" (WB) and "Unmasked" (Rep). Weak $17,000 or more. Last week, "Willie Comes Home" (20th) and "Bomba Panther Island" (Mono), $16,500.

Warfield (Loew's) (2,656; 60-85) —"Malaya" (M-G). Big $28,000 in 10 days. Last week, "Ambush" (M-G) (2d wk), 4 days, nice $12,000.

Paramount (Par) (2,646; 60-85)—"Backfire" (WB) and "Capt. China" (Par). Hefty $21,000. Last week, "Blue Grass Kentucky" (Mono) and "Killer Shark" (Mono), only $11,000.

St. Francis (Par) (1,400; 85-$1.20) —"Samson and Delilah" (Par) (6th wk). Down to $9,000. Last week, husky $15,000.

Orpheum (No. Coast) (2,448; 55-85)—"Francis" (U). Socko $25,000. Last week, "Father Is Bachelor" (Col) and "Traveling Saleswoman" (Col), only $10,800.

United Artists (No. Coast) (1,207; 55-85)—"Deadly Is Female" (UA). Thin 4,500. Last week, "Never Fear" (EL), $7,500.

Stagedoor (Ackerman) (370; 85-$1)—"Saints and Sinners" (Indie). Nice $6,500. Last week, "Fallen Idol" (SRO) (8th wk), $5,500.

Clay (Roesner) (400; 65-85)—"Chips Are Down" (Indie) (3d wk). Off to $2,500. Last week, oke $3,000.

Larkin (Roesner) (400; 65-85)—"Devil in Flesh" (Indie) (9th wk). About $2,000. Last week, fine $2,600.

'On Town' Great $12,000, Port.; 'Mother' Neat 13G

Portland, Ore., Feb. 28.

Big news here this week is split-up of Hamrick-Evergreen Theatres. "On the Town" looks tops with smash session at United Artists. "Mother Didn't Tell Me" looks okay in two spots.

Estimates for This Week

Broadway (Parker) (1,832; 50-85) —"Malaya" (M-G) and "Challenge to Lassie" (M-G) (2d wk). Down to $9,000. Last week, smash $13,000.

Mayfair (Parker) (1,500; 50-85)—"Davy Crockett" (UA) and "Satan's Cradle" (UA). Stout $6,000 or near. Last week, "Dangerous Profession" (RKO) and "Black Midnight" (Mono), $4,300.

Oriental (H-E) (2,000; 50-85)—"Mother Didn't Tell Me" (20th) and "Blondie's Hero" (Col), day-date with Orpheum. Fairly good $5,000. Last week, "Stromboli" (RKO) and "Roughshod" (RKO), $4,500.

Orpheum (H-E) (1,750; 50-85)—"Mother Didn't Tell Me" (20th) and "Blondie's Hero" (Col), also Oriental. Nice $8,000 or over. Last week, "12 O'Clock High" (20th) and "Prison Warden" (Col) (2d wk), fancy $7,000.

Paramount (H-E) (3,400; 50-85)—"Nevadan" (Col) and "Blonde Dynamite" (Mono). Okay $9,000 or near. Last week, "Stromboli" (RKO) and "Roughshod" (RKO), about same.

United Artists (Parker) (900; 50-85)—"On Town" (M-G). Sock $12,000. Last week, "Battleground" (M-G) (4th wk), $6,500.

'Key' Smooth $34,000 in Hub; 'Wife' Neat 20G, 'Cinderella' Smash 40G, 2d

Boston, Feb. 28.

"Cinderella," in second week at Memorial, still is the big noise around town with grosses expected to top smash first week because kids are out of school. Newcomers, ""Key to City" at State and Orpheum and "Dear Wife" at Met shape sturdy. Remainder of town of mostly holdover.

Estimates for This Week

Astor (Jaycox) (1,200; 50-95)—"My Foolish Heart" (RKO) (4th wk). Holding up nicely with $10,000 after neat $12,000 last week.

Beacon Hill (——) (780; 40-90)—"Bicycle Thief" (Indie) (2d wk). Sock $10,000 after $12,000 for first.

Boston (RKO) (3,200; 40-85)—"Stromboli" (RKO) (2d-6 days). Yanked after six days for mild $12,000 after disappointing $19,000 for first, below hopes.

Fenway (NET) (1,373; 55-$1.25) —"Samson and Delilah" (Par) (3d wk). Not bad $7,500 after okay $9,000 for second.

Mayflower (ATC) (700; 35-85)—"Guilty of Treason" (EL) (3d wk). Thin $3,000 after fair $4,200 for second.

Memorial (RKO) (3,500; 40-85) "Cinderella" (RKO). Still way out in front with boff $40,000 or near. Last week, $39,000.

Metropolitan (NET) (4,367; 40-85)—"Dear Wife" (Par) and "Unmasked" (Rep). Neat $20,000. Last week, "12 O'Clock High" (20th) and "Palooka Meets Humphrey" (Mono) (2d wk), good $17,000.

Orpheum (Loew) (3,000; 40-85)—"Key to City" (M-G). Nifty $21,000. Last week, "Battleground" (M-G) (3d wk), tasty $19,000.

Paramount (NET) (1,700; 55-$1.25) — ";Samson and Delilah" (Par) (3d wk). Still solid $20,000 after staunch $23,500 last week.

Pilgrim (ATC) (1,700; 35-85)—"Sundowners" (EL(and "Commandos Strike at Dawn" (Col) (reissue). Average $5,500. Last week, "Guilty of Treason" (2d wk) (EL) $4,000.

State (Loew) (3,500; 40-85)—"Key to City" (M-G). Nice $13,000. Last week, "Johnny Eager" (M-G) and "Blossoms in Dust" (M-G) (reissues), $10,000.

'Samson' Mighty $30,000, Pitt; 'Key' Clicks With 20G, Bergman Slow 14G

Pittsburgh, Feb. 28.

"Samson and Delilah" is proving a real strong man at the Warner boxoffice. It is rolling up sensational daily grosses with wow first session. "Key to City" looks solid at Penn but "Stromboli" teed off dismally at Stanley. "12 O'Clock High" is holding up very well at Harris.

Estimates for This Week

Barry (Skirball) (1,100; 45-80)—"Red Shoes" (EL) (6th wk). Tag end of the run and down to $4,000. Last week, nice $6,000.

Fulton (Shea) (1,700; 45-80)—"Dancing in Dark" (20th). Competition is too tough righ now, and musical won't do over $7,000. Last week, "Willie Comes Home" (20th) (2d wk), good $7,200.

Harris (Harris) (2,200; 45-80)—"12 O'Clock High" (20th) (2d wk). Academy Award nominations gave this one a shot in arm, $13,000 and may hold again. Last week, big $18,500.

Penn (Loew's) (3,300; 45-80)—"Key to City" (M-G). Clark Gable back in form again and this shows it, rousing $20,000. May stay. Last week, "Ambush" (M-G), $15,000.

Stanley (WB) (3,800; 45-80)—"Stromboli" (RKO). Highly-publicized Bergman picture didn't even get an opening and will be lucky to do very ordinary $14,000. Last week, "Chain Lightning" (WB), $12,000.

Warner (WB) (2,000; 70-$1.25)—"Samson and Delilah" (Par). Terrific $30,000 on opening stanza; insures healthy run. Last week, ((reissues) "Beau Geste" (Par) and "Lives Bengal Lancer" (Par) (reissues) okay $8,000.

Final Oscar Ballots Out

Hollywood, Feb. 28.

Final ballots were mailed yesterday (Mon.) to members of the Academy of Motion Picture Arts and Sciences for the lowdown on the Oscar Derby, to be held March 23 at the Pantages theatre.

Ballots will be turned over to Price, Waterhouse Co., certified public accounts, who have been deciding photo finishes in the Oscar Derby for years.

'Cinderella' New High 41G, Tops Chi's New Pix; 'Intruder' Fat 14G, 'Treason' Loud 13G, 'Stromboli' Snappy 16G, 2d

Chicago, Feb. 28.

Poor weather all week is cutting into most holdovers, but new films are doing excellent biz. "Cinderella" opened by breaking house record at Palace last Wednesday (22) with $9,000 on first day, and all-time high of $45,000 looms. "Intruder in Dust" looks fast $14,000 at United Artists. "Guilty of Treason" is snappy $13,000 at Roosevelt.

"Mule Train" and "Down Dakota Way," should bring a sharp $8,000 to Garrick. "Quicksand" and a disk jockey revue at Oriental is fair $40,000.

Three holdovers continue okay. "Third Man" at Selwyn is shaping up to tall $13,000 in second frame. "Bicycle Thief," at World, is terrific $7,500. "Stromboli," at Grand on second week, should do hefty $16,000, largely because advanced admissions are in effect. "Battleground" continues crisp $17,000 in third week at State-Lake. "Chain Lightning" with June Havoc onstage at Chicago is mediocre $33,000 for second week.

Estimates for This Week

Chicago (B&K) (3,400; 50-98)—"Chain Lightning" (WB) with June Havoc onstage (2d wk). Light $33,000. Last week, $50,000.

Garrick (B&K) (900; 50-98)—"Mule Train" (Col) and "Down Dakota Way" (Rep). Fine $8,000. Last week, "Dakota Lil" (20th) and "Blonde Bandit" (Rep), $5,000.

Grand (RKO) (1,500; 98-$1.50)—"Stromboli" (RKO) (2d wk). Socko $16,000. Last week, $27,500.

Oriental (Booth) (3,400; 50-98)—"Quicksand" (UA) with Eddie Hubbard disk jockey revue onstage. Fair $40,000. Last week, "East Side, West Side" (M-G) with vaude (2d wk), $30,000.

"Cinderella" (RKO). Soaring to new house record of $45,000. Last
Palace (RKO) (2,500; 50-98)—
week, "Gilda" (Col) and "Heat's On" (Col) (reissues), $8,000.

Roosevelt (B&K) (1,500; 50-98)—"Guilty of Treason" (EL). Trim $13,000. Last week, "Capt. China" (Par) and "Davy Crockett" (UA) (2d wk), $7,000.

Selwyn (Shubert) (1,000; 98-$1.20)—"Third Man" (SRO) (2d wk). Socko $13,000 looming. Last week, record $17,000.

State-Lake (B&K) (2,700; 50-98)—"Battleground" (M-G) (3d wk). Holding up nicely at $17,000. Last week, $23,000.

United Artists (B&K) (1,700; 50-98)—"Intruder in Dust" (M-G). Solid $14,000. Last week, "Father Is Bachelor" (Col) and "Mark Gorilla" (Col), $8,000.

Woods (Essaness) (1,073; 50-98)—"My Foolish Heart" (RKO) (5th wk). This final week is oke $11,000. Last week, $17,000.

World (Indie) (587; 80)—"Bicycle Thief" (Indie) (2d wk). Great $7,500. Last week, $8,700.

'Cinderella' Shows Way In D.C., Terrif $28,000; 'Willie'-Vaude Fat 25G

Washington, Feb. 28.

Biz is on bright side here this round, with Walt Disney's "Cinderella" hitting new all-time record opening day at Keith's, and holding near that high in second day. It will land terrific total on week, with night trade holding very well. "Willie Comes Home" with vaude is doing bangup trade at Capitol. "Chain Lightning" is rated fairly stout at the Warner.

Estimates for This Week

Capitol (Loew's) (2,434; 44-85)—"Willie Comes Home" (20th) plus vaude. Smart $25,000, with big help of Washington birthday holiday. Last week, "Borderline" (U) plus vaude, $18,000.

Dupont (Lopert) (350; 50-85)—"Rigoletto" (Indie) (2d wk). Very steady $4,500 after big $5,500 last week.

Keith's (RKO) (1,939; 44-80)—"Cinderella" (RKO). Shapes to hit terrific $28,000 in first week. Last week, "Stromboli" (RKO) (10 days), only $19,000, slipping to less than $5,000 in final 3 days—so yanked.

Metropolitan (Warner) (1,163; 44-74)—"Backfire" (WB). Average $6,000. Last week, "Sands of Iwo Jima" (Rep) (2d run), good $6,000 on third downtown week.

National (Heiman) (1,600; 44-74)—"Her Wonderful Lie" (Col). Okay $5,500. Last week, "Blossoms in Dust" (M-G) (reissue), $4,000.

Palace (Loew's) (2,370; 44-74)—

(Continued on page 20)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Francis' Boffo $30,000, Denver

Denver, Feb. 28.

"Francis" is packing three houses currently with big session likely, and best total in town. It is sensational at the Aladdin. Pic moves from Denver to Paramount, being first to do this. "East Side" looms good at Orpheum.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74)—"Francis" (U) and "Chinatown Midnight" (Col), day-date with Denver, Webber. Colossal $8,000. Last week, "Without Honor" (UA) and "Apache Chief" (Lip), good $3,500.

Broadway (Wolfberg) (1,500; 35-74)—"Battleground" (M-G) (4th wk). Fine $7,000. Holds again. Last week, fine $7,500.

Denham (Cockrill) (1,750; 35-70)—"Thelma Jordon" (Par). Fair $10,000. Last week, "Samson and Delilah" (Par) (4th wk), $10,500.

Denver (Fox) (2,525; 35-74)—"Francis" (U) and "Chinatown Midnight" (Col), also Aladdin, Webber. Big $19,000. Last week, "Hasty Heart" (WB) and "Blonde Dynamite" (Mono), $11,000.

Esquire (Fox) (742; 35-74)—"Tell to Judge" (Col) and "Mule Train" (Col), day-date with Paramount. Light $2,000. Last week, "Hasty Heart" (WB) and "Blonde Dynamite" (Mono), $1,700.

Orpheum (RKO) (2,600; 35-74)—"East Side, West Side" (M-G) and "Satan's Cradle" (UA). Good $15,000. Last week, "Stromboli" (RKO) and "Tattooed Stranger" (RKO), $12,500.

Paramount (Fox) (1,200; 35-74)—"Tell to Judge" (Col) and "Mule Train" (Col), also Esquire. Thin $6,000. Last week, "Sundowners" (EL) and "Bodyhold" (Col), big $11,000.

Vogue (Wolfberg) (600; 60-74)—"Genius and Nightingale" (Indie) and "Enchanted Lake" (Indie). Fair $1,700. Last week, "Saraband" (EL), nice $2,500.

Webber (Fox) (750; 35-74)—"Francis" (U) and "Chinatown at Midnight" (Col), also Denver, Aladdin. Big $3,000. Last week, "Sundowners" (EL) and "Bodyhold" (Col), $2,500.

'Francis' Fancy $17,000 In Buff; '12 O'Clock' 15G

Buffalo, Feb. 24.

"Francis" shapes as big leader this week at Lafayette, where sock. "12 O'Clock High" looms fine at the Buffalo. "Foolish Heart" is good at Century.

Estimates for This Week

Buffalo (Loew's) (3,500; 40-70)—"Twelve O'Clock High" (20th). Fine $15,000. Last week, "Dancing in Dark" (20th) and Ink Spots onstage, $23,000.

Paramount (Par) (3,000; 40-70)—"Capt. China" (Par) and "Backfire" (WB). Okay $14,000 or near. Last week, "Dear Wife" (Par) and "Flying Saucer" (FC), $17,000.

Center (Par) (2,100; 70-$1.20)—"Samson and Delilah" (Par) (4th wk). Still okay at $9,000. Last week, solid $12,000.

Lafayette (Basil) (3,000; 40-70)—"Francis" (U) and "Rugged O'Riordans" (U). Socko $17,000. Last week, "Borderline" (U) and "Girls' School" (Col), $12,500.

Century (20th Cent.) (3,000; 40-70)—"My Foolish Heart" (RKO) and "Stampede" (Mono). Good $13,000. Last week, "Stromboli" (RKO), $12,000.

Bliz Bops Indpls. But 'Key' Hefty at $14,000

Indianapolis, Feb. 28.

Biz here is being slugged by winter's first blizzard and heavy interest in state highschool basketball tournament. However, "Key To City," at Loew's, is strong enough to hold. "Montana," at Indiana, and "Dancing in Dark," with Eddy Duchin show on stage at Circle both are disappointing.

Estimates for This Week

Circle (Gamble-Dolle) (2,800; 50-90)—"Dancing in Dark" (20th) with Eddy Duchin orch, Vivian Blaine, others onstage. Slow $17,000. Last week, "Hasty Heart" (WB) and "Live By Night" (RKO), tepid $8,000 at 44-65c scale.

Indiana (G-D) (3,300; 44-65)—"Montana" (WB) and "Sarumba" (Indie). Thin $8,000. Last week, "Stromboli" (RKO) and "Tattooed Stranger" (RKO), $7,800.

Keith's (G-D) (1,300; 74-$1.20)—"Samson and Delilah" (Par) (2d wk). Fair $7,000 after healthy $14,000 opener.

Loew's (Loew's) (2,427; 44-65)—"Key To City" (M-G). Hefty $14,000 and extra days. Last week, "Mrs. Mike" (UA) and "Daring Caballero" (Col), $12,000.

Lyric (C-D) (1,600; 44-65)—"Dangerous Profession" (RKO) and "Mysterious Desperado" (RKO). Thin $4,000. Last week, "Blonde Dynamite" (Mono) with Grand Ole Opry on stage, nifty $15,000 at 50-85c scale.

'Francis' Robust $19,000 in Philly

Philadelphia, Feb. 28.

Snow late Sunday afternoon and icy roads cut heavily into weekend biz, with long list of holdovers also hurting on current session, "Willie Comes Marching Home," getting most coin of newcomers, looms sturdy at Fox. "Francis," with terrif ballyhoo, looks nice at the Boyd while "Dakota Lil" shapes mild at the Stanton. "Outside the Wall" is solid in second frame at Aldine.

Estimates for This Week

Aldine (WB) (1,303; 50-99)—"Outside Wall" (U) (2d wk). Hefty $15,500 after smash $20,000 opener.

Boyd (WB) (2,360; 50-99)—"Francis" (U). Big matinee trade with nice $19,000 likely. Last week, "Battleground" (M-G) (6th wk), neat $12,000.

Earle (WB) (2,700; 70-$1.25)—"Samson and Delilah" (4th wk). Sturdy $22,500. Last week, $28,000.

Fox (20th) (2,250; 50-99)—"Willie Comes Marching Home" (20th). Solid $21,000. Last week, "12 O'Clock High" (20th), $12,000.

Goldman (Goldman) (1,200; 50-99)—"Stromboli" (RKO) (2d wk). Off to $11,000 after great $18,700 opener, over hopes.

Karlton (Goldman) (1,000; 50-99)—"Red Shoes" (EL) (6th wk). Good $6,000. Last week, $6,200.

Mastbaum (WB) (4,360; 50-99)—"Chain Lightning" (WB) (2d wk). Dull $12,000 after light $18,000 opener.

Randolph (Goldman) (2,500; 50-99)—"Key to City" (M-G) (2d wk). Good $16,000. Last week, sturdy $25,000.

Stanley (WB) (2,950; 50-99)—"All King's Men" (Col) (3d wk). Down to $13,000. Last week, nice, $22,000.

Stanton (WB) (1,475; 50-99)—"Dakota Lil" (20th). Mild $7,000. Last week, "Backfire" (WB), $8,000.

Trans-Lux (T-L) (500; 50-99)—"Tight Little Island" (U) (3d wk). Plenty of profit at $6,000. Last week, great $8,000.

'Heiress' Solid $14,000, Toronto; 'East Side' 11G

Toronto, Feb. 28.

Three-day blizzard has slowed up biz, but it picked up latter half of week. Leading and still in second week is "12 O'Clock High" at Imperial. "Heiress" at two houses is big; ditto "East Side, West Side." Holdover of "Jolson Sings Again" still is in chips.

Estimates for This Week

Downtown, Glendale, Scarboro, State (20th) (1,059; 955; 698; 694; 35-60)—"Savage Splendor" (RKO) and "Threat" (RKO). Okay $10,000. Last week, "Crash Dive" (20th) and "Man Hunt" (20th) (reissue), big $13,000.

Eglinton, Victoria (FP) (1,080, 1,140; 40-70)—"Heiress" (Par). Good $14,000. Last week, "Jolson Sings Again" (Col) (4th wk), nice $10,000 at University and Eglinton.

Fairlawn, Odeon (Rank) (1,200; 2,390; 50-$1.20)—"Hamlet" (EL).

(Continued on page 20)

Weather Slows B'way; 'Cinderella' No Orphan at 53G, '3 Home' Bright $39,000, 'Stage Fright' Modest 115G

Severe winter weather, the start of Lent and continuance of the brownout all are contributing towards generally dull Broadway first-run business this session. The boxoffice had been very sluggish even before the state edict shutting off all advertising lights, but the darkened condition of Broadway, along with near-zero cold, snow, rain and sleet, accentuated the slow trade.

The storm on Wednesday (Washington's Birthday) pared the expected take on this big holiday for theatres, with Thursday (23) turning into the worst day of the stanza. Slippery streets took a heavy toll, with night trade dipping drastically.

Outstanding newcomer, "Cinderella," is faring well in the face of all these handicaps, with smash $53,000 likely in first week at the Mayfair. Initial frame has been topped in recent years only by "Iwo Jima."

"Three Came Home" also is doing remarkably sock business in view of conditions, with $39,000 on initial week ended Monday (27) at Astor. In contrast, "Malaya" with Blue Barron band, Benny Fields, Gene Sheldon onstage, likely won't get more than $50,000, mild, at Capitol. "Woman in Hiding" also is swinging low, despite holiday opening (22) with $12,000 at Criterion.

Opening on the slowest day of current session (Thurs.), "Stage Fright" and stageshow is merely fair $115,000 in first week at the Music Hall. General downbeat apparently held this back despite some nice crix appraisals.

Best holdover in a week that witnesses most second-week bills on the skids is "Third Man," which is heading for fine $28,000 in fourth round at the Victoria. Rivoli, Roxy and Strand all took drastic tumbles from previous weeks.

Biggest news among newcomers opening this week is start today (Wed.) of Bob Hope's two weeks of personal appearances at the Paramount with "Capt. China." Hope has Jane Russell, who was with him in "The Paleface," and Les Brown band in his supporting stageshow. He plans to have different stage, screen and radio personalities doing "guest shots" during his engagement, with Arthur Godfrey supposed to be on with Hope today. Roxy opens "Mother Didn't Tell Me" Friday (3).

Estimates for This Week

Astor (City Inv.) (1,300; 60-$1.50)—"Three Came Home" (20th) (2d wk). First week ended Monday (27) night hit rousing $39,000. In ahead, "Battleground" (M-G) (15th wk-4 days), $7,500 after okay $12,000 for 14th week.

Bijou (City Inv.) (589; $1.20-$2.40) — "Red Shoes" (EL) (71st wk). Staying up very well in view of conditions at around $8,500, nice, after $8,800 in previous week, which was helped by holiday biz. Stays on.

Capitol (Loew's (4,820); 55-$1.50)—"Malaya" (M-G) plus Blue Barron orch, Benny Fields, Gene Sheldon (2d wk). Initial session ended last night (Tues.) was mild $50,000. In ahead, "Mrs. Mike" (UA) and Gordon Jenkins orch, Marion Hutton-Jack Douglas (2d wk), $30,000.

Criterion (Moss) (1,700; 50-$1.75)—"Woman in Hiding" (U) (2d wk). First round ended last night (Tues.) failed to help house out of sluggish trend, with only slight $12,000 or near. "Borderline" (U) opens Saturday. In ahead, "Stromboli" (RKO), $19,000, cold hurting on final two days.

Globe (Brandt) (1,500; 50-$1.20)—"The Outlaw" (RKO) (2d wk). Holding fairly well at $26,000 after smash $42,000 opener, best here in a year. Continues.

Mayfair (Brandt) (1,736; 50-$1.20)—"Cinderella" (RKO) (2d wk). Terrific $53,000, in first week ended last night (Tues.), all the more remarkable in view of weather conditions; one of biggest weeks at house. In ahead, "Iwo Jima" (Rep) (8th wk-5 days), okay $10,000, to round out smash run.

Palace (RKO) (1,700; 55-$1.20)—"Father is Bachelor" (Col) and vaude. Way off to fair $18,000 for 8 days, house going back to regular Thursday opening day tomorrow. Last week, "Mark of Gorilla" (Col) with vaude (6 days), broke even at $17,000.

Paramount (Par) (3,664; 55-$1.50)—"Capt. China" (Par) with Bob Hope plus Jane Russell, Les Brown orch onstage. Opens today (Wed.). Last week, "Paid in Full" (Par) with Johnnie Johnston, Lina Romay, Boyd Raeburn orch heading stageshow (2d wk), was down to $50,000 or near after fair $59,000 opening round.

Park Avenue (U) (583; 90-$1.50)—"Astonished Heart" (U) (3d wk). Second week ended last Monday (27) held very well at $10,000 after good $11,000 first frame.

Radio City Music Hall (Rockefellers) (5,945; 80-$2.40)—"Stage Fright" (WB) and stageshow. Looks only fair $115,000, and holds. Had tough break opening on stormy Thursday (23), but built somewhat after reviews came out. Last week, "Young Man With Horn" (WB), with stage bill (2d wk), mild $112,000, below expectancy.

Rialto (Mage) (594; 44-98)—"Mafia" (Indie). Opens today (Wed.). Last week, "Peddling in Society" (Indie), mild $7,000 on single week.

Rivoli (UAT-Par) (2,092; 90-$1.80)—"Samson and Delilah" (Par) (10th wk). Slipped sharply to $20,000 or under. Ninth week was $29,000, Feb. 22 holiday failing to help as much as expected.

Roxy (20th) (5,886; 80-$1.75)—"Willie Comes Home" (20th) plus Allan Jones, Betty and Jane Kean, Irving Fields Trio topping stageshow (2d-final wk). Despite favorable crix appraisal, failed to come through as hoped, with initial holdover frame down to light $50,000 after moderate $78,000 opener. "Mother Didn't Tell Me" (20th) opens Friday, with Beatrice Kay, Buck & Bubbles, Beatrice Kraft and her dancers, the Dunhills onstage.

State (Loew's) (3,450; 55-$1.50)—"Key to City" (M-G) (5th-final wk). Down to $10,000 or less in fourth stanza ended last night (Tues.) after $14,400 for third week, both very slow and disappointing. "Annie Get Your Gun" (M-G) was set to open here next but won't be available until Easter, with house opening "The Outriders" (M-G) on March 8.

Strand (WB) (2,756; 55-$2)—"Chain Lightning" (WB) and Latin Quarter Revue onstage (2d wk). Down to dull $31,000 or bit better this round after disappointing $45,000 opener. Set to stay past second week.

Sutton (R & B) (561; 90-$1.50)—"Fallen Idol" (SRO) (16th wk). For 15th week ended Monday (27) this held up to $8,200 with help of Washington's Birthday trade after $8,700 last week. Continues on.

Trans-Lux (60th St.) (453; 74-$1.50)—"Tight Little Island" (U) (10th wk). With some help from Feb. 22, doing nicely at $7,500 in ninth week ended last Saturday (25) after $8,000 for eighth stanza. Stays on.

Victoria (City Inv.) (1,060; 95-$1.50)—"Third Man" (SRO) (4th wk). Still doing strong business at $28,000 after big $33,000 for third round. Continues indef.

'Willie' Marching Home L'ville Champ at 15G; 'Lil' Lands Big $7,000

Louisville, Feb. 28.

Strong lineup of product at all firstruns this week and biz is reflecting it by big takes. Leading the parade is "When Willie Comes Marching Home," sturdy at the Rialto. "Dakota Lil" at the Strand is moving at a fast clip. Holdovers of "Key to City" at Loew's State and "Chain Lightning" at Mary Anderson, are grabbing excellent second week biz.

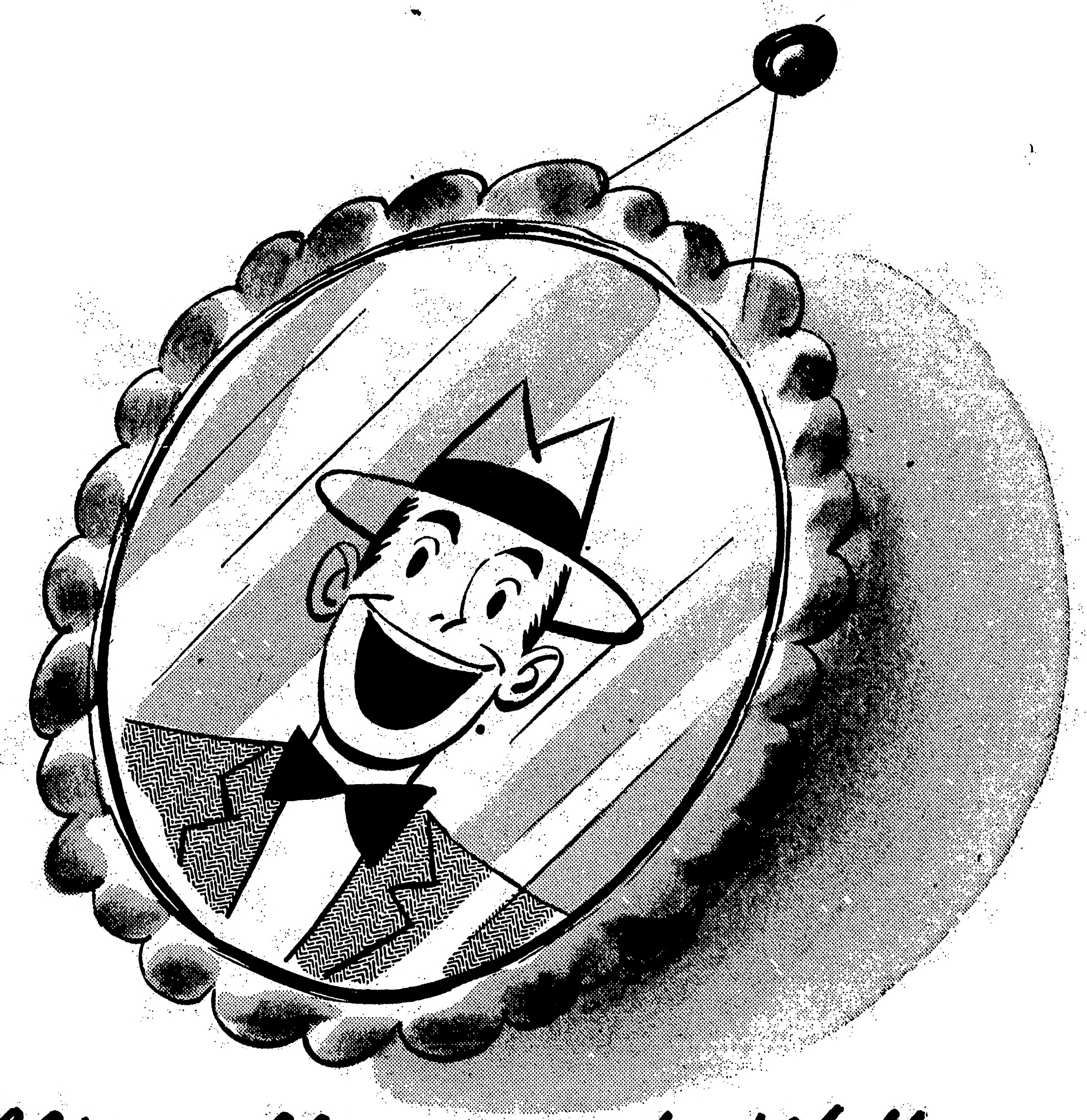
Estimates for This Week

Mary Anderson (People's) (1,200; 45-65)—"Chain Lightning" (WB) (2d wk). Looks strong $6,500. Last week, solid $8,500, above expectations.

Rialto (Fourth Avenue) (3,000; 45-65)—"Willie Marching Home" (20th) and "Palooka Meets Humphrey" (Mono). Sturdy $15,000. Last week, "Stromboli" (RKO), caught big press comment and word-of-mouth but biz sagged after sock opening to dull $7,500, far below expectancy.

State (Loew's) (3,000; 45-65)—"Key to City" (M-G) (2d wk). Good $11,000 after last week's fine $15,000.

Strand (FA) (1,200; 45-65)—"Dakota Lil" (20th) and "Treasure Monte Carlo" (Indie). Big $7,000. Last week, "Dancing in Dark" (20th) and "Tough Assignment" (Indie), about same.



Mirror, Mirror, on the Wall
Who's the FAIREST of Them All?...

"20th IS FAIREST!"

— *Allied Theatres of Michigan Poll*

and the Fairest Company of Them All delivers not just words BUT...

PRINCE OF FOXES • TWELVE O'CLOCK HIGH • WHIRLPOOL
DANCING IN THE DARK, Technicolor **• WHEN WILLIE COMES**
MARCHING HOME • MOTHER DIDN'T TELL ME • THREE CAME
HOME • OH, YOU BEAUTIFUL DOLL, Technicolor **• I WAS A MALE**
WAR BRIDE • WABASH AVENUE, Technicolor **• DAKOTA LIL,** Cinecolor
UNDER MY SKIN • CHEAPER BY THE DOZEN, Technicolor **• PINKY**

There's No Business Like 20th CENTURY-FOX Business

U.S.-British Hassles Delaying UFA Breakup; Propaganda Danger Seen

Frankfurt, Feb. 21.

Bickering between American and British officials in Germany is blocking the breakup of the Hitler-created monopoly that UFA holds on the German film industry. Although five months have now passed since the tri-partite occupation of western Germany ordered a dissolution of UFA, no action has been taken to carry out the terms of the legislation. Even the preliminary procedural apparatus required has not yet been agreed upon by tiffing officials.

American officials are freely charging the British with using deliberately dilatory tactics to sabotage the entire program. It is claimed that the British are counting on an Allied stalemate as an excuse for turning the entire program back to the Germans. This action, it is said, was strenuously advocated by important British influences that tried to block the enactment of the regulation calling for the liquidation of UFA.

Some 250 of the most important theatres in Germany, all the studios and all of the outstanding German features are owned by UFA. These were consolidated into that company's hands when the Nazis took over and forcibly amalgamated the industry into a Reich-owned monopoly directed by Joseph Goebbels. These interests are presently being administered by American and British officials but conceivably could revert to active UFA control.

Under the terms of liquidation law, a German liquidation committee, subject to direction of the occupation authorities, was to sell the various properties within 18 months to the highest eligible bidders. Not more than one studio or

(Continued on page 13)

Pianist Arrau Sued For $13,000 in Mexico Due To Hassle on Spanish Film

Mexico City, Feb. 28.

Claudio Arrau, Chilean pianist, is filling dates abroad but he's pegged to Mexico by $13,000 of his coin, and the pic he was inked to play in here has a most uncertain future.

Arrau is being sued for $13,000 here by Samuel Alazraki, local pic producer. Pianist could only quit Mexico by depositing that sum with the court which is handling the suit. Alazraki says he inked the artist for the lead in a pic in Spanish and for its English version and advanced Arrau $3,000. Alazraki added that when he shopped in Hollywood, after inking Jean Negulesco to meg the pic, he found no nibbles for a film featuring Arrau. He decided to produce only the Spanish version. He said he tried to tell Arrau that but was told by the pianist's secretary that Arrau didn't like the pic's script. Alazraki declared Arrau nixed refunding the 3G advance.

Alazraki wants $10,000 damages for breach of contract and the $3,000 back. When Alazraki got tough, Arrau moved his headquarters into the Chilean embassy here, presumably for protection.

Mex Radio Station XEBJ Shutters in Pay Hassle

Mexico City, Feb. 28.

Radio station XEBJ at Torreon, Mexico, cotton metropolis in the north, is shuttered indefinitely. Manager Alexander O. Stevenson, when informed by the federal board of conciliation and arbitration that the station's help were aiming a strike to enforce demands for an 85% pay hike, fired all employees and announced closure of the station.

The board had been trying to settle the work dispute.

Paris Unrest

Paris, Feb. 28.

Political and economic conditions, resulting in deep social unrest and promoting paralyzing strikes and rampant gangsterism, are damaging boxoffice grosses here.

Only exception are a few legiters.

Brit. Scripters Win Suit On 'Inadequate' Billing

London, Feb. 28.

Two film scripters, who complained that their credits were given in the West End in small type and not appropriate to their standing, were together awarded damages of $8,400 by a high court jury last Wednesday (22.

They were Rodney Ackland and Arthur Boys, who were awarded $2,800 and $5,600 respectively, in connection with the production of "Queen of Spades," which they adapted from a Pushkin shortstory. The defendants were Anatole de Grunwald's World Screen Plays, Ltd., which contested only on the question of damages.

Sir Alexander Korda, giving evidence for the defendants, said that he would judge a writer by the quality of his work and wouldn't take much notice of the credits.

French Filming Still a Gamble

Paris, Feb. 28.

Recent statement on the French pix industry reveals that in 1947 producers invested $8,000,000 and got back $4,300,000. Figures for 1948 show an investment of $10,500,000 and return of $6,300,000. Production here is still a gamble. A good deal of the money comes from the government fund called Credit National, which in 1948 partly financed 55 films out of a total of 92 for the year. Average cost of a run-of-the-mill pic was about $100,000, and slightly over double that amount for a picture considered of international value.

Production of a film, which averaged 11 weeks in 1948, was reduced to eight and a half in 1949. Business is bad in spite of this, with plenty of layoffs in technicians and actors.

Total grosses, which were $40,000,000 in 1947, reached $56,000,000 in both 1948 and 1949. This despite reduced attendance, with 411,000,000 admissions in 1947; 387,000,000 in 1948 and 370,000,000 in 1949. Prices were upped in 1947.

There are currently 2,500,000 seats in the 5,700 French picture theatres. This compares unfavorably with Italy, where 5,000,000 seats are in 9,750 theatres.

COIN TOSS TO SET BRIT. PIC CIRCUIT RELEASE

London, Feb. 21.

A flick of the coin will decide which of the three major British circuits will show the independently made Pilgrim picture, "Chance of a Lifetime," the first subject decreed by the Board of Trade Selection Committee as being worthy of a circuit release.

Since its inception more than two years ago, the Selection Committee has been more or less moribund, and the first films submitted to it were withdrawn because the producers feared an adverse decision might have affected subsequent bookings. A number independently made quota productions were rejected in the early part of this year.

"Chance of a Lifetime," made by the company with which Filippo Del Giudice was formerly associated, was filmed entirely on location. It is directed by and stars Bernard Miles.

JAP PIXERS BUILDING

Tokyo, Feb. 18.

Excavation work has started in Tokyo for erection of the Nikkatsu International building, a nine-story structure being built by the Nikkatsu Motion Picture Corp. which will be Japan's first postwar office building.

Nikkatsu outfit operates one of Japan's biggest theatre chains and is a leading distributor of American pix. Structure should be ready by May, 1951.

Sid Weiner, formerly sales chief for Globe Film Distributors, has joined Films International of America, Inc.

Belfast Lifts 'Pit' Ban

Belfast, Feb. 14.

Belfast Corp. which, against the advice of its Police Committee, banned "The Snake Pit" from exhibition in Northern Ireland capital three months ago, has reversed its decision and given the greenlight to 20th-Fox for showings. Change of mind was caused when local 20th-Fox reps secured attendance of group at special screening of the film. Original ban was imposed on the grounds that film was not suitable for public exhibition.

"Pit" has already played leading situations in Eire without any spectacular cleanup.

French Song Stars Help SACEM to Reap $700,000 In Foreign Coin in 1949

Paris, Feb. 21.

Concurrent with the celebration of the 100th year of its founding, the French SACEM (Societe des Auteurs, Compositeurs et Editeurs de Musique) discloses that, thanks to its ambassadors of song like Jean Sablon, Charles Trenet, Edith Piaf, Maurice Chevalier, et al., French composers reaped 250,000,000 francs (around $700,000) solely from foreign revenue in 1949.

These foreign monies, for the most part emanating from America in badly needed dollar credit, formed one-fourth of the entire year's revenue of the Society.

Of the 11 songs listed as having brought in the most foreign currency, five of them are identified with Sablon, having been popularized by him in his radio and night club appearances. The 11 songs, as listed by the Society, include "Le Petit Vin Blanc," "Parlez-Moi D'Amour," "L'Air D'Accordeon," "Cheveux Au Vent," "Vous Qui Passez Sans Me Voir" (Why Do You Pass Me By?"), "Ma Mie" ("All of a Sudden My Heart Sings"), "La Vie En Rose" ("You're Too Dangerous, Cherie"), "Symphonie," "Imaginez," "Couches Dans Le Foin" and "La Madelon."

Credit for the strong popularity of French songs, especially in America, is given for the most part to radio shows by the French singers. Although Miss Piaf is reported saying how difficult it was to get a regular radio show in the States, three French artists have had regular radio series in America, Sablon, Chevalier and Lucienne Boyer. Sablon having been the only one who had a commercial show. Large audiences guaranteed by a network show have contributed immeasurably to success enjoyed by French melodies.

SACEM, which keeps a strict eye on all French musical works, was founded in 1849, after an experience of composer Paul Henrion turned the spotlight on the exploitation of French composers. Henrion, visiting Les Ambassadeurs one evening, heard the rendition of one of his works, for which he had received no money. He refused to pay his check, as a means of protest. Other composers followed his suit, and finally they decided to band together to form an organization like ASCAP, to protect their rights.

The Society consists of 20,000 members and is presided over by Albert Willemetz.

Large Quota Default By British Exhibs Confirmed

London, Feb. 21.

Official figures released by the Board of Trade confirm the mass exhibitor default forecast for the first year of the 45% quota. Of 4,689 returns, 1,474 defaulted on the first feature quota, and 1,381 failed to meet the supporting quota of 25%. First feature defaulters include 1,135 indie exhibs who had been refused relief and had been ordered to play the full 45%.

Returns of the three major circuits show that they exceeded their quota by 2.6% and played British supporting product by more than 6% of their requirements. Altogether, 2,708 theatres either met or exceeded their obligation, and of those who defaulted 587 were to the tune of 5% or less below their obligation.

Other Foreign News
On Page 13

Brit. Election Stalemate Snafus Pix Further; Niteries in Boom on Eve

By HAROLD MYERS

London, Feb. 28.

The stalemate result of the general election will add to the uncertainties of the British film industry. Had there been a decisive majority one way or the other, the trade would have had a shrewd idea of its fortunes and known what to expect. As it is, the only thing certain about the present situation is that the new Labor government will not be able to stay the course for long, and that there must be another election in a few months. And that will mean another lean period at the boxoffice.

With the political strength of the new House of Commons equally divided, the Laborite government has no mandate from the people for controversial legislation. At the most, it will be able to deal only with urgent financial estimates, and the routine day-to-day questions of administration.

Accepted view among British film chiefs had been that the return of a Conservative government would have favored the industry. Party leaders had been impressed, for example, with the trade's case on entertainment tax, and a promise of early relief had been made. They are known, too, to take a realistic view on quota, and would have had no truck with some of the fanciful proposals that have come from the left. And finally, they would have been expected to take a long-term view in dealing with Hollywood on remittable sterling.

As things are, it is unlikely that Labor will take any action which will make it more unpopular with the industry than it is at present. In the last four and a half years they haven't stopped meddling with the affairs of the trade, and in that period the industry has passed from its peak to its deepest and most prolonged crisis. The industry wants to be left alone to manage its own affairs.

First major industry decision which the government will have to make will be to set the quota for the third year, commencing October. The Films Council recommendation that it should be sliced to 30% has been sent to the Board of Trade prez, and so has the protest from the Assn. of Cinematograph and Allied Technicians. This

(Continued on page 13)

'12 O'Clock' Hits High 14G Wk. in Dual London Bows

London, Feb. 21.

"12 O'Clock High," the Gregory Peck starrer which received unanimous praise from British critics, has achieved the second best result ever recorded by 20th-Fox for a dual pre-release run at the Gaumont, Haymarket, and the Marble Arch Pavilion.

Opening week at the two theatres resulted in a boxoffice gross upwards of $14,000, with 43,940 customers checked in through both pay boxes. The alltime high for Fox was created by "The Dolly Sisters" in the early boom postwar period.

Philippines OK 72% Pix Coin Thaw

After slamming the door on all film remittances for the past three months, the Philippine Islands government this week advised American distribs that they will be permitted to remit 72% of their total 1949 dollar shipments. Since total revenues from PI amounted to approximately $3,000,000 in '49, the new regulation clears the way to remittances of $2,200,000 during the current year.

Specifically, government ukase provides that 6% of 1949 remittances can be sent by Yank distribs monthly to the U. S. PI also ruled that films will be treated as other commodities not coming under import control regulations. Foreign dept. execs, while not entirely clear on the significance of the ruling, believe that it removes films from imports which are subject to restrictive licenses.

At no time did the PI government move directly against films. It slapped a blanket ban on dollar remittances after the islands experienced a dollar shortage late last year. American pix fell victim to the ruling, along with all other imports.

American pix reps have been negotiating with the government since the ban was handed down. However, relaxation of the regulation did not result from a negotiated settlement but rather unilateral action of the government. Philippines represent one of the most important American film markets in the Far East.

'FIG,' 'FLOWERS' FAIL TO IMPRESS IN LONDON

Emile Littler's production of "The Purple Fig Tree," which opened at the Piccadilly Friday (24), was warmly received and generally praised. But despite an interesting theme, it's insufficiently gripping and stands a modest chance of survival.

Written by George Ralli, play laid in postwar Greece is an involved story of intrigue and revenge. Directed by Joe O'Brien, show is splendidly acted with Valerie White, Jack Hawkins and Margaret Rawlings in the leading roles. Others in the cast include Arthur Hill, Gibb McLaughlin and Antony Holles.

"Flowers For the Living," which reached the West End two years after its Lindsey Theatre Club tryout, is obviously dated, and as a result its chances are limited. Its theme of life in the raw in an East End slum in the immediate postwar period is more documentary in character than pure theatre. Kathleen Harrison shines as the mother in a raucous household, but other members of the family are not too happily cast. Barry Morse stands out as a returned ex-soldier with high ideals of the future. Play opened at the Duchess Feb. 21.

Sessue Hayakawa, film star who recently returned to Japan after 13 years in Europe, and who stopped off en route in Hollywood to play roles in "Tokyo Joe" and "Three Came Home," is currently at work on his first postwar Japanese picture at Dalei studios, Tokyo.

Rank Opens Gala Deluxe House in Lisbon; $8 Top Is New Portugal Record

Lisbon, Feb. 28.

The new J. Arthur Rank deluxe cinema, Saint George, in central Lisbon, opened Feb. 24 with showing of "Red Shoes." Public had bought tickets for the first two weeks almost a month in advance. Firstrun 2,000-seater, the largest in the Iberian peninsula, is the first of a series that the Rank organization intends to build in Portugal and Spain. There will be three shows a day with top price of $1. House has latest equipment in aircondition, organ, sound, etc.

Opening for the general public was preceded Feb. 23 by a charity gala with top price at $8—the highest price ever asked for a show in Portugal. The President of the Republic was present together with Ministers of State, British and American Ambassadors and the diplomatic corps, the ex-King of Italy, ex-King Carol of Rumania and Mme. Lupescu, Count de Paris, pretender to the throne of France, and other royal exiles in Portugal. The American and English colonies were present in force, and all the best of Lisbon society.

The gala, which was sponsored by Lisbon's two big dailies, the Diario Noticias and the Seculo, made about $12,000, which was distributed to various local charities.

Continental Newsreels Going for Second-Runs

Paris, Feb. 21.

Newsreel theatres here are mostly reverting to second-runs or reissues. The Cineac Co., incepted years ago by Reginald Ford, is running six theatres in France, four in Belgium and three in Holland.

The popcorn biz, or its French equivalent (ice cream "Esquimaux"), is now the clearer source of revenue of local newsreel theatres.

M-G-MAIL!

M-G-M Tops Them all!

MOTION PICTURE HERALD

Dear M-G-M:

It's January Box-office Champion time and, like last month, there are two for M-G-M.

They are "Battleground" and "On the Town" and will be recorded in Friday's Motion Picture Herald.

Red Kann

Red Kann, Vice-President, Quigley Publications

BOXOFFICE

Dear M-G-M:

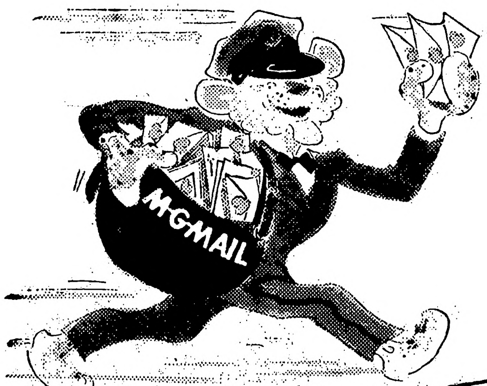
M-G-M seems to be acquiring a collection of Boxoffice Blue Ribbon Awards.

It is a pleasure for me to be able to send the January choice for "On the Town."

James M. Jerauld

James M. Jerauld, Editor, Boxoffice Magazine

M-G-M Tops Them all!



"MORE LOVE LETTERS!"

"BATTLEGROUND" Tops in the Nation!

"REFORMER AND THE REDHEAD" Comedy Sensation of 1950!

"ANNIE GET YOUR GUN" Technicolor Musical Tops!

"KEY TO THE CITY" First 32 Spots BIG!

"STARS IN MY CROWN" Great Family Film!

"NANCY GOES TO RIO" Youth! Music! Technicolor

"THE OUTRIDERS" Big Technicolor Western!

"THE YELLOW CAB MAN" Red Skelton's Funniest!

WATCH M-G-M's NEW RELEASE ANNOUNCEMENT! Our line-up for March, April, May, June, July, August is set—and terrific!

Help Ax the Tax! Trailer! Protest-Cards In Lobby! Let's Fight!

Russ Pix Still Leading on Tito Screens But U.S. Films Inching Up

Washington, Feb. 28.

Despite the split between Yugoslavia and the Soviet Union, Russian films continue to be the most widely shown in the Balkan country, reports the Motion Picture Photographic Branch of the U. S. Dept. of Commerce. The comprehensive survey, released today (28), shows however that there has been some tapering off of Russian pix and that American films are moving into an increased share of the market. Most popular Hollywood product appears to be cowboy and jungle subjects.

Yugoslavia is building up its industry and shooting for an annual production, by next year, of 40 features, 100 documentaries and 112 monthly newsreels. Various sources in the country have given divergent figures on production up to now and the Commerce Dept. warns that the figures must be taken with a grain of salt.

Centre of the industry continues to be at Belgrade, where the Serbian Avila Film Co. and Federal Zvezda Film have been merged. Construction of a film city near Belgrade, for the use of Zvezda, continues. The production industry continues under strong government control and even exhibition is government-supervised, with the government setting admissions prices for each theatre.

Other countries reported on:

Pakistan: One studio is operating in Western Pakistan. Its output is about four features and 20 shorts annually. Government may extend financial assistance because of the need for documentaries. Country has about 400 theatres with a seating capacity of 200,000. Bulk of the equipment in the houses comes from the U. S.

Angola: Marked increase of robberies and assaults in the native quarter of Luanda is being blamed on cowboy pix and other American films showing plenty of gunplay. Hence legislation is under way to provide for censorship in this Portuguese West African colony. American westerns are expected to be either sharply cut or banned. Country has 15 theatres and most of the pictures are American-made.

U.S.-Brit. Hassle

Continued from page 11

three theatres could be sold to any one person. Entire purpose was to decentralize the industry, thereby insuring it as a free medium.

Anglo-American squabble first arose when the British demanded an expansion of the three-man liquidation committee to seven. Without notice, British produced four custodians in their area instead of one. Action creates a widely-dispersed group rather than the compact unit envisaged. British have turned down three U. S. compromise proposals, thereby hamstringing further action.

Bureaucratic Setup

As a further complication, two advisory bodies, one Allied and the other German, have been created. German group is to be named by the Bonn government. It would consult with the liquidation committee along with the Allied unit. The German group was created on British insistence, it is said, after the American authorities compromised on their opposition to the move.

Yank officials feel convinced that any German advisory group will be unsympathetic to the breakup of UFA. Moreover, it is maintained that naming of the advisers by the Bonn government in itself is inconsistent with the purposes of the legislation—that is, to remove all government control from films as a propaganda medium. It is also argued that the action imposes an unnecessary bureaucratic structure on the implementing machinery.

Americans here fear that if the program is turned back to the German government the UFA monopoly will stand. No German government, it is asserted, will show any enthusiasm for surrendering large properties. German authorities are hostile to any de-concentration whatsoever. Moreover, the government would seek to retain films as a powerful propaganda instrument.

India Censor Suits

Madras, Feb. 14.

The new censorship legislation, which substitutes one national censorship board for the conflicting boards in the different provinces, is being hailed by the Indian press as a long overdue reform.

Charges have also been made by several Indian producers that the censors have been more lenient with imported pictures than with the homemade product.

Brit. Election

Continued from page 11

quota has to be determined by Parliament before the end of March, and although some Laborites had been hoping that the return of the Socialists would mean a higher percentage, there is little likelihood of this materializing in the present state of the Commons.

Implementation of any of the major recommendations in the exhaustive Plant Report can now be ruled out, and it is extremely dubious whether the government will be prepared to replenish the coffers of the Film Finance Corp., whose reserves are now below the $1,000,000 mark. And there will certainly be little prospect of a subsidy for producers, or a tax cut for exhibitors.

No Surprises

There were no surprise results among the trade candidates in the election, and the industry strength in the new House of Commons is unchanged. Eric Fletcher, director of Associated British Picture Corp.; Tom O'Brien, general secretary of the National Assn. of Theatrical and Kine Employees, and John Diamond, the news theatre director, held their Labor seats, and Norman J. Hulbert, also with news theatre associations, retained his Tory seat. Three members of ACT, R. J. Minney, John Curthoys and Reg Groves, who sought election on the Labor ticket, were defeated. New aspirants for Parliamentary honors, Sidney K. Lewis, of A.B.P.C., and filmactor James Robertson Justice, were also unplaced. Lady Archibald, wife of the Rank producer, failed to become an M.P. by slightly more than 2,000 votes. A. Beverly Baxter, Evening Standard dramatic critic, was returned as a Conservative.

The neck-and-neck tussle between the two principal parties has vindicated the pollsters. Almost unanimously they had insisted that the chances were even, although when the overnight score was out it looked as if they were again off the beam. The only forecast that went haywire was a poll conducted among the editors of local newspapers, which estimated a Tory majority of more than 100.

It may have been a quiet election, but Thursday night gave the night spots their biggest take for many years. The majority report that liquor sales were substantially up on New Year's Eve, but the early results which led to the conviction that Labor was retaining its grip, was not conducive to a gay atmosphere. The only late night revellers in hearty spirit were the thousands of Londoners who were lured to Piccadilly Circus and Trafalgar Square, where the results were displayed on an illuminated screen. The Trafalgar Square crowds outside VARIETY'S London office were televised in a special late night election program, and the reception attained a remarkable clarity. Radio also offered an all-night service, and hundreds of cinemas were open for a free show until the early hours.

But it remained an election without incident, and the excitement only came as the two parties were drawing close. The tempo of a British election, in contrast to an American poll, was aptly summed up by an American publicist now in London. "In England," he said, "a candidate *stands* for Parliament. In America he *runs* for Congress. That is the difference between a British and American election."

Brisbane exhibs have been granted an admission rise by Aussie price control authorities. It's the first upping okay for many years.

'ANNIE DU FAR WEST' SMASHEROO IN PARIS

Paris, Feb. 28.

"Annie du Far West," Maurice Lehmann's presentation at the Chatelet Feb. 21 of the Irving Berlin musical, "Annie Get Your Gun," is a smash hit here. Show netted $17,000 for seven performances. Musical, according to the hep American colony here, is every bit up to Broadway standards. Much credit goes to Lily Fayol, in the Ethel Merman role as Annie, ably supported by Marcel Merkes. Show also has excellent comedy and dancing.

Dancing, costumes and sets are French-made and striking. Lavish Douking sets introduce an Eiffel Tower background into the first act for a Frenchified finale. Adaptation by Mouzyeon and Albert Willemetez's lyrics are commendable.

Berlin Gets Show Biz Names Back

Berlin, Feb. 21.

Berlin is once again attracting famous names it once knew so well. During the past six months many oldtimers have returned, and others are planning to.

For instance, Rudolph Forster is at the Kurfurstendamm theatre playing Strindberg's "Totentanz." Kathe Dorsch is at the Komodie in Maugham's "Theatre." Fritz Kortner is at the Hebbel playing Strindberg's "The Father." Paul Gordon is directing Victor Clement's "Bad Angel" at the Renaissance. Gustaf Grundgens is negotiating for next fall. Ludwig Stossel is coming into play Paul Gordon's "Lucky Joe" in March. Hermina Korner is playing the title role in "Madwoman of Challiot" at the Hebbel. Werner Egk is now managing director of the Music Academy of Berlin.

Yehudi Menuhin played seven concerts at the Titania Palast last fall. Elisabeth Bergner appeared at the Titania for one night in November. Albert Basserman did Ibsen's "Ghosts" at the Renaissance last week. Edward G. Robinson, Jeanette MacDonald, Gene Raymond, Donald O'Connor, Yvonne DeCarlo, Jackie Coogan and a host of others were here as guests of the U. S. Air Force.

Anatol Litvak is here in search of talent for "Call It Treason." Jan Kiepura and Kirsten Flagstad are under contract for the Stadtische Oper this winter. Robert Stolz is here to discuss the world premiere of his new musical comedy. Mr. and Mrs. Kurt Goetz are in town to attend the opening of his latest picture," Dr. Preatorius," and Ralph Benatzky is here to finish the score of his musical comedy, "Colette."

Pincus' European Swing

Arthur Pincus, Metro foreign dept. exec, planes today (Wed.) for London on the first leg of an eight-week trip through Europe.

Pincus hits Germany, Italy, France, Belgium, Holland and England in an o.o. of Metro's overseas branches.

Current London Shows

(*Figures show weeks of run*)

London, Feb. 28.

"Annie Get Gun," Col's'm (143).
"Beau Strategem," Lyric (44).
"Black Chiffon," West'ster (44).
"Bonaventure," Vaude (12).
"Brigadoon," Majesty's (46).
"Castle Air," Adelphi (12).
"Eliz. Slept Here," Strand (18).
"Fallen Angels," Ambass. (12).
"Fig Tree," Piccadilly (1).
"Flowers," Dutchess (1).
"Folies Bergere," Hipp. (21).
"Harvey," Prince of Wales (61).
"Heiress," Haymarket (57).
"King's Rhapsody," Palace (24).
"Lady Mislaid," St. Mart. (5).
"Larger Than Life," York's (3).
"Murder at Vic," Playhouse (11).
"Oklahoma!" Drury Lane (143).
Old Vic Rep, New (20).
"On Mon. Next," Comedy (39).
"Ring Round Moon," Globe (5).
"Schoolmistress," Saville (4).
"Streetcar," Aldwych (21).
"Traveller's Joy," Criterion (90).
"Treasure Hunt," Apollo (24).
"Venus Observed," St. James (6).
"Worm's View," Whitehall (149).
"Young Wives Tale," Savoy (33).

Brit. Exhibs Hope U.S. Will Drop Unit Plan; See Little Chance for Tax Cuts

London, Feb. 21.

If the 30% quota recommended by the Films Council is implemented by the new Board of Trade prexy, British exhibitors are hoping that the American industry will respond by withdrawing the unit plan, introduction of which coincided with the start of the 45% quota in October, 1948.

When the unit program was first conceived during Eric Johnston's visit in August, 1948, there was no opposition to its introduction by organized exhibiting interests, who appreciated the logic of this form of American protest and protection. That its effect has been two-way is freely admitted, but it has been a constant source of hardship to exhibs who have been unable to bolster up an inferior quota picture, which the law required them to screen, with a good supporting Hollywood feature.

On the other hand, many independents found themselves in the favored position of playing first run on some of the top Hollywood product, the distributors having been squeezed out of circuit playdates by the 45% and 40% quotas.

Future of the unit plan will be one of a number of subsidiary issues which Johnston and his associates will discuss with the government and the trade on their forthcoming visit to Britain.

Apart from the new monetary agreement, which is basically the justification for the forthcoming jaunt, the Hollywood negotiators will anxiously watch the trend for implementing the quota recommendation. The protest from the Assn. of Cine & Allied Technicians isn't regarded as a serious obstacle, as the 40% quota is already breaking down, and the product is not available, nor can it be made available to meet an artificially-created figure.

Tax On U. S. Product?

Another important issue for Johnston and his colleagues will be the various proposals that have been mooted around the industry and political circles for a discriminatory form of the entertainments tax against American product. This idea was conceived as an alternative to subsidy demands from the entertainments tax pool, which have been intensified during the past year on behalf of British producers. The Plant report published in the latter part of last year suggested that one way of helping British production financially might be a general lowering of entertainments duty, with the imposition of a new ad valorem tax when American product was being screened, thus retaining the benefit solely for British studios. The ad valorem duty proposed, it was emphasized, should not be confused with the confiscatory tax which led to the 1948 boycott, but was a nominal duty ranking on a par with the present rate of entertainments tax.

Informed political opinion tends to the belief that the current entertainments tax campaign will prove to be abortive when the budget is published in April. The new government which moves into Parliament next Monday (6) will be faced in a short while with supplementary estimates requiring nearly $600,000,000 in cash.

Dunham in Repeat Rome Visit; Troupe Makes Film

Rome, Feb. 22.

The Katharine Dunham troupe is back in Rome for the second time within a year. Last May she came here with her "Caribbean Rhapsody," replica of the Broadway production, and made quite a sensation. She's returned from Paris with a new show this time, more of a concert type. The new Palazzo Sistina is the site of her 17-day stay in Rome.

From here the show goes on to Florence, Bologna and Milan. In March troupe will sail for New York for a few weeks only, before going on to South America. Fernando Lambrosio is the Italian impresario.

The troupe recently appeared in a French-Italian film, "Botta e Risposta" Film was produced by Dino De Laurentis of Lux Films in Rome, and hasn't been issued yet.

Others in the same picture were the Nicholas Bros. and Louis Armstrong. The first two sequences mentioned were filmed in Paris, while Armstrong's was made here in Rome at the new M-G sound studios.

157 U.S. Films Shown In Norway in '49; Six New Pix for '50 Production

Oslo, Feb. 21.

Six new films are planned for production this year at Norway's only studio, Jar, outside of Oslo. Pix include "Andrine Og Kjell" ("Andrine and Kjell"), dealing with life in a Norwegian reform school; "Vi Gifter Oss" ("We'll Be Married"); "Dei Svarte Hestane" ("The Black Horses"), revolving around Norwegian country life at the turn of the century, and "Orkanen" ("The Hurricane"), which will probably be made in association with a French producer. The other two will be biographies of Marcus Thrane and Hans Nielsen Hauge.

"To Mistenklige Personer" ("Two Suspected Persons"), a crime meller starring Swedish actor Peter Lindgren, has just been completed by Norsk Film. Of a total of 293 films preemed here last year, 157 were U. S.-made; 40, British-made, and 51, French-made. The others were either of Austrian, German, Danish, Russian, Italian or Czech origin.

Only three domestic films were shown during 1949. These were "Doden Er Et Kjaertegn" ("Love Will Be My Death"), a Calmar production, and "Vi Flyr Pa Rio" ("We're Flying to Rio"), a joint production of Oslo's Europa Film and Stockholm's Svea Film. The third was the documentary, "Jorden Rundt Pa To Timer" ("Around the World in Two Hours").

See Salzburg Fest Snarl In Sparse Hotel Setup

Vienna, Feb. 14.

The Salzburg Festival management has announced program for the 1950 season, July 27 to Aug. 31. It includes six operas; eight symphonic concerts; four serenades; five cathedral concerts; four evenings of chamber music, and two dramatic productions. Latter will be the traditional "Everyman," done in the cathedral square, and a revival of Nestroy's "Spendthrift," with a top Viennese cast.

Town's ability to receive festival guests will be even worse than in previous postwar years. U. S. forces have moved considerable additional personnel to Salzburg from Vienna in past months. Army still occupies several of the town's best and largest hotels and palaces and shows no signs of letting go. With newly devalued schilling (official rate now 26 to $1 for tourists, against black market of 30), Austria will be one of cheapest tourist attractions this year. A luxury double hotel room will cost 100 schillings a day with bath (if you can get it).

Joan Davis, British producer, doing "Here from There" revue at Tivoli, Sydney, for David Martin. British and U. S. talent head cast

MAGNANI DUE ON COAST FOR 'VOLCANO' DUBBING

Rome, Feb. 28.

Anna Magnani, who is scheduled to sail for the U. S. in March, has been receiving offers from both stage and screen producers in America, but isn't inking any deals at present since she doesn't feel sure of herself in the English language. Actress is making the trip to confer with William Dieterle, who directed "Volcano," in which she stars with Geraldine Brooks and Rossano Brazzi.

Picture was made in both English and Italian, with leading characters speaking English. With a view to eliminating all the Italian lingo for the U. S. market, dubbing is slated to get underway in Hollywood soon under Dieterle's supervision. Miss Magnani and the other cast principals are expected to participate in the dubbing chore. Renzo Avanzo, exec of Panaria Films, producers of the pic, is accompanying her on the junket.

Paramount Is VERY Hot Right Now!

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Get your dates *now* for every single one!
Then get set for Paramount's big spring hits-to-come!

Keep Your Campaign Going Strong To Kill The Movie Tax!

Inside Stuff—Pictures

Charles Alldredge, Washington public relations counsel, whose recent rather startling figures on video's effect on filmgoing in the capital, were challenged by Paramount v.p. Paul Raibourn, made a vigorous defense of their accuracy this week. "All that I can say," he declares, "is that if Mr. Raibourn has discovered a better way of finding out what people think than by asking them directly, everybody who engages in surveying public reaction will be interested in hearing about it. . . . The results of this survey have been checked in every possible way for accuracy. The results have been borne out by these checks."

Alldredge's survey, sponsored by theatre, newspaper and TV interests, showed tele cutting into film attendance by video-owning families in Washington by as much as 72%. Raibourn said that a continuing survey by Paramount showed the drop in New York to be between 20% and 30%. Raibourn objected to the Alldredge technique on the basis that it involved recall by the person questioned of what he did before he got the set. Par exec said his company's survey was based on current habits of families queried actually before and after they owned a TV receiver.

Involved in Paramount's current negotiations with three non-industry concerns for liquidation of the company's frozen sterling holdings in Britain is approximately £1,000,000. The crux of any deal made for the purchase of these blocked funds by the payment of dollars would be the approval of the Bank of England and other governmental agencies. Par is ready for a deal providing the burden of winning the essential okays is shouldered by the purchaser. Latter must convince the government that its use of the frozen coin would serve the economy of the country. All dickerings so far refer to Par's pound accumulation, less the needed funds to back a joint production of "Trio" with J. Arthur Rank. It does not cover future pound earnings.

For the fourth successive year, there was no reportable fire loss in any of the more than 400 regional film exchanges of the Motion Picture Assn. of America's member companies, according to the MPAA conservation department's 1949 annual report submitted this week to the organization's prez, Eric Johnston. Member company exchanges, the statement notes, also had spotless records in nine other years in the conservation department's 24-year history. With the average annual fire loss from 1926 to the end of 1949 only $202, CD director John B. McCullough attributes the extraordinary safety record to thoroughness of the MPAA's field work along with cooperation of regional directors and exchange personnel.

King Bros. are restoring its original title, "Gun Crazy," to their United Artists release which has been playing under the moniker "Deadly Is the Female." The switchback marks a victory for the Kings, but an expensive one which was proved the hard way. They wanted to stick with the "Gun Crazy" tag and it took much argument before they agreed to change it on the basis that the title was "not big enough" for the quality and scope of the film. A number of test engagements, however, have apparently proved the producers right.

Hopeful on Tax Cut

Continued from page 4

try prospects as "bright." House committee, he said to TOA members, "warmly received" the Myers-Sullivan testimony.

Wary of Local, State Govts.

Members of Congress who favor reduction or elimination of the tax apparently are earful that the loss of that income to the Federal government will be no help to the entertainment industry. They think that state and local governments will jump in the moment Congress has lifted the 20% yoke and grab off the taxes for themselves.

Evidence of this feeling is seen in replies sent by Representative Walter A. Lynch, of New York City, to industryites who have written and wired him for support in the tax battle. In acknowledge these communications, Lynch writes back:

"I wish to say that I am in favor of the removal of excise taxes on admissions. I fail to see where any benefit will come from such removal to the industry if the proposal of Governor Dewey and the Conference of Governors to have the State impose the excise tax instead of the Federal government is carried out. It seems to me that the industry should carefully watch this development."

Council of Motion Picture Organizations, which is spearheading the drive for tax relief, is fully cognizant, of course, of the danger Lynch cites. COMPO execs' stand is: "Let's get rid of the federal tax first. Then we can take care of the state and municipal threats on a local level."

Many local exhib organizations are already working on their own city and state officials to impress on them that overall relief is needed and that any reimposition of the levy by local governments will be exceedingly harmful. In any case, feeling is that there will be a large gain if the Federal taxes are removed, since not all the political subdivisions will jump in to impose their own taxes.

There is no doubt, however, that a lot of them will attempt it. That was evident in the resolution passed recently at the Conference of Governors which Lynch referred to and by an association of Mayors. It is further seen in introduction of a bill in Albany recently that, if passed, would permit local governments in New York State to impose a special levy on admissions.

St. Loo Action

St. Louis, Feb. 28.

The admish scale of most movie houses in St. Louis will be reduced by 5c if the Federal 20% amusement tax is slashed or eliminated, according to Joe Ansell, chief barker of the St. Louis Variety Club. Addressing a joint meeting of the Variety Club and the St. Louis Motion Picture Theatre Owners' Assn., Ansell pointed out that the larger houses increased the scale to include the tax while many of the nabes are absorbing the tax repeal probably would not affect the latter group.

L'ville Tax, Film

Louisville, Feb. 28.

Film showing some of the uses of Kentucky income-tax money are being shown in Louisville first-runs. The color film, titled "Cheerfully Support Your State," runs a minute and a half. Between March 2 and 15 it will be shown in every house in the state which has membership in the Kentucky Assn. of Theatre Owners. Arrangement was made by Guthrie Crowe, prez of the KATO.

RKO Bank Loans

Continued from page 5

ers in other directions, however, have failed to raise a favorable response.

Differs From Par

RKO's blueprint for divorcement differs from that put through by Paramount. The latter company received $17,500,000 in cash from the banks, including the payoff of a revolving production loan, all of which was guaranteed and assumed by United Paramount, the new theatre company. Hence, no difficulties were experienced with the banks. On the other hand, Par received no funds directly from UP in a manner similar to the $10,000,000 going to RKO from its divorced circuit.

Terms of the RKO loan prohibit the parent company from divesting itself of any assets. Loan falls due on that contingency. Naturally, divorcement represents a violation of the loan's conditions.

Malco Buying Away From Par, Erstwhile Partner

Memphis, Feb. 28.

Malco circuit, headed by M. A. Lightman, is feuding with both Paramount and the United Paramount circuit over product and terms. Malco, which recently split away from Paramount in a partnership liquidation, has refused to book Par product since the breakup. Lightman trekked to New York during the past week in an attempt to reach an understanding with Alfred W. Schwalberg, Par's distribution veepee.

In those spots where Malco operates the only first-run house, circuit is buying away from Par because there is plenty of other product available to run the houses. Execs of the chain are understood to be insisting that some "fair break" on product in locales where the circuit competes with UP be worked out before it will book the major's pix in the non-competitive spots.

Detroit Judge Grants Restrainer to United Det.

Detroit, Feb. 28.

United Detroit Theatres, Inc., which has 16 theatres in the metropolitan Detroit area, filed a test case in circuit court last week to determine whether it must pay the chain store tax on candy sold in the lobby. As a result, Circuit Judge Chester P. O'Hara granted a temporary order restraining the State Internal Revenue department from enforcing tax collections from the theatre chain under the "chain-store act."

United Detroit last year paid $5,220 in taxes from 1943 through 1949 on lobby candy concessions. Under protest, the firm paid $970 for its fiscal year ended March 31.

United Detroit contends that the candy booths are a customer service and not taxable under the act. A hearing will be held Friday (3).

Hartman Assigned

Hollywood, Feb. 28.

Don Hartman's first job under his new three-ply contract at Metro as producer-writer-director will be "Mr. Imperium," in which Lana Turner and Ezio Pinza will co-star. Hartman will function as director, with Edwin Knopf producing.

TV's 16 Weeks

Continued from page 1

pay, with top-name talent getting as high as $1,000 to $1.500 on the Philco stanza. But, Coe pointed out, the talent commanding such high fees is usually drawn from films or legit, in which they can make far more money, so that they don't appear too often on TV. In addition, he said, while a supporting actor, through varying characterizations, can be seen often, the public might tire of the same faces cast in the top roles each week. Exceptions, of course, are the dramatic serials, in which the same cast does a continuing story each week.

Number of the actors drawing the most assignments on video, according to Coe, are those who have been working in the medium for four or five years. Such thesps as Vaughn Taylor, John McQuade, Vinton Hayworth, etc., often do at least one show a week, spreading their talents among the Philco program, "Kraft TV Theatre," etc. Despite the number of young hopefuls trying out for TV each week, Coe cited his persistent difficulty in finding young ingenues. He scouted all over N. Y. to find the right girl for the title role in "Bethel Merriday," which finally went to Grace Kelly, who was drawn from the Broadway cast of August Strindberg's "Fathers."

While development of new writing talent for TV is still a pressing problem, Coe said it's unlikely that new scripters will be developed in the hour-long dramatic stanzas, such as Philco and Kraft. Any playwright who can pen an acceptable script for an hour program, he pointed out, would probably have little trouble in expanding it into a two-hour length for films and legit. As a result, Coe is looking to the weekly half-hour stanzas, which usually depend on short, one-act plays, as the developing ground for tyro writing talent.

Phonevision Pitches Woo But Pix Cos. Noncommital to Chi TV Outfit

Faced by a blanket silence on the part of the major companies to his request for product to supply a Phonevision 90-day test, Eugene F. McDonald, Jr., prez of Zenith Corp., owner of the video system, has turned to J. Arthur Rank in a bid for British films. McDonald dispatched a letter last week to the British producer. His chances of getting this product are regarded as extremely light.

Contrary to reports, Rank has no understanding with McDonald to supply his company with films. Moreover, it is understood that the British filmmaker will make no move in that direction without consulting both Universal and Eagle Lion, distribs of his pix in the U.S.

Understood that when Rank was in the U. S. last year he huddled with the Zenith topper who then demonstrated his wired-television setup and made a plea for films to be used on the test run. Britisher did not commit himself to any particular course, merely confining himself to an expression of interest.

McDonald's offer to Rank is believed the same as that to American distribs. He is willing to pay the equivalent terms ordinarily granted by an exhib. This would be some percentage on the $1 per-showing charge Zenith intends making on the householder using the system. Under his plan, some 300 sets are to be installed in Chicago homes for a 90-day test run. Program could be picked up by calling the telephone company and that utility would also bill the subscriber each month.

Meantime, McDonald offered strenuous denials of reports that he had made no specific request to the American majors for product. Check among the companies disclosed that they have received numerous letters from the Phonevision topper suggesting that the time was ripe for letting him have test films, but that these were not couched in terms that they considered formal requests. In any case, they have no enthusiasm for making pictures available.

McDonald declared in Chicago this week that he made a specific request on Feb. 9 "to all important producers" and wrote them again on Feb. 20. He stated in the latter letter: "So that there will be no embarrassment to you in supplying us with your share of feature films for this 90-day test in the theatre of the home, Zenith will not ask you to loan us your films. Zenith will gladly pay each producer, for each film used, the same fee that would be paid by any other theatre having an equivalent audience."

VARIETY last week quoted producer opinion that Phonevision can only pay off with topflight pix which would be good enough also to pay off in theatres. "May I point out," McDonald declared in reply, "that we have not asked studios to confine film to new first-run features, and instead of using the readily available film from a few studios, have invited the entire industry to participate in order to present in our test a true cross section of all Hollywood production."

Zenith topper declared he has no intention of pushing an anti-trust suit against the majors in the event he doesn't get film from them, as has been suggested in trade circles. Film companies, fearing such action, have been taking pains to point out that even if they wanted to they would be prohibited from making pix available because of music restrictions. Their deal with the American Federation of Musicians prevents sound track being used on TV.

Danny Kaye Slated For 20th's 'Riviera'

Hollywood, Feb. 28.

Danny Kaye will star in "On the Riviera" at 20th-Fox. Sylvia Fine (Mrs. Kaye) will write some special material, with Valentine Davies doing the screenplay.

William Perlberg is producing.

Mid-Century Film Fest With a One World Idea

One-World Award Committee will stage a Mid-Century Film Festival on the Continent as part of the organization's international meeting in San Remo on the Italian Riviera, Aug. 13-27. Several U. S. film companies, including Paramount, United Artists, Film Classics, United World Films and Louis de Rochement, have already submitted a list of over 50 feature pix and shorts to be shown at the festival.

Awards will be made to pix presenting a "one world" approach and promoting "better understanding among nationality groups." Citations will be made for current releases as well as the standout film since 1900. Other awards will be made in the field of radio, legit and music.

Honored pix will be selected by delegates of business, labor, student groups and public service organizations from various countries. J. Arthur Rank is participating in behalf of England, while Italian, Hungarian and Polish producers will also be represented. Jacques F. Ferrand, exec secretary of the One World Award Committee, will leave for Hollywood this month to line up a U. S. committee for the festival.

UA-Justman

Continued from page 7

ducer holds well under 33% of his picture.

DeLuxe, of course, as the result of its guarantee, is assured of the lab work on the pix. Justman is charging the usual 17½% of the budget for studio facilities and getting a piece of the pic for deferring that sum. The films will be made on the MPC lot by various producers.

Sears has been on the Coast during the past week confabbing with Justman, Loew, Carl Leserman, who reps Heller, and Steve Broidy, who reps De Luxe, on selection of producers and properties. UA's continuing interest will be supervised by Selmer (Sunny) Chalif, Sears' personal rep on the Coast, who has been absorbing the duties of George Bagnall. Bagnall resigned last week as v.p. on the production end.

Nasser Loosening Up

In the meantime, another source of indie financing is beginning to free up somewhat. That is the General Service Studio, headed by James Nasser. Nasser had been pretty well tied up for a while by the fact that, in order to get production for the studio, he had guaranteed loans and completion bonds on about a dozen films. This requires liquid assets deposited with the banks, and Nasser had about $2,000,000 thus corralled.

In addition, Nasser in 1947 bought the studio for $2,500,000 from Benedict Bogeaus, and was to have paid for it in cash over a period of years. Bogeaus, however, involved in his own production, required the money faster than he had anticipated, and Nasser has been paying him off in advance.

Thus, with so much cash involved, Nasser had to go slow on making further guarantees. Now, however, coin is coming in on all but one of the 12 pix (this one will show a loss and require payment to the bank out of the guarantee), and so the Nasser funds are gradually being released by the banks and are increasingly available for further indie production use.

General Service, as do Motion Picture Centre, the Nassour Studios and other rental lots, generally holds between 20% and 25% of the profits of pix made there. They get that in return for guaranteeing the bank loan, guaranteeing completion and deferment of the 17½% studio facilities charge.

Barbara Day's Doubling

Barbara Day, who has been doubling as chief flack for the Motion Picture Sales Corp. and the Fred Astaire Dance Studios, has been upped to national sales and promotional director of the terp schools. Both the MPSC and Astaire setups are largely owned by Charles Casanave, who's v.p. of MPSC and exec v.p. and general manager of the dance studios.

Miss Day will continue handling MPSC publicity, as well as that for the 43 terperies. She's been in films since 1936, being former associate story ed for Grand National and scripter of 35 shorts She's daughter of E. L. McEvoy, former shorts sales chief for Universal.

Film Reviews

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Tyrant of the Sea

the film occurs when the British sailors board a French vessel and go in for some healthy sword play in proper swashbuckling fashion. Rhys Williams turns in a capable job as the tyrannical captain, while the rest of the cast handle their roles with average competence.

Lew Landers' direction shows up well and helps to overcome a drab production, obviously the result of a tight budget.

Blonde Dynamite

Monogram release of Jan Grippo production. Stars Leo Gorcey; features Huntz Hall, Adele Jergens. Directed by William Beaudine. Screenplay, Charles Marion; camera, Marcel Le Picard; editor, William Austin; music, Edward Kay. At New York theatre, N. Y., dual, week of Feb. 21, '50. Running time, **66 MINS.**

Slip Mahoney	Leo Gorcey
Sach	Huntz Hall
Joan Marshall	Adele Jergens
Gabe Moreno	Gabriel Dell
Champ	Harry Lewis
Dynamite	Murray Alper
Louie	Bernard Gorcey
Sarah	Jody Gilbert
Whitey	William Benedict
Chuck	David Gorcey
Professor	John Harmon
Samson	Michael Ross
Verna	Lynn Davies
Bunny	Beverlee Crane
Tracy	Karen Randle
Mr. Jennings	Stanley Andrews
1st Dowager	Constance Purdy
2nd Dowager	Florence Auer

"Blonde Dynamite," latest in Jan Grippo's "Bowery Boy" series, shapes up as passable fare for the lesser twin-billers. Comedy and the situations of the Charles Marion script are rather forced, but nevertheless achieve frequent chuckles.

Script hands Leo Gorcey his familiar ungrammatical lines and he makes the most of them for maximum effect. Joining the general buffoonery are Gorcey's cohorts—Huntz Hall, Garbiel Dell and William Benedict. Laughs get underway when the group converts Bernard Gorcey's icecream parlor into an escort bureau.

With the stage now set, bank messenger Dell finds himself on the spot with his employer when he lets blonde siren Adele Jergens con him out of $5,000 of the institution's funds. Complications obviously set in and Miss Jergens' confederates move into the escort bureau's premises to pull a job on the adjoining bank. Yeggs' plan, however, falls through when they tunnel into a police station.

Brash and earthily amusing, Gorcey moves through his role with a minimum of effort. Although giving the film a pulchritudinous lift, Miss Jergens isn't able to do much else due to the limited possibilities of her part. Lengthy supporting cast helps project the more amusing sequences and director William Beaudine wraps up the overall yarn in smooth fashion. Marcel Le Picard's lensing, William Austin's editing and Grippo's production are standard. *Gilb.*

Young Daniel Boone

(COLOR)

Hollywood, Feb. 24.

Monogram release of James S. Burkett production. Stars David Bruce; features Kristine Miller, Damian O'Flynn, Don Beddoe, Mary Treen, John Mylong. Directed by Reginald LeBorg. Screenplay, Clint Johnston, Reginald LeBorg; story by Johnston; camera (Cinecolor), G. Warrenton; editor, Charles Craft. Previewed Feb. 23, '50. Running time, **71 MINS.**

Daniel Boone	David Bruce
Rebecca Bryan	Kristine Miller
Capt. Fraser	Damian O'Flynn
Charlie Bryan	Don Beddoe
Helen Bryan	Mary Treen
Col. von Arnheim	John Mylong
Little Hawk	William Roy
Col. Benson	Stanley Logan
Private Haslet	Herbert Naish
Walking Eagle	Nipo T. S. Strongheart
Lt. Perkins	Richard Foote
Sentry	Stephen S. Harrison

"Young Daniel Boone" is a promising action title to which the film contents measure up. Movement is dressed up in some very good Cinecolor, the Indians and early-day frontiersmen supply the fighting and results are satisfactory for its market. Juve ticket-buyers and action fans will like it.

The colonial frontier of the mid-18th century furnishes the setting for this tale of action intrigue and hokum when the white man was taking over from the Indians. Daniel Boone, capably played by David Bruce, has as his chief misson the rescue of two girls captured by the redskins, plus the unmasking of a French spy. After the script by Clint Johnson and Reginald LeBorg once gets started it plays at the proper pace to bring about the happy ending when Boone looks to a future in Kentucky with Kristine Miller, one of the rescued girls, as his wife.

LeBorg's direction concentrates on keeping the action running high but doesn't do as good a job on handling the majority of the players. However, the ten-twent-thirt style of scenery-chewing fits okay into the frontiersmen-versus-Indians plotting. Bruce and Miss Miller appear to the most advantage among the cast. Damian O'Flynn is an okay French spy, and the others are adequate to demands.

Picture benefits considerably from the color dressing it gets from the camera of G. Warrenton. His work is above average and hues sharpen production values supplied by James S. Burkett. A good musical score by Edward J. Kay whips some feeling of action into the slower-moving sequences. *Brog.*

Range Land

Monogram production and release. Stars Whip Wilson; features Andy Clyde. Directed by Lambert Hillyer. Screenplay, Adele Buffington; camera, Harry Neumann; music, Edward Kay. At New York theatre, N. Y., dual, week of Feb. 21, '50. Running time, **56 MINS.**

Whip	Whip Wilson
Winks	Andy Clyde
Doris	Reno Browne
Bart	Leonard M. Penn
Rocky	John L. Cason
Sheriff	Kenne Duncan
Professor	Wm. M. Griffith
Shad	Kermit Maynard
Ben Allen	Steve Clark
Joe	Carol Henry
Red	Reed Howes
Mosley	Stanley Blystone
Pete	Dee Cooper
Spike	Carl Mathews
Guard	Michael Dugan

Steadily improving in his thesping, Whip Wilson injects sufficient snap and dash into "Range Land" to make this oater an agreeable filler for the action houses. Story is no gem of originality, but it unreels briskly in the film's less-than-60 minutes running time.

Wilson, a former U. S. marshal, again becomes a lawman when bandits attempt to attack a stage in which he's a passenger. Investigation shows that the outlaws are members of a ring which periodically lift a fortune in gold bars from millowner Steve Clark.

Determined to nab the brains of the gang, Wilson poses as renegade and succeeds in joining the thieves. With that accomplished, the rest is easy. He bags several of the brigands and the sheriff's posse cleans up the rest.

While obviously a formula western, "Range Land" has performances a shade above average. Top acting honors go to Wilson. Andy Clyde clicks in the comedy spot, Leonard M. Penn is a creditable gang boss and Reno Browne, Clark, William M. Griffith and John L. Cason are okay in supporting roles.

Lambert Hillyer's direction gives the film a boost. Camerawork of Harry Neumann is good while other technical credits are in keeping with the picture's modest budget. *Gilb.*

Morning Departure

London, Feb. 21.

GFD release of Jay Lewis production. Stars John Mills, Richard Attenborough; features Nigel Patrick, Peter Hammond. Directed by Roy Baker. Screenplay, W. E. C. Fairchild; camera, Desmond Dickinson; editor, Alan Osbiston. At Odeon, London. Running time, **102 MINS.**

Lt. Comm. Armstrong	John Mills
Helen	Helen Cherry
Stoker Snipe	Richard Attenborough
Rose Snipe	Lana Morris
Lt. Harry Manson	Nigel Patrick
Warrant Officer McFee	Andrew Crawford
CPO Barlow	Michael Brennan
A. B. Higgins	James Hayter
A. B. Nobby Clark	Wylie Watson
L/Sea Kelly	Jack Stuart
L/Sea Andrews	Roddy McMillan
L/Sea Brough	Frank Coburn
Sub/Lt. Oakley	Peter Hammond
L/Tlg. Hillbrook	Victor Madden
E.R.A. Marks	George Cole
Comm. Gates	Bernard Lee

A new independent British production unit has kicked off with a winner. "Morning Departure" is a fine film in the best tradition of the British studios and packs a hard dramatic punch throughout its 102 minutes. Here is a solid boxoffice attraction and one which in foreign markets, particularly America, should enhance the prestige of the British industry.

This is a story of a submarine disaster, told with stark realism. There is no attempt at mock heroics or false bravado. Instead, it's a faithful interpretation of the way a handful of trapped men spend their last few days hoping against hope. It is a gripping situation, rich in poignancy and with just the correct amount of relief to ease the tension.

The picture opens as the submarine "Trojan" is leaving for a routine day exercise. The skipper had previously debated with his wife whether he should retire from the service; the young stoker is a little uneasy at his philandering wife; and there is the usual assorted complement of officers and men. A few minutes out at sea and a magnetic mine strikes the sub and brings disaster. Only 12 men survive the first impact and there is rescue equipment only for eight.

Although bearing an uncanny similarity to a recent disaster, there is not a word in the film to which exception could be taken. On the contrary, the simple story of hope and courage can be regarded as a permanent testimonial to those who lost their lives when the "Truculent" went down. The hazards of rescue work and the dangers inherent in lifting a sunken sub from the sea-bed provide not only tense drama, but illustrate that mere skill alone isn't sufficient to achieve success. In this case they are cheated of victory by only a few hours, and the start of a heavy gale makes final disaster inevitable.

The acting is always on a quiet, restrained note. There are moments of hysteria, of course, but these are only incidental. John Mills sets the standard by a smooth, dignified performance, which is matched by Richard Attenborough, who displays quiet courage and devotion after first breaking down. Nigel Patrick as the first lieutenant, and James Hayter as the irrepressible cockney cook, complete the doomed quartet who were left to die by the turn of a card. The other members of the crew play with genuine conviction, but the women in the film have only the smallest of bits. To all intents and purposes, it's a 100% male film about the men of the senior service.

Roy Baker's direction merits high praise, and Desmond Dickinson's camera and lighting work are topgrade. The main submarine setting has the stamp of the genuine article and adds much to the general effect of realism achieved. *Myro.*

Seraphin

(FRENCH-CANADIAN)

Montreal, Feb. 28.

Quebec Productions release of Paul L'Anglais production. Stars Hector Charland, Nicole Germain; features Guy Provost, Suzanne Avon, Henri Poitras, Antoinette Giroux. Directed by Jean Boisvert. Screenplay by Claude-Henri Grignon; camera, Drummond Drury; music, Paul Colbert. At St. Denis, Montreal. Running time, **105 MINS.**

Seraphin	Hector Charland
Donalda	Nicole Germain
Alexis	Guy Provost
Artemise	Suzanne Avon
Jame de Bois	Henri Poitras
Wabo	Arthur Lefebvre
Le Cure Labelle	Eddy Tremblay
Le Bebe	Alain Boisvert
Le Dr. Cyprien	Marcel Sylvain
Delima	Jeannette Teasdale
Mlle. Angelique	Antoinette Grioux

A followup to "Un Homme et Son Peche" with the same cast and location, "Seraphin" fails to pack the punch and clarity of its predecessor. Like "Peche," the latest effort of Quebec Productions revolves around the miser Seraphin and his lust for money. Adapted from the popular radio serial by Claude-Henri Grignon, the current effort lacks pacing and becomes at times nothing more than a series of episodes that have little or no connection.

The film starts with the colonization of the Laurentians in 1890 and a small group who are rallied by the ever-present cure Labelle to overcome their hardships. These hardships never materialize as the film drifts off into the amiable argument sand bickerings with Seraphin over money matters.

Love interest is maintained throughout by Alexis and Artemise, whose creditable performances are only overshadowed by Le Bebe, who provides the only real comic lift in the offering. Hector Charland plays the role of Seraphin with all the masterly touches brought on by over 10 years of starring in the radio version and as the lead of last year's "Peche." Nicole Germain is the long-suffering wife of the miser, who gets little or no chance in this picture to do anything.

Camera work by Drummond Drury is slick. But too many interiors, and the fact that the company rushed the film to completion in 20 days, shows up in the abrupt lighting of following scenes. Pic captures much of the French-Canadian idiom but the leisurely treatment shows definite signs that much cutting could still be done without harming general effect.

Film will be distributed by France Film throughout Quebec and in the French speaking towns of New England. *Newt.*

Le Grand Rendezvous

(The Big Meeting)

(FRENCH)

Paris, Feb. 18.

Corona release of Adolphe Osso-Olympia production. Directed by Jean Dreville. Screenplay, Guy Calvet, Jacques Remy; dialog, Andre Tabet. Features Pierre Asso, Rene Blancard, Francois Patrice, Paula Dehelly, Vera Norman, Jo Dest, Charles Fawcett. Camera, Andre Thomas; editor, Lamy. At Rex, Paris. Running time, **100 MINS.**

Francois	Francois Patrice
Colette	Vera Norman
John	Charles Fawcett
Forestrier	Pierre Asso
Yvette	Paula Dehelly
Stoffstal	Jo Dest
Vichy Official	Rene Blancard

Film may well cash in on the recent b.o. popularity of war pix. This deals in the little-known series of events leading up to the Allied invasion of North Africa. Film is based on fact and is told in a brisk, semi-documentary manner interspersed with newsreel footage. Film devotes most of its time to the intrigue of the Free French in Algiers to pave the way for the American entry. It brings together a group who finally arrange the clandestine meeting with General Clark. There is no marquee appeal, and film will have to be pushed by exploitation. It is above average for second-run spots.

The story picks five characters out of a swirling hotel lobby who conspire to hand Algiers to the Allies, with the help of the American Ambassador. Then follow secret meetings, sabotage, a love affair between an American G.I. and a French girl, and the meeting with Clark and the ensuing liberation. The partisans promise to have Algiers paralyzed so the Allies can just walk in. They take over the communications and give the signal. However, the Americans are late, and there is scuffling with Vichy officials and Germans until they arrive.

Director Jean Dreville has kept the film moving, and glossed over the characters. The acting is wooden except for the full-bodied work of Francois Patrice as the young idealist, and Rene Blancard as the wry Vichy official. Editing and photography are above-average, and the music helps sustain the suspense. *Mosk.*

Gefaehrliche Gaeste

(Dangerous Guests)

(GERMAN—SONGS)

Berlin, Feb. 14.

Allianz release of Geza Trebitsch-Real Film production. Stars Vera Molnar, Wolf Albach-Retty, Paul Kemp. Directed and written by Geza Cziffra. Music, Michael Jary; camera, Ekkehard Kyrath. At Luxor, Frankfurt. Running time, **85 MINS.**

Peter Anders	Wolf Albach-Retty
Inge	Vera Molnar
Inge's uncle	Paul Kemp
Peter's aunt	Kaethe Haack
Peter's uncle	Albert Florath
Franz	Hans Schwarz
August	Bobby Todd
Poldi	Ludwig Roeger

Real's latest pic has a good yarn, which could stand a lot more exploitation than given to it by the weak script.

Plot deals with a young man, Wolf Albach-Retty, who tires of playing around and decides to sell his house and retire. Three hoodlums move in, as self-styled servants and a charming miss (Vera Molnar) adds complications. The gang is eventually caught, and there's a romantic ending.

The slow-moving plot hampers pic from developing into a full-fledged comedy, in spite of the few bright spots. Albach-Retty doesn't show much talent, but Paul Kemp is very funny as a pianist. Bobby Todd and especially Ludwig Roeger and very good as two members of the gang.

A newcomer, Miss Molnar is cute, and a very potential import item for Hollywood talent scouts. Michael Jary's musical score is good and so are his two songs, though mostly for European taste. Camera work is average, but sets and costumes are generally good. *Gaal.*

Danza de Fuego

(Dance of Fire)

(ARGENTINE)

Buenos Aires, Feb. 15.

Interamericana release of Emelco production. Directed by Daniel Tinayre from his adaptation of story by Andres Legrand; script by Alejandro Verbisky and Emilio Villalba Welsh. Camera, Humberto Peruzzi. Orchestra conducted by Jose Maria Castro. At Gran Rex, Buenos Aires. Running time, **95 MINS.**

Elena	Amelia Bence
Zaldivar	Francisco de Paula
Barrera	Enrique Diosdado
Inspector	Alberto Closas
Felipe	Otto Sirgo
Painter	Floren Delbene
Elena (child)	Norma Key

Made in the hope of capturing foreign markets, this picture misses fire by following a technique designed to facilitate dubbing in other languages. This detracts from entertainment value to local audiences, as it makes for extremely slow and dragging action, apart from a weak story. There is a total lack of humorous touches. The unusually tasteful and lavish settings deserve outstanding mention and the costuming also, especially on the male side, shows distinct improvement for an Argentine production. Nevertheless, an outstandingly costly cast and production have had telling local boxoffice impact.

Story is that of a femme pianist who as a child had aroused the worst instincts of the circus clown (Enrique Diosdado). Following a criminal assault he makes on her, against a background of Manuel de Falla's "Ritual Dance of Fire," she becomes a psychic case, with the Falla music driving her inevitably to crime, while in subconscious state. Dominated by the erstwhile clown, who becomes her impresario, the girl becomes a world-famous pianist and a femme fatale. Her shooting of one suitor puts her under suspicion by Police Inspector Alberto Closas. The psychiatrist (Francisco de Paula), who takes her under his wing, teaches her to love and overcome fear, but on her wedding night she learns the truth of her criminal instincts from the evil impresario, so hurls herself to death from a window.

As the pianist, Amelia Bence is more favorably photographed than usual, but she poses rather than acts for the camera. The three principal male characters form a distinguished looking and fine acting trio. Closas is outstanding. Otto Sirgo, as a heavy, succeeds in providing the only comic relief, albeit unwittingly. Photography and camera work are very good; musical sequences are interesting, but sound not well balanced.

Boris Morros

Continued from page 2

the cinema ministry proper notice of their arrival, coming in on what were termed "surprise visits.

(Reference here is apparently to Maas' recent visit to Moscow. He was there for 18 days without being able to contact the necessary top echelon in the film ministry. He finally got a call just an hour before his plane took off.)

Soviet officials added, according to Morros, that the MPEA deal was never finalized because prints submitted were not 35m originals, but were subtitled, old, scratched, dirty or 16m.

Morros said that in three weeks in Moscow he saw 42 Russe pix, some in an excellent, improved version of Agfacolor. He saw 19 live shows, which included legits, ballets, opera, revues, two circuses and Shakespeare. He said there were 47,000 theatres and 200,000 cineclubs, with show biz thriving. Tickets for shows are sold all over Moscow, including subway stations, Morros stated.

Producer added that there was much radio broadcasting and some video with small-size receivers.

Par as 'Bully'

Continued from page 3

sisted the ads, placed both in newspapers and on radio for Frost TV Stores, are "truthful and factual."

Ads also claim TV provides "greater entertainment" than do films. According to Getschal, "Whether TV or the movies are greater entertainment is a question—if there is a question—that should be left to the people to decide. But intimidation can only bring the motion picture industry into disrespect when it is striving mightily to win public goodwill. Perhaps this is only a single instance, but it is based upon a principle that . . . should be protected from unwarranted and thoughtless attack."

Par denied the charges of intimidation, but admitted it had sent out a letter of protest to several New York radio stations. Letter, making no threats of withdrawing Par advertising from the stations, questioned the advisability of the stations' running copy inviting listeners to attend filmeries, while accepting copy on the other hand advising listeners "how foolish it is to go to the movies."

TOA Sifts

Continued from page 5

ganizations. Because big circuit ops fear that the present proposal to finance COMPO via a percentage of rentals would tip off their film expenses, some modification of the money-raising plan is likely. Narrower definition of COMPO's initial aims may be requested.

Plans for TOA's participation in the upcoming hearings of the Federal Communications Commission on large-screen theatre television channels will be developed. Report of Nate Halpern, Fabian circuit video expert, and Robert H. O'Brien, secretary-treasurer of United Paramount, will be presented. Two theatre execs have cased the chances of winning channels and have outlined the strategy to be used at the hearings.

Exhibs definitely slated to attend are Leonard Goldenson, Si Fabian, Sam Pinanski, Arthur Lockwood, Robert Coyne, Walter Reade, Jr., Sherrill Corwin, Claude Mundo, Robert Livingston, Morris Loewenstein, J. O'Leary, Ben Strozier, Nat Williams and Mitchell Wolfson. Gael Sullivan, exec director, and Herman Levy, general counsel, will also sit in. Ted Gamble and Robert O'Donnell may be on hand.

In more than 63 comparable engagements...

"Francis"

is outgrossing

The EGG and I

(U-I all-time top grosser!)

by a BIG margin!

Just ask the men who played it!

There has been nothing like it in years . . . record-breaking openings . . . second days beating top opening days . . . weekends that really turned the boxoffices on their ears!

- ● 12% better than "EGG AND I" at Orpheum, San Francisco.
- ● Outgrossing "EGG AND I", business in 5 theatre combination, Los Angeles.
- ● Equalling "EGG AND I", Lafayette Theatre, Buffalo in spite of ice and sleet storm.
- ● Better than "EGG AND I", Denver Alladin, Webber, Denver.
- ● Outgrossing previous top grosser "TAP ROOTS" at Midwest, Oklahoma City.
- ● At the Orpheum Theatre, Omaha, "FRANCIS" did better than a good week's business in its first 3 days.
- ● Topped "EGG AND I," Utah, Salt Lake City.
- ● Topped all U-I figures, Boyd Theatre, Philadelphia.
- ● 168% of "EGG AND I" at Newport, Colley, Norfolk, Va.
- ● Topping everything U-I ever played at Miami, Miracle, Lincoln, Miami.
- ● 27% better than "EGG AND I," Winter Garden, Jamestown, N. Y.
- ● All time house record, Rainbow Theatre, Great Falls, Montana.

Holding over everywhere!

and have you heard--
"Francis" is Dated
into the
N.Y. PARAMOUNT
March 15th

"Francis" DONALD O'CONNOR
PATRICIA MEDINA • ZASU PITTS • RAY COLLINS • JOHN McINTIRE
and FRANCIS The Old Army Mule who TALKS
Screenplay by DAVID STERN • Adapted from the Novel by DAVID STERN • Produced by ROBERT ARTHUR
Directed by ARTHUR LUBIN • A UNIVERSAL-INTERNATIONAL PICTURE

Techni Customers, Via Decree, Get Right to Cancel Future Prod. Pacts

Hollywood, Feb. 28.

Technicolor's consent decree gives the tinting outfit's customers the right to cancel current pacts on future productions. It does not end any contracts or otherwise change them where shooting and processing has either been completed or has already been started. Decree, recently agreed on by Techni and the Dept. of Justice, has been submitted to Federal judge William C. Mathes for his approval.

Judicial okay would end the long anti-trust action by the Government. Certain contracts between Techni and Eastman Kodak are terminated in the decree. Two companies have not operated under these pacts for several years, according to Dr. Herbert T. Kalmus, prez of the company.

Another proviso of the judicial book-of-rules requires Techni to grant licenses under its patents. List of 92 patents are set forth in the decree under which the color firm will grant each applicant a non-exclusive license without royalty or know-how. Another list sets forth patents on which non-exclusive licenses are handed out on a reasonable royalty basis with know-how. Applicant must apply in good faith and accept court ruling as to amount of royalty in event a rate cannot be reached otherwise.

On royalty-paying licenses, Techni will set forth the know-how in the form of manual or equivalent statement of methods and technical info know to and used by the company in its commercial practice at the date of the decree. Nothing in the decree permits the use of the label "Technicolor" without permission from the company.

Statement of Kalmus declares: "Technicolor has agreed to the entry of this decree because it believes it affords a practical basis for a settlement of its diffi;culties with the Government and to avoid the time and expenses of a long protracted trial. As set forth in the decree, Technicolor has not and does not admit that it has been a party to any violation of the anti-trust laws."

B.O. Dimout

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notable example is the Ida Lupino-Collier Young production, "Not Wanted," which was made for $160,000 and cleaned up under Film Classics distribution.

Where the Real Risk Begins

As a rule, however, the higher budgets are needed in order to get a name or other factor which will win a pic acceptable playing time in first grade situations. And when a producer gets into the $500,000 or over class, there's definitely plenty of risk. That means that the pic has to gross somewhere around $850,000 to break even—and that's no longer easy unless the film catches on pretty well.

Result of this new phenomenon of hit-or-flop is further revolution of an industry which is already in the throes of tremendous change. It means the finale of a whole, large class of films which formerly were not only important profit-makers for producers, but have been a necessity to theatres. Furthermore, while it hits the indies harder, lack of return on the medium-low budget product is also important to the lesser of the big studios. They have to go on making pix in this category because of overhead and other problems, but they must depend on hits among their bigger films to bring them real profits. They're happy if the smaller ones just break even.

Incidentally, the cheapie market has turned into a bonanza for at least one producer who has taken low-budget filmmaking out of the shoestring category and put it on a big business basis. That is Robert Lippert. He's turning out actioners for about $60,000 and showing a profit of somewhere around $15,000 each on them. That gives him a nice return, considering that he makes 10 or more a year, plus the fact that his own distributing company also makes a good fee for handling them.

U's 'Francis' Into N.Y. Par Augurs More Outside Pix

Increasing bookings of non-Paramount product by the Paramount theatre, Broadway flagship, is seen for the future unless the studio boosts its production schedule substantially. With the major lot sticking to its output of 20 or so pix annually, and Broadway runs still showing a decline, Par's output cannot meet the demands of the big house, United Paramount execs note.

Moreover, likelihood is that lesser Paramount product will find its way to smaller houses. In the light of divorcement, UP toppers are balky on booking the half-dozen smaller pix which the lot turns out yearly.

In line with the new situation, showcase has booked Universal's "Francis" for March 15, the first non-Paramount pic to play the house within almost one year. "Francis" will also be the first Universal film to tenant the theatre in almost 10 years.

Par Layoffs

Continued from page 7

tions from Par's topper to keep overhead at a minimum in view of reduced income because of divorcement.

Studio policy emerging from the sudden layoffs is one in which employees of various departments will be carried only so long as there is production. Practice for years has been to carry these workers from one picture to another.

WB's Theatre Layoffs

Warner Bros. made another personnel slash over last weekend when it dropped an additional 26 employees in its theatre division. In last two weeks, Warners has laid off a total of 35 staffers in its cut-off, department which handled accounting of individual grosses of each Warner theatre. Homeoffice execs explained the cutbacks on the basis of the Federal anti-trust decree which bans the blocks purchase of pix for circuits and provides for theatre-by-theatre buying.

An additional reason for the cuts is reportedly based on an economy campaign by h.o. execs. Warner staffers by and larger escaped the shaking out of payrolls which took place in most other film offices in 1947 when the postwar slump was first felt. Currently local union execs are anticipating further cuts in the distrib as well as theatre departments. All employees are receiving severance pay under the company's agreement with collarite Local H-63.

Spiegel to Germany

Continued from page 4

France, England and Switzerland. Following graduation from Harvard he went into the Army as a private and came out of the war a lieutenant colonel. He was on General Eisenhower's staff, where, because of his youth, he was dubbed "The Baby Colonel." He later was on the War Dept. general staff and after VE day served with the Army at Frankfurt. He was decorated 12 times.

Spiegel joined RKO in 1946 as assistant to Robert Hawkinson, assistant foreign manager. He later was aide to Jack Osserman, Latin American supervisor, and then became special h. o. rep.

Carl York, MPAA's rep for Scandinavia and Finland, planed out of New York for Stockholm Monday (27), following six weeks of huddles in the U. S. One week of his stay was spent on the Coast, familiarizing himself with studio foreign problems.

York was named to the new spot shortly before his recent trip to America for the purpose of orienting himself. He's one of several new MPAA international reps in addition to Spiegel. He was with Paramount for 25 years before joining the MPAA.

Distrib Payoff

Continued from page 5

fled by the continuing high cost of production and the expense of giant sales forces.

Par's $1,800,000 Average

As an example of how difficult it has been for a big outfit to slash its production overhead, it has been learned that Paramount's average per-pic cost is at $1,800,000. This despite the fact that prez Barney Balaban has been able to chop his studio overhead on a per-picture basis from a high of 40% to its present 28%. High cost of Paramount product continues, although a number of proportionately low-budgeters of the Pine & Thomas kind are included to haul down the average.

RKO's distribution plight is still challenging its top execs. During the past 12 months its sales end has lost in the vicinity of $4,000,000. Company will probably emerge with a small overall profit because its theatre chain turned out a profit of $5,000,000 during the year. RKO's overall gross for the final quarter of '49 was down to $22,990,000. This compares with $27,500,000 for the comparative quarter of '48, pointing up the company's continuing difficulties.

Mighty 'Samson'

With the help of its strong entry, "Samson and Delilah," Par is ekeing out a small profit for its first quarter as a production-distribution outfit. Without "Samson," Par would be in the red for its initial try. To drive this fact home to his sales force and spark bigger returns, Balaban has insisted that grosses on "Samson" be kept separate from other returns in reports from the field. He contends the epic is being booked by the h.o. and should not be credited to the exchanges.

While no inside figures are available for Warner Bros. or Metro, there is no doubt among industryites in the know that neither of these two companies is knocking out sizeable distribution profits. In each instance, their theatre chains have been coming up with the sizeable end of their net take.

Because of the pressing need to build profits from sales, Metro has been driving for a better break in rentals from theatres. It is currently battling that point out with Fox-West Coast in the west and the Century, Skouras and Brandt chains in Metropolitan New York in a drive to break the mold that has held down terms from the big circuits.

Unless there is a sudden easing down-the-line, the Big Five will undoubtedly engage in a furious fight to cop a higher proportion of the total b.o. from the circuits. Because business generally has been on the off side, it is expected that exhibs will prove to be that much tougher to crack.

Hughes OKs

Continued from page 7

special, extra-costly process to get finer reproduction.

Atlanta date was set for March 2-8. In a statement announcing cancellation, Georgia Theatres declared: "Position of the Fox management was that the advertising is misleading to the public and therefore detrimental to the reputation for truthful advertising and good public relations of Georgia Theatre Co., as well as the motion picture industry as a whole. . . . Advance advertising had already brought a written protest to the theatre management from Atlanta city officials who protested that the text of the publicity was misleading and entirely false."

Advertising on "Outlaw," which was made independently by Hughes about 10 years ago, long before he acquired RKO, has been a repeated source of difficulty. Hughes' insistence three years ago that there be no change in the ads he had designed resulted in withdrawal of the film's Production Code Administration seal and subsequent filing of a multi-million dollar anti-trust suit against the Motion Picture Assn. of America, which operates the PCA. That's still pending, although the seal was restored.

New ads have been causing trade comment, but not on the point that Jenkins advanced. The art shows a guy trying to pull a gal into a barn. That the ads pull is evidenced by the picture doing tremendous biz in every date, even in those cities where it had previously been widely seen.

HAMRICK, EVERGREEN THEATRES IN SPLIT

Portland, Ore., Feb. 28.

The Hamrick-Evergreen houses were divided into the John Hamrick and Evergreen Theatres here last week. For the first time since 1935 Evergreen Theatres Corp. took full control of the Paramount, Orpheum, and Oriental theatres in downtown Portland. The change in operation is being made in compliance with the Federal court decree.

In addition to the three downtown houses, which are first run, the Evergreen group will include the Hollywood, suburban house. M. M. Mesher, district manager, will continue in charge of the four.

The Oregon district, under the direction of Mesher, incorporates eight theatres, including the McDonald and Rex in Eugene, and Castle and Kiggins, Vancouver, Wash.

John Hamrick Theatres resumed management of the Liberty, Music Box, Playhouse, and Newsreel theatres. Officers in addition to Hamrick include Will Conner, executive v.p., and Herbert Sabotka, v.p. in charge of operations. Robert Anderson has been appointed Hamrick city manager.

In addition to Portland and Seattle, Evergreen Theatres operate in a number of Washington cities, including Spokane, Olympia, Bremerton, Wenatchee, Bellingham, Hoquiam, and Everett. Hamrick's operations include Tacoma, Washington.

The status of the Mayfair theatre, jointly operated by the Evergreen Corp., and J. J. Parker will not be affected.

Arnall Pitches

Continued from page 1

with VARIETY from his home in Nunan, Ga., said the President had called him in to discuss international film problems. When that phase of their discussion was closed, however, the SIMPP prexy disclosed, he (Arnall) brought up the question of domestic monopoly as it affects indie producers. The President showed considerable interest in the subject, Arnall said.

Arnall asserted that the discussion on foreign matters had been general. The impending talks with the British government on renewal of the Anglo-U. S. agreement of 1948 had not been specifically mentioned, nor had the possibility of the State Dept.'s taking a hand in them, Arnall added.

SIMPP has long been pressing for all negotiations on behalf of the industry with foreign nations to be carried on by State, with industryites sitting in as expert advisers. Johnston, SIMPP feels, is less anxious for such a policy. State has been reluctant to take an active hand and, in the opinion of some observers, has been using lack of industry unity on the matter as a convenient reason for staying out.

Arnall gave the impression this week that if the MPAA and SIMPP got together and presented to the President or Secretary of State a specific program, State's active support might be forthcoming on Truman's order. "We have failed in the past," Arnall said, "because we have never gone to the Administration with sufficiently specific requests."

He plans to present such a program whether or not the MPAA goes along with him on it, Arnall indicated. He left Georgia for the Coast yesterday (Tuesday) and will be there a week confabbing with his members. He stated he has a number of recommendations to make to the indie producers and expects to wind up the week's sessions with a program in hand.

Regarding the domestic monopoly situation, Arnall said he pointed out SIMPP's fears that the Dept. of Justice might close out present litigation without cleaning up all the sore spots. The Society has been particularly concerned over Fox-West Coast's alleged hold on territories where it operates and a number of other spots where it claims indie producers cannot get a fair price for their films because of concentration of theatre ownership.

"We must intensify the monopoly fight. The time is propitious now and we must do or die within the next few months, before the Government winds up its litigation," Arnall said he told the President.

SIMPP topper will be in New York from the Coast next week.

Rank Continues

Continued from page 3

ects jointly planned with American companies, are now in the blueprint stage.

Rank and his chief aide, John Davis, gave the cue to the company's decision several weeks ago at a dinner for the outfit's top production and theatre execs. At that time, Rank and Davis told their guests that the period of production cuts in personnel had ended. "The major portion of the reorganization is over," Davis said, "and each one of you can know that your job is secure and that by and large the staff working under you are in the same position."

Rank's about-face, regardless of action by the oncoming government on entertainment taxes, reportedly was brought about by his recognition that the company's tremendous theatre holdings must be supplied with British films. Without a steady output of celluloid by Pinewood, the Odeon and British-Gaumont circuits could be faced with a constant problem of rental costs on American films.

ARI's 4% Dip

Continued from page 3

tive period of '48 by 11%. Weekly attendance for the kickoff month in '50 is computed at 64,600,000 against 67,100,000 in '49.

In another of its series of probes on television, that medium's inroads on theatre grosses is discounted by ARI as the cause of the continuing slide in attendance. From "what appear to be the most reliable estimate," ARI sees a 25% decline in filmgoing by tele set owners. Pollster outfit points out that its early survey in November, 1948, found the same percentage of decline.

"It would appear doubtful that much of the drop in motion picture attendance since 1946 can be attributed to TV," ARI says. "While unquestionably among set owners movie-going, as well as other leisure time activities, has been seriously affected, today's 4,000,000 sets are still not enough to account for more than a small share of the drop in attendance during the past four years." Increased number of sets will cause greater inroads, ARI notes.

In a further analysis of theatre attendance, survey shows a sharper rally in the traditional December-to-January climb this year than last. January of '50 gained 23% over the December figure, whereas there was only a 13% improvement in the preceding year. Comeback from the normal sharp drop in December ticket sales was much stronger than previously, ARI declares.

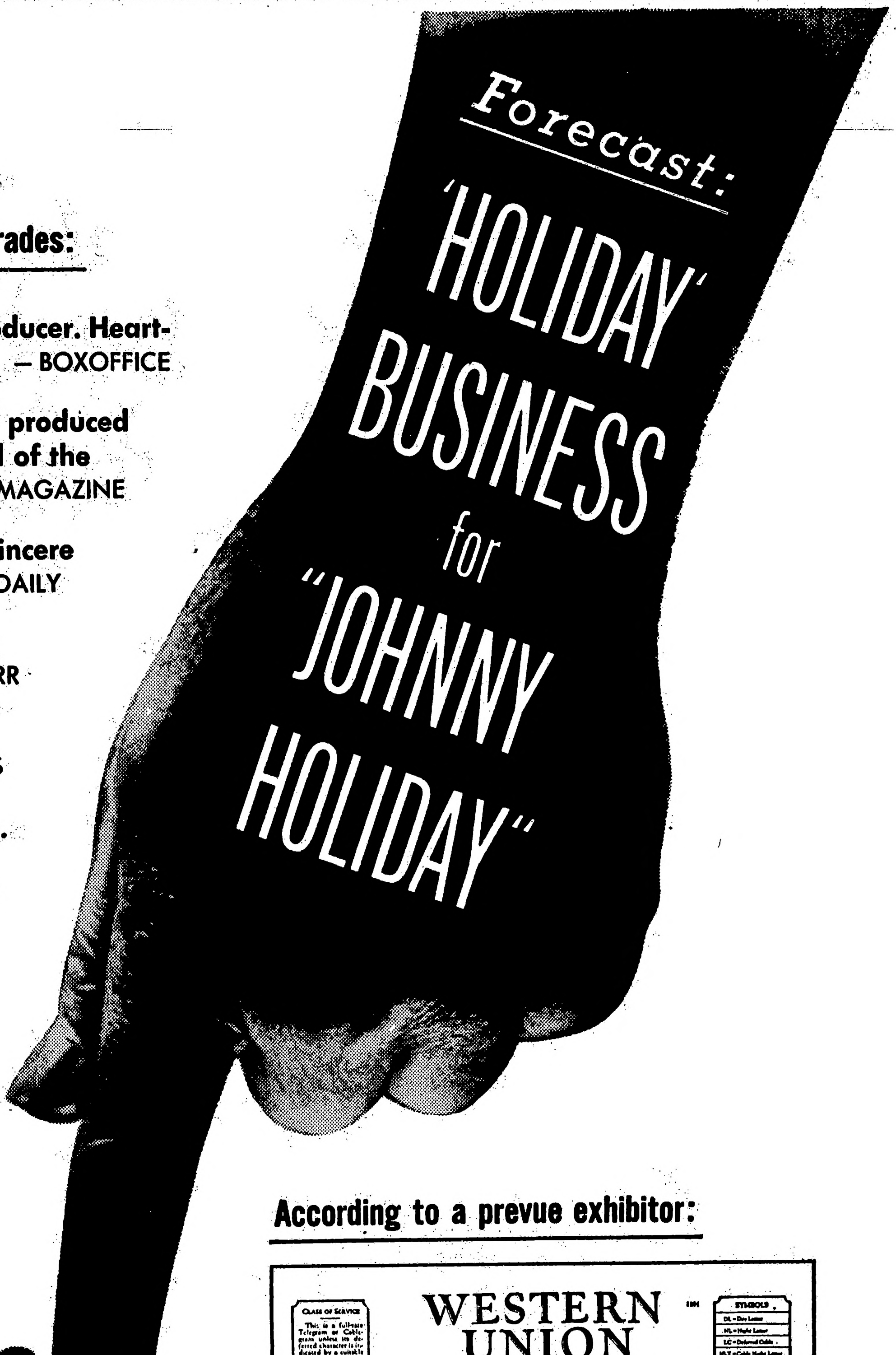
Shavian Oldies

Continued from page 5

theatre. In addition, he said, the film outgrossed five of the six preceding films at the DuPont and four of the five which played the house subsequently — none of which was televised.

Opportunity to study TV's effect on the boxoffice was even better in New York, the distrib said. "Barbara" played the Trans-Lux 85th Street at the same time it was aired on WPIX, and yet did average business. Film subsequently played the Normandie theatre in Manhattan, racking up another three good days' business. Film also ran for two weeks in Boston after it was televised and a week in both Cincinnati and Dayton, in neither of which city was it found that televising it in advance hurt the gross.

Ellis, who was associated with RKO's sales department for 18 years and served as a district manager for United Artists for five years before entering indie distribution, has his own reasons why TV has not hurt the grosses of his films. Chief among these is the fact that even in N. Y., with its 1,050,000 video receivers, the number that will probably be tuned into one channel at the time it is airing a particular picture is too few to mean much at the boxoffice. But even when video set circulation increases to the point where a single station can draw a top-heavy audience, there will still be enough people wanting to see a film to support it on both TV and at a theatre, he believes.



Forecast: 'HOLIDAY' BUSINESS for "JOHNNY HOLIDAY"

According to the columnists and the trades:

"Absorbing. An auspicious debut for producer. Heart-tugging entertainment!" — BOXOFFICE

"An unusual, intelligent script. Superbly produced and acted. Always entertaining. Medal of the Month!" — PARENTS' MAGAZINE

"Will have wide audience appeal. A sincere and timely human drama!" — FILM DAILY

"Honest and sincere. A swell picture!" — JIMMY STARR

"Memorable. Cosmopolitan Citation of the Month!" — LOUELLA PARSONS

"Absorbing drama. Highly exploitable. Should rack up good business everywhere!" — SHOWMEN'S

"A heartwarming story!" — KATE SMITH

"Five Bell Picture! I wish I could take everyone by the hand to see it!" — JIMMIE FIDLER

"A boxoffice natural!" — MP HERALD

"A tender, touching, charming film!" — TRUE STORY

"Warmly human!" — VARIETY

"Appeal for the whole family!" — HEDDA HOPPER

"Charming, beguiling. Tears and laughs neatly balanced!" — HOLLYWOOD REPORTER

According to a prevue exhibitor:

CLASS OF SERVICE
This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION
W. P. MARSHALL, PRESIDENT

SYMBOLS
DL = Day Letter
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

NA 369 PD — PALM SPRINGS CALIF 4 1243P — 1950 FEB 4 PM 4 12

RONNIE ALCORN — SHERRY NETHERLANDS HOTEL—

RE LAST NIGHT'S PRE-VIEW SHOWING OF "JOHNNY HOLIDAY" AT PALM SPRINGS THEATRE: OUR HEARTIEST CONGRATULATIONS FOR A TRULY WONDERFUL MOTION PICTURE. OF ALL THE FILMS PRE-VIEWED HERE, "JOHNNY HOLIDAY" RECEIVED BY FAR THE MOST ENTHUSIASTIC AUDIENCE RESPONSE. EXHIBITORS SHOWING "JOHNNY HOLIDAY" CAN BE ASSURED RECORD BOX-OFFICE ATTENDANCE —

EARLE C. STREBE PLAZA PALM SPRINGS THEATRES.

Have YOU Ordered Your Tax Trailer from National Screen? Do It Today!

R. W. ALCORN presents

"JOHNNY HOLIDAY"

starring **WILLIAM BENDIX** with **HOAGY CARMICHAEL • STANLEY CLEMENTS**

and introducing **ALLEN MARTIN** as "Johnny Holiday"

Produced by R. W. ALCORN • Associate Producer FREDERICK STEPHANI • Directed by WILLIS GOLDBECK

Story by R. W. Alcorn • Screenplay by Jack Andrews, Willis Goldbeck and Frederick Stephani

Photographed by Hal Mohr, A.S.C. • An Alcorn Production

Forecasting Great Business

thru UA

Extension of Coal Emergency Not Expected to Close N.Y. State Theatres

Albany, Feb. 28.

Extension of emergency measures by State Coal Administrator Bertram D. Tallamy, made necessary by the continued softcoal strike, is not expected to force a directive from him for the closing of theatres. Only an unforeseen development would bring such action.

Tallamy was reported satisfied with the report given him by a five-man committee, representing 1,250 theatres in the state, that 87% of them burn oil and 13% commercial heat—a byproduct of coal burned in generating electricity—or anthracite coal.

The conference with Tallamy, who is state superintendent of public works and who is acting in the coal crisis under sweeping powers granted by the legislature to Governor Thomas E. Dewey, probably averted an official command to shut down theatres. They had been given the lowest priority and preference status, with grills, dancehalls, skating rinks and other places of amusement in the first order issued (16) by Tallamy for the rationing of soft coal.

The cooperation of theatres, metropolitan and upstate, in the brownout order, effective Feb. 18, has been complete. From the outset, theatres observed to the letter the decree limiting marquee lighting to 200 watts. They did so though the major part of theatre business is done in the evening and the darkening of their fronts is psychologically bad for patronage. Exhibitors say the brownout, particularly, affects attendance by unaccompanied women.

The committee, which huddled with Tallamy, had no spokesman. It consisted of Joseph R. Vogel, v.p. of Loew's.; Harry Brandt, head of Brandt Theatres, and Brock Pemberton, president of the League of New York Theatres; Robert Dowling, president of City Investing Co., and Benjamin Fielding, former New York City license commissioner and now an executive of Loew's, Inc.

Theatre executives told Tallamy that if it became necessary, temperatures could be reduced. They also stated that playhouses stocking coal would turn it over to top priority consumers — hospitals, homes for the aged, municipal water works, sewage systems and processing plants — should the shuttering of theatres for some reason become imperative.

James F. Reilly, secretary of the League of Theatres, protested against the "careless grouping" of theatres with taverns, bowling alleys and skating rinks. Tallamy's assistant, Holden Evans, said: "We had no idea of placing theatres in the same category with grills, so far as the respective contributions of both are concerned. On a purely cultural basis, legitimate theatres would have a place near the top. In this emergency, however, we have to place public welfare first and to keep operating institutions and enterprises necessary to people living and eating."

The Governor denied a midnight curfew would be ordered for taverns, but indicated some restrictions might be necessary later. There is said to be no shortage of oil. In fact, before the softcoal crisis became acute, oil consumption in the state was running five or six % below normal. The mild winter was believed to be a reason for this.

Gertie Lawrence

Continued from page 1

Hammerstein, however, are believed to have the inside track. Miss Lawrence, flanked by her attorney-personal adviser, Fanny Holtzman, has been talking the deal during the past few days, and she has expressed a desire to do the show for R&H, who may also produce it.

The whole setup is expected to be ironed out this week. Marty Jurow of the William Morris agency is handling details for both Miss Landon and Miss Lawrence.

Both Miss Dunne and Harrison had been mentioned for the leads. Harrison is still considered a strong possibility for the male lead.

"Anna" presumably would reach the boards next winter.

3 DISTRIBS SCORE AGAINST KY. EXHIB

Lexington, Ky., Feb. 28.

Columbia, United Artists and Universal have won orders here from the Federal district court requiring Price Coomer, operator of the New Harlan theatre, Harlan, Ky., to throw open his books to the three distribs. Coomer is defendant in percentage-chiselling suits brought by these majors.

Court also refused to dismiss the actions for lack of jurisdiction or to compel the distribs to file further particulars on their claims.

Miami Meet

Continued from page 3

Picture Assn. of America's committee for renegotiation of the $17,000,000 British agreement. They'll be accompanied to Britain by Ellis G. Arnall and James A. Mulvey of the Society of Independent Motion Picture Producers.

Committee was faced with new and unexpected problems as result of the narrowness of Labor's victory in last week's election. Government is extremely shaky, which means there will undoubtedly be another ballot in coming months. Question facing the Yank filmites is when, under such circumstances, it would be most advantageous to go to London.

Thinking at the Miami Beach confab is understood not to have been completely crystallized. As far as can be ascertained, however, out of the hush-hush that surrounded the session, idea is to start negotiations as quickly as possible after the Labor government has reorganized itself. That probably means some time between March 26 and April 15.

Matter of Timing

There's no use going before that time, since the government will be under terrific pressures in the present state of things. On the other hand, its greatest strength will be during the early part of its tenure. As time goes on and more Parliamentary issues come up, dissension with the Conservatives will increase and the government may get shakier.

Question for the Yank filmites then becomes whether it is advantageous to deal with the government while it is still relatively strong or after its position has been weakened. Masterminding at Miami Beach is understood to have been along the line that more favorable terms would be obtainable from a stronger government.

Thought is that as the Labor party's Parliamentary position deteriorates, it will have to be increasingly conciliatory to various British factions. This means particularly the labor vote. And film labor, led by Tom O'Brien, member of Parliament and topper of the National Association of Kine Theatrical Employes, has been rough in its attitude on the U. S. pact.

One of the proposals sure to come up from the British negotiators is the direct tie in of frozen American coin with financing of English producers. Labor pressure is for such a compromise and the Yanks want to avoid it. The sooner the talks, the better chance of heading this off, it is thought.

Confabs in Miami Beach, however, were in no way final. Conclusive decisions will have to be made at a full-dress meeting of the MPAA member company prexies, at which the Miami Beach recommendations will be considered. SIMPP must also be consulted and agree to the date.

Also, of course, the British will have to agree. Reports from London yesterday were that no decision as to a date had been made there. Apparently one area of doubt is removed for the Americans in that London has it that Harold Wilson will again show up in the new cabinet as president of the Board of Trade. B. of T. prexy comprises the chief British negotiator.

Johnston and O'Hara flew to Washington from Miami Beach today (Tues.). The company prexies who met with them are continuing Florida vacations.

Still After 'Pinky'

Mobile, Feb. 28.

The Martin chain, Talladega, Ala., has been requested not to show the controversial "Pinky." Request came from Chief of Police Willis Dean of Talladega.

Dean said the opinion of most of those with whom he talked was that it would be inadvisable to show the picture, which deals with Negro-white relationships in a small southern city. Picture had been booked for March 1-3.

'Stromboli' Ban

Continued from page 7

wise in most spots, incidentally, has led to a great tapering-off of the widespread campaigns by religious and civic groups against playing it.

Among the ordinances that RKO plans to fight is one in Nashville, passed Feb. 11, which creates a board of censors. It instructs the board specifically to ban films "which the board may determine . . to have been produced or directed by, or in which there appears any person who has gained by his or her personal conduct a reputation of laxity in morals or conduct or for loose and immoral living and conduct."

Court Nixes Ban

Seattle, Feb. 28.

When Acting Mayor David Levine, backed by a 5-1 vote of the city council, nixed showing of "Stromboli" here, he acted beyond his legal powers. So decreed Judge James Hodson in superior court, when a temporary injunction was granted RKO last Thursday (23). The city counsel agreed to make the injunction permanent.

The film had been given the greenlight by the censorship board. Then Levine and the council acted, due to many protests, they said.

The legal point at issue was whether any official has a right to ban a poem, book, film or musical composition in itself not offensive or objectionable, because of the character of the person or persons producing it.

The ordinance under which Levine acted, said the judge, specifically referred to the moral character of any picture and not to personal morals of any persons connected with its production.

The Judge asked Mayor Levine: "Where in the law does it say a public official may use such discretion? It sounds like echoes of a police state to me." Declaring the situation an astonishing one for a democracy, he added: "Why do you suppose we have objective laws in this country?"

Weak in Pitt.

Pittsburgh, Feb. 28.

It was pretty obvious here that "Stromboli" was strictly a one-week bloom. Opening here at Stanley on Saturday (25), 10 days after nationwide simultaneous release of Rossellini-Bergman picture, it got away to a limp start, doing only around $3,000, which is very ordinary at 3,800-seat WB deluxer, and at that figure doesn't look to do more than sluggish $14,000.

Front-page publicity of film kept coming right up to its opening when council of suburban borough of Wilkinsburg voted unanimously to ban "Stromboli" from the several theatres in that community. Wilkinsburg has more churches per capita than any town in Pennsylvania and is frequently referred to as "The Holy City."

Philly Presbytery's Rap

Philadelphia, Feb, 28.

A resolution adopted by the Presbytery of Philadelphia, largest in the Presbyterian Church in the U. S., called upon its members and Christians everywhere to refrain from patronizing "Stromboli."

Admitting that none is without sin and that "Christians should emulate their Lord in the exercise of mercy," the resolution held that "when seekers after profit would capitalize on such betrayal of the sanctity of marriage, it needs to be branded for what it is—adultery of the most flamboyant kind."

"Stromboli, after terrific opening at the Goldman, failed to win attendance. It winds up today after a brief (for the Goldman) two-week run.

Picture Grosses

SEATTLE

(Continued from page 8)

N. Y." (EL) and "Boy From Indiana" (EL), mild $6,000.

Fifth Avenue (Evergreen) (2,349; 59-84)—"Mother Didn't Tell Me" (20th) and "Blue Grass of Kentucky" (Mono). Sturdy $14,000. Last week, "Dear Wife" (Par) and "Live by Night" (RKO) (3d wk-6 days), $4,800.

Liberty (Hamrick) (1,650; 59-84) — "Ambush" (M-G) and "Flying Saucer" (FC). Great $12,500. Last week, "On Town" (M-G) and "Tension" (M-G) (3d wk), $6,200.

Music Box (Hamrick) (850; 59-84) — "My Foolish Heart" (RKO). Swell $7,000. Last week, "Fallen Idol" (SRO) (2d wk), $3,400.

Music Hall (Hamrick) (2,200; 59-84)—"Borderline" (U) and "Storm Over Wyoming" (RKO). Slow $6,000. Last week, "Battleground" (M-G) and "Change of Heart" (Rep) (4th wk), big $8,400 in 8 days, and record run for city.

Orpheum (Hamrick) (2,600; 59-84)—"Chain Lighting" (WB) and "Cry Murder" (FC). Nice $11,000 or less. Last week, "Woman in Hiding" (U) and "Beyond Rio Grande" (Rep), fair $6,300.

Palomar (Sterling) (1,350; 50-84) —"Heiress" (Par) (2d run) and vaude with Donald Novis. Fairish $6,000. Last week, "Inspector General" (WB) (2d run) plus Golden Gate Quartet onstage, nice $9,000 at $1 top.

Paramount (Evergreen) (3,039; 59-84)—"12 O'Clock High" (20th) and "Girl in My Heart" (Mono), (3d wk). Solid $8,000. Last week, nice $13,600.

'Samson' Record $45,000, Mont'l; 'Judge' $15,000

Montreal, Feb. 28.

New entries in all except two of deluxers sparking local business somewhat. Biggest is Loew's "Samson," soaring to record $45,000, terrific. "Tell To Judge" looks good at Palace.

Estimates for This Week

Loew's (C.T.) (2,855; 75-$1.13)—"Samson" (Par). All-time high of $45,000 or better. Last week, "Jolson Sings" (Col) (4th wk), okay $12,000.

Capitol (C.T.) (2,412; 34-60) — "Intruder in Dust" (M-G). Mild $6,000. Last week, "Thelma Jordon" (Par) (2d wk), $8,500.

Palace (C.T.) (2,625; 34-60) — "Tell to Judge" (Col). Good $15,000. Last week, "Hasty Heart" (WB), $14,500.

Princess (C.T.) (2,131; 34-60) — "Malaya" (M-G) (2d wk). Holding well at $10,000 following strong $12,500 opener.

Imperial (C.T.) (1,839; 26-45) — "Seabiscuit" (WB) and "House Across Street" (WB). Fair $9,000. Last week, "Purple Heart" (20th) and "State Fair" (20th) (reissues), $9,000.

Orpheum (C.T.) (1,040; 34-60) — "Traveling Saleswoman" (Col) and "St. Ives" (Col) (2d wk). Nice $5,000, sock $7,500 first session.

WASHINGTON

(Continued from page 9)

"12 O'Clock High" (20th) (2d wk). Fine $15,000 after sock $24,000 last week.

Playhouse (Lopert) (485; 50-90) —"All King's Men" (Col) (15th wk. Holiday helped hypo this to $7,200, better than last week's $7,000.

Warner (WB) (2,164; 44-74)—"Chain Lightning" (WB). Solid $16,000. Last week, "Sundowners" (EL), $14,500.

Trans-Lux (T-L) (654; 44-80)—"Foolish Heart" (RKO) (6th wk). Steady $5,000 after $5,200 last week.

SCTOA's Al Fresco Panel On Industry Problems

Los Angeles, Feb. 28.

Southern California Theatre Owners Assn. is inviting all exhibitors—whether members or not—to sit in on a series of panel discussions to be held here March 28. Meeting's agenda calls for an analysis of such vital topics as taxation, legislation, how to combat audience apathy, effect of TV on the b.o., and sundry other posers.

Besides the roundtable probe, Sherrill Corwin, first veepee of TOA, will also report on latest TOA development following the organization's March 1-2 meetings. In addition, SCTOA counsel Ezra E. Stern will dissect latest legal developments which are likely to affect theatremen.

Snow Fails to Hobble Cincy; 'Key' Big $16,000, 'Ambush' OK at $13,000

Cincinnati, Feb. 28.

Downtown trade is maintaining above-average pace in face of weekend traffic hurt by season's first snowfall here. "Key to City" is fatso and leading three other firstruns in larger houses, "Ambush," "Chain Lightning" and "Outside the Wall." Holdovers of "Malaya" and "Willie Comes Marching Home" are both sturdy.

Estimates for This Week

Albee (RKO) (3,100; 55-75)—"Chain Lightning" (WB). Fairish $11,000. Last week, "Montana" (WB), $10,000.

Capitol (Mid-States) (2,000; 55-75) — "Willie Comes Marching Home" (20th) (2d wk). Brisk $9,000 trailing hotsy $13,000 bow.

Grand (RKO) (1,400; 55-75)—"Key to City" (M-G). Big $16,000. Last week, "Battleground" (M-G) (4th wk), okay $6,500.

Keith's (Mid-States) (1,542; 55-75)—"Malaya" (M-G) (2d wk). Holding strong at $10,000 on heels of smash $14,500 preem, theatre's best in months.

Lyric (RKO) (1,400; 55-75)—"Stromboli" (RKO) (m.o.). Nosedived and replaced after fourth day by "Desert Command" (Indie) and "Burma Convoy" (Indie) (reissues). Light $4,000 outlook for week. Last week, "Guilty of Treason" (EL) (m.o.), $5,000.

Palace (RKO) (2,600; 55-75)—"Ambush" (M-G). All right $13,000. Last week, "Stromboli" (RKO), $14,000.

Shubert (Mid-States) (2,100; 55-75)—"Outside the Wall" (U). Good $7,000. Last week, "Stormy Weather" (20th) (reissue), tame $4,000.

'KEY' WELCOME 15G, K.C.; 'BORDERLINE' 12G

Kansas City, Feb. 28.

Week's best here continues to be "Samson and Delilah" held over at Paramount with $1.20 roadshow scale, pace being only slightly off from first week. Missouri with vaude and "Tell To Judge" is sturdy. "Key To City" at the Midland is best new straight-filmer with healthy session.

Estimates for This Week

Kimo (Dickinson) (550; 45-65)—"My Foolish Heart" (RKO) (3d wk). Continues in this little house, after two weeks day-and-date with Avenue last week. Good $2,400. Last week, including three days at Avenue (800 seats), $4,200.

Midland (Loew's (3,500; 45-65)—"Key To City" (M-G) and "Challenge To Lassie" (M-G). Welcome $15,000. Last week, "Mrs. Mike" (UA) and "Daring Caballero" (UA), dull $11,500.

Missouri (RKO) (2,650; 55-75)—"Tell To Judge" (Col) with Palace-type vaude bill onstage. Big $16,000. Last week, "Eiffel Tower" (RKO) and "Black Shadows" (EL), so-so $9,000.

Orpheum (Fox Midwest) (1,912; 55-75)—"Red Shoes" (EL) (2d dk). Moderate $9,000. Last week, satisfactory $12,000.

Paramount (United Par) (1,900; 75-$1.20)—"Samson and Delilah" (Par) (2d wk). Holding near last week's giant returns with great $21,000. Last week, smash $26,000.

Tower - Uptown - Fairway (Fox Midwest) (2,100, 2,043, 700; 45-65) —"Borderline" (U). Only average $12,000. Last week, "Willie Comes Marching home" (20th), $13,000.

TORONTO

(Continued from page 9)

Smash $19,000. Last week, "Woman in Hiding" (U), okay $12,000.

Hyland (Rank) (1,500; 50-70)—"Chiltern Hundreds" (EL) (10th wk). Fine $4,000 after last week's $4,500.

Imperial (FP) (3,373; 40-70)—"12 O'Clock High" (20th) (2d wk). Great $18,000 after last week's $20,000.

Loew's (Loew) (2,096; 40-70)—"East Side, West Side" (M-G). Big $11,000. Last week, "Battleground" (M-G) (2d wk), $7,500.

Nortown, University (FP) (959; 1,556; 40-70)—"Jolson Sings Again" (Col) (5th wk). Fine $10,000, being first week at former. Last week, Norwood had "King's Men" (Col) (3d wk) at oke $11,000.

Uptown (Loew) (2,743; 40-70)—"Intruder in Dust" (M-G). Fair $7,500. Last week, "Kid From Texas" (U) (2d wk), $3,500.

The Prize Baby's
TEN COMMANDMENTS

1. **THE EXHIBITOR** is the vital bond between the motion picture industry and the public.
2. **THE EXHIBITOR** is the person on whom we depend for funds to pay our salaries and all the other costs of our business.
3. **THE EXHIBITOR** supplies bookings; it is our job to supply his service—promptly, efficiently, accurately
4. **THE EXHIBITOR** merits the utmost in considerate attention and courteous treatment.
5. **THE EXHIBITOR** is not a mere account number; he is a human being with likes and dislikes, just as ourselves.
6. **THE EXHIBITOR** is not a hindrance in our day's work; he is the reason for it.
7. **THE EXHIBITOR** may make an occasional error, the same as we do; to correct it swiftly is more important than to worry about placing the blame.
8. **THE EXHIBITOR** has a multitude of duties apart from N.S.S.; we should avoid adding to his problems.
9. **THE EXHIBITOR** is not someone to quibble or find fault with.
10. **THE EXHIBITOR** is the person most essential to our business—our customer.

Clips from Film Row

NEW YORK

Mark Sheridan, Jr., 20th-Fox branch manager in New Orleans, moved to head up company's Dallas exchange, replacing Phil Longdon, transferred to sales position at his request because of ill health. Billie Briant, salesman in that territory, takes over Sheridan's job as branch manager.

Harold Heller, manager of RKO Dyker, Brooklyn, promoted to city manager for RKO Regent and Keith theatres in Grand Rapids, Mich., under supervision of Jerome Shinbach, division manager for RKO Midwest theatres. Heller started as an usher with RKO in 1933 at the RKO Tilyou, Brooklyn.

CHICAGO

Harry Walders appointed United Artists Chi branch manager, succeeding Nat Nathanson, who was upped to post of Eastern and Canadian sales manager two weeks ago. Walders was Chi sales manager at Paramount. Previously he had been a Chi salesman for RKO and before that RKO branch manager in Cleveland.

Essaness Circuit reported last week that 22,000 patrons has signed petitions demanding repeal of 20% admission tax and that 1,200 patrons had sent individual letters to congressmen. James Gualano, manager of Essaness Bertha, one of smaller houses, got 342 patrons to write individual letters.

"Hamlet" goes into 10 Balaban & Katz houses for subsequent-run starting March 3 at $1.20 admission.

Jerry Weiss, salesman at Midwest Poster Exchange, named United Artists office manager in Milwaukee.

John Balaban, B&K head, to Coast for a month.

Essaness scheduled facelifting for Towne and Buckingham theatres. Cost is expected to be $50,000.

ST. LOUIS

Pat Byrnes, salesman for RKO Pictures in St. Louis, elected veepee of St. Louis Lodge of Colosseum of Motion Picture Salesmen.

Marc J. Steinberg resigned from Eagle Lion sales staff to take over Ritz, Alton, Ill., purchased by him and his brother from Sol Goldfarb.

Drive-in theatres in Southern Illinois and Southern Missouri are prepping for openings around March 31.

The Madison, owned by Madison, Ill., Volunteer Fire Department to increase its seating capacity to 700.

Berta and Howart, Thayer, Ill., took over the Divernon, Diversion, Ill.

George Kerasotes of the Kerasotes Bros. Circuit, Springfield, Ill., has been discharged from a St. Louis hospital after several weeks.

Harvard O'Loughlin, vet projectionist at Loew's State here, elected business rep of IATSE, Local No. 143.

As boxoffice bait for juves, Loew's Orpheum started policy of showing two Hopalong Cassidy films at special Saturday morning performances. This follows plan established several months ago at the Fox where a special western film is shown every Saturday afternoon in addition to the feature.

OKLAHOMA CITY

Theatre Owners of Oklahoma's two-day convention at Skirvin hotel here March 27-28, with television and trade practices heading the agenda. Oklahoma exhibs will also discuss the Federal admission tax repeal drive, arbitration, membership in the Council of Motion Picture Organizations and the consent decree litigation involving ASCAP Gael Sullivan, TOA exec secretary's and Herman Levy, TOA's general counsel, will address the convention on these matters.

DALLAS

H. C. Overt named city manager at Big Spring for Hobb & Rowley Circuit, succeeding E. A. Caywood, resigned. Overt will manage Ritz, State, Lyric and Rio for circuit.

Ed Fleming, former manager of Palace, and Leon at Graham, resigned post to become secretary-manager of Chamber of Commerce there.

Mrs. Nettie Brown and Central States Theatre Corp., plan to rebuild the Forest, Forest City, which was lost in fire recently.

Hawk theatre at Hawkins, operated by Roy DeVinney, purchased by B. B. Spurlock. DeVinney will continue to operate Strand at Big Sandy, Tex.

The Mecca at Vernon, operated by C. C. Hamm, shuttered. House will be torn down to make way for expansion plans of local bank. Hamm will continue operation of Majestic and Cactus Drive-In there.

BOSTON

Stephen Connolly replaces Harold Mason as house manager of Beacon Hill theatre.

Charles Wilson, of Monogram, reelected prexy of Cinema Club of Boston and Melvin Davis, of Republic, reelected treasurer.

Massachusetts State Senate killed bill to repeal the "True Name" law which requires entertainers who appear under assumed names to file their true appellation with a state official.

With resignation of Saul Levin, Massachusetts salesman at Eagle Lion, changes have been made in selling territories of company. Carl Devizia, former RKO Maine salesman, got the Maine spot for EL, formerly held by Lloyd Coen, transferred to the Vermont and New Hampshire areas. Al Fecke, former Vermont and New Hampshire salesman, given Massachusetts area formally held by Levin.

W. Leslie Bendslev elected president of Independent Exhibitors, Inc., of New England, at annual meeting. Others elected were James Guarino and Norman Glassman, veepees; Al Lourie, secretary, and Melvin Safner, treasurer.

PHILADELPHIA

The Grant, West Philly nabe, changed hands, William H. Fishman taking over from Albert M. Cohen; selling price was $90,000.

Herbert Gillis, former Monogram sales manager, now sales manager for Paramount Exchange; took over post formerly held by Harry Buxbaum, who moved over to Cleveland.

Elections to board of governors of Allied of Eastern Pennsylvania were held following annual membership meeting here. Named for three-year terms were Martin Ellis, I. Edward Kapner and Norman Lewis, all of Philadelphia; Harold D. Cohen and George J. Reister. Elected as alternate governors for one-year terms were Alfred J. Davis, Ardmore; Oscar Forman, of Philadelphia; George L. Ickes, Duncannon; Max M. Korr, Allentown; Thomas Lazarick and David S. Moliver, Philadelphia; Mark Rubinsky, Harrisburg; Lester Stallman, Reading, and Thomas P. Thomas, Taylor.

REGINA, SASK.

Owner of new $20,000 theatre at Hudson Bay, Sask., is the town's mayor, D. L. W. Hood.

Newly-built theatre at Weyburn, Sask., is the Soo, owned by Phil Bodnoff, Regina, and managed by Tommy Metcalfe, formerly of Broadway, here. It is a 504-seater.

Want-to-See Habit

Continued from page 3

his girl or ma and pa and the kids are no longer just taking off for their local theatre as a random method of entertainment. They're going only during those periods when they have extra leisure, as a holiday treat or when there's a special picture that they very much want to see.

The tremendous success of films in America has been, of course, that they became an institution, the most popular and accepted form of mass entertainment. With somewhere around 75,000,000 admissions a week still being paid, pictures without a doubt continue to be the nation's basic amusement medium. But there can also be no doubt that they are losing ground. Finding the key to meet that threat is seen as the great problem of the moment.

Television—of Course

Why they've lost ground brings up a variety of considerations. One reason certainly is the competitive pressure of other forms of entertainment. Television is the first in everyone's mind along this line and probably rightly so. Figures compiled by Paramount researchers over the past four years and cited in VARIETY last week show that ownership of a TV set knocks family attendance off by 20% to 30%. Importance of those figures as set sales zoom cannot be overlooked.

The admission price structure is still another factor for consideration. When "going to the movies" becomes something special, it is undoubtedly at least partly a reflection of increasing caution in expenditure. The family is saving its pennies or just doesn't have them to spend.

That raises the question of whether bringing down prices would increase attendance. It no doubt would prove some stimulant, but most theatres that have experimented along this line have discovered that the increase in the number of patrons isn't sufficient to compensate for the loss in per-ticket income.

Prices and Quality Pix

The cost structure in both exhibition and production are now both so high that it just isn't feasible to make admission price reductions large enough so that they might really make a difference. A nickel or a dime seems to have insufficient effect, although there's hope that a reduction in the 20% entertainment tax might help.

Quality of product is still another item getting attention. Better pictures obviously would provide some answer to the b.o. riddle, but there's a lot more to the public apathy than that. There are plenty of pretty good pictures which are doing relatively little biz.

Furthermore, a study of releases during the past six months shows product to be as good or better than it ever was. But the things that have attracted audiences in the past have lost their hold. Public taste has undoubtedly been improved and demands are higher—especially when there's so much competition from other entertainment forms.

Lack of a new crop of strong stars is another point that keeps coming up in consideration of the b.o. The number of old reliables is getting too old and too unreliable. Are the majors doing enough to create a new group and has public taste or circumstance changed so that the star system will never regain its former importance are two questions in every thinking industryite's mind.

Ballyhoo

Is film advertising doing its job is still another item under the microscope. As has been suggested, perhaps there's too much Johnny One-Note emphasis on sex and sadism in the ad copy. Test campaigns almost invariably prove that those are the themes that pull best, but some execs are questioning whether sufficient imagination is being used in finding alternates.

Industry public relations, primarily as highlighted in scandals surrounding private lives of stars, is likewise a point for questioning as it affects the b.o. General feeling is that this type of publicity—viz., the business done by "Stromboli"—helps more than it hurts, although the cumulative effect on the "lost audience" may be greater than believed.

The "lost audience" is that segment of the population over 30 years old that attends films very infrequently. How to make regular theatregoers out of these people is, of course, another important point in any consideration for increasing the b.o.

All of these factors—and perhaps plenty more—are likely to come up for discussion at the showmanship meeting of 200 exhibs called by 20th-Fox in Chicago March 8 and 9. Industry execs are hoping that some wide-open talk there may provide a few answers to the problem—if there are any.

Metro's Maneuvers

Continued from page 5

longer stay with the Supreme Court.

Metro intends to challenge Section 4 of the decree covering both divorcement and divestiture, affidavit of J. Robert Rubin, company's veepee and general counsel, declared. Apparently, it will not attack the selling provisions of the decree.

Preparation of a plan of divorcement in itself would be a "complex, costly, and time-consuming" stint, Rubin said. As an instance, he noted that Metro has a funded debt of $46,000,000 held by eight insurance companies. This debt covers all the company's integrated holdings in the fields of production, distribution and exhibition. To divide the company into two units would therefore require extensive negotiations with these insurance outfits, Rubin added.

FOR A FAR MORE Brilliant Spot

THE STRONG TROUPER

Portable High Intensity

A. C. CARBON ARC SPOTLIGHT

Produces a steady, sharp, uniformly illuminated snow-white spot.

Silvered glass reflector and two-element variable focal length lens system.

Draws only 10 amperes from any 110-volt A.C., convenience outlet. Adjustable, self-regulating transformer, an integral part of the base, makes the use of heavy rotating equipment unnecessary.

Easily operated. Automatic arc control maintains constant arc gap, free from hiss or flicker. A trim of carbons burns one hour and 20 minutes at 21 volts and 45 amperes.

Horizontal masking control. Can be angled at 45 degrees in each direction.

Color boomerang contains six slides and ultraviolet filter holder.

Mounted on casters. Easily disassembled for shipping.

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J. F. Dusman Co.
Nat'l Theatre Sup. Co.
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Midwest Theatre Service & Equip. Co.
Nat'l Theatre Sup. Co.
CINCINNATI
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LOS ANGELES
J. M. Boyd
C. J. Holzmueller
Nat'l Theatre Sup. Co.
Projection Equip. & Main. Co.
LOUISVILLE
Falls City Theatre Equip. Co.
MEMPHIS
Nat'l Theatre Sup. Co.
MILWAUKEE
Nat'l Theatre Sup. Co.
R. Smith Co.
MINNEAPOLIS
Minneapolis Theatre Supply
Nat'l Theatre Sup. Co.
NEW HAVEN
Nat'l Theatre Sup. Co.
NEW ORLEANS
Nat'l Theatre Sup. Co.
NEW YORK CITY
Nat'l Theatre Sup. Co.
NORFOLK
Nat'l Theatre Sup. Co.
OKLAHOMA CITY
Nat'l Theatre Sup. Co.
Oklahoma Theatre Sup. Co.

PHILADELPHIA
Blumberg Bros.
Nat'l Theatre Sup. Co.
PITTSBURGH
Atlas Theatre Supply
Nat'l Theatre Sup. Co.
SALT LAKE CITY
Inter-Mountain Theatre Sup. Co.
SAN FRANCISCO
C. J. Holzmueller
Nat'l Theatre Sup. Co.
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SEATTLE
B. F. Shearer Co.
Nat'l Theatre Sup. Co.
SIOUX FALLS
American Theatre Sup. Co
ST. LOUIS
City Electric Co.
Nat'l Theatre Sup. Co.
TOLEDO
Theatre Equipment Co.
WESTERLY
G. H. Payne Motion Pictu Service
CANADA
Dominion Sound Equip. Lt
Montreal, Quebec
General Theatre Sup. Co.
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Perkins Elec. Co. Ltd.
Montreal, Quebec
Perkins Elec. Co. Ltd.
Toronto, Ontario
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The World's Largest Manufacturer of Projection Arc Lamps
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Please send free literature and prices on Strong Spotlights.

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STREET ....

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THERE'S ONLY ONE
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NOW SPECIALIZING IN REFRESHMENT SERVICE FOR DRIVE-IN THEATRES
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New York Theatres

RADIO CITY MUSIC HALL
Rockefeller Center
Jane WYMAN Marlene DIETRICH Michael WILDING Richard TODD
in ALFRED HITCHCOCK'S
"STAGE FRIGHT"
A Warner Bros. Picture
SPECTACULAR STAGE PRESENTATION

Cecil B. DeMille's masterpiece
Samson and Delilah
Color by TECHNICOLOR
HEDY LAMARR • VICTOR MATURE • GEORGE SANDERS
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See the destruction of the Temple on the MAGIC CYCLORAMIC SCREEN!
RIVOLI
B'WAY AT 49th ST.

JOHN FORD'S
"WHEN WILLIE COMES MARCHING HOME"
DAN DAILEY • CORINNE CALVET
COLLEEN TOWNSEND
A 20th Century-Fox Picture
on stage—ALLAN JONES and others
ROXY 7th Ave. & 50th St.

"THREE CAME HOME"
starring
CLAUDETTE COLBERT
B'way & 45th ASTOR Cont. Performances
LATE SHOWS NIGHTLY
A 20th Century-Fox Picture

EXPECT 1,000 AT 14TH VARIETY CONVENTION

Dallas.

Approximately 1,000 visitors from out-of-town tents are expected here from the 14th annual Variety International Convention to be held in New Orleans, April 26-29. Advance registrations, since the first announcement of convention three weeks ago, have gone over 300, indicating that past records for attendance will be broken this year. It's also the biggest advance since the 1940 meet here.

Only registrations being accepted are those accompanied by the registration fee of $35 for members and $15 for femmes.

Albany Tent Fetes Ullman

Albany.

A large contingent of filmites, headed by Si Fabian, are scheduled to arrive here Friday (3) to attend the dinner honoring Saul J. Ullman, retiring chief barker of Albany's Variety Club. On hand to fete Ullman will be Ted O'Shea, Al Schwalberg, Charles Reagan, John O'Connor, Norman Ayres, Irving Wormser, Al Lichtman, Charles Boesberg, Leon Bamberger, Joe Bernhart, Grad Sears, Bill Heineman, George Skouras, Abe Dickstein, Nate Nathanson and Sid Deneau.

Other toppers in attendance will be Ted Gamble, Robert Coine, Eric Johnston and Gael Sullivan. Charles Smakowitz, Warner Bros. zone manager, and Leo Rosen, replacing Ullman as chief barker, are jointly chairmaning the dinner.

16 Film Groups

Continued from page 4

awaiting delivery. Now RCA, Paramount, General Precision Labs and Skiatron have all filed to appear at the hearings, signifying that when and if the FCC gives the go-ahead, the equipment will be forthcoming.

Behind the industry's interest, of course, is the lure held out by large-screen video in the way of increased grosses. While not enough theatres yet possess the equipment to form the requisite theatre TV circuit, it has long been argued that the gross potential of such a circuit for a single event would be enough to provide the best in either entertainment or sports programming on an exclusive basis. Thus, the theatres see in large-screen video a lucrative ally eventually to their standard film exhibition.

Also among the list of participants at the hearings are some of the major film companies. While the Motion Picture Assn. of America will appear as a group, Metro, 20th-Fox and Paramount have filed to testify individually. That would mean, consequently, that the other companies are still straddling the video fence, either refusing to see it as a threat or nixing theatre TV as the best answer to that threat. Exhibs, on the other hand, are showing the most interest in the projected new medium.

Exhibitor groups filing include the Theatre Owners of America, comprising 17 member circuits from all parts of the country; Fabian Theatres; United Paramount, including five subsidiary circuits; Publix Theatres of Scranton; Metropolitan Motion Picture Theatres Assn., and Allied States. In addition to the equipment manufacturers, the MPAA, 20th, M-G and Paramount, the Society of Motion Picture and Television Engineers and American Telephone & Telegraph will also testify. Participating also will be TV Broadcasters Assn., National Assn. of Broadcasters, American Guild of Variety Artists, National Bus Communications Institute and American Trucking Assn. FCC is expected to set a date for the hearings for late summer or early fall, which will determine whether special channels are to be set aside for theatre TV.

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ORGANIZATION or STUDIO
Entire top floor (23rd), with high ceiling. 24-hour elevator service.
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DOS-Korda

Continued from page 4

from releasing his version of "Earth" in the east while Korda is asking a ban against Selznick releasing both that pic and "The Third Man" in the western hemisphere. Litigation was uncorked several weeks back when the Britisher filed his Federal court suit via Frohlich as attorney.

In the course of the fruitless settlement negotiations of the past few weeks, Selznick had asked Korda for two weeks of retakes in "Earth" to be inserted in both the eastern and western versions. Korda disclaimed any necessity for the eastern pic and would not reshoot scenes for the western version without payment.

Edward J. Mannix, Metro production exec, and other industryites were listed as potential arbitrators in the distribution pact as well as Schenck, who headed the panel. When Schenck stepped out because of personal plans, the two disputants failed to agree on another filmite and put the matter to the court.

Dispute stems from an agreement under which Korda made "Third Man" and "Earth" with participation by Selznick. Pact provided that Korda was to take eastern hemisphere rights to Selznick's "Portrait of Jennie" and "Paradine Case" in exchange for handing DOS western rights to "Third Man" and "Earth." Britisher was also given services of Miss Jones, Joseph Cotten and Alida Valli, three Selznick players.

Korda is apparently motivated by a feeling that the deal is unfair. He wants some cut in the U. S. business of his two films. His suit, now waiting results of arbitration, demands calling off the deal entirely and offers to pay for the thesping services of the Selznickites.

To back his demands, Korda asserts that Selznick refused to produce the "Jennie" negative in time. Added charge is that DOS failed to release funds from the British income of "Paradine" being held in escrow.

M-G SETTING BALLYHOO ON A FLOCK OF FILMS

Metro has drafted elaborate plans for a full swing to bally and exploit its upcoming product during the next four months. After a series of h.o. huddles now under way, Howard Dietz, M-G's ad-pub veepee, takes off for the Coast shortly to join William F. Rodgers, distribution chief, who is currently at the Culver City lot. Dietz, Rodgers, Dore Schary, Louis B. Mayer and other studio biggies will confab on final touches to the countrywide campaign.

Already on deck is a big Hollywood preem set for "Annie Get Your Gun" and special pre-release engagements in New York, San Francisco, St. Louis and Atlanta in April. Extensive tieups with manufacturers of femme western clothing and novelties are being negotiated.

For "Yellow Cab Man," company is sponsoring cross-country hack tour in conjunction with National Safety Council. Actress Bridget Carr will present awards in every city covered for safest driving. Mother-daughter contest is mapped to bally "Nancy Goes to Rio" with the payoff in the form of prize cruises. Preem of "The Duchess of Idaho" is slated for Boise with personal appearances of the cast, headed by Esther Williams, on tap. Prize contests in collab with Union Pacific railway will beat the drums for the pic.

Other Metro thespers to hit the road will be Richard Powell and June Allyson booked for Little Rock, where "The Reformer and the Redhead" opens. Joel McCrea shows up at Salt Lake City along with "Outriders." "Stars in My Crown" gets pre-release openings in Concord, N. H., Lancaster, Pa. and Richmond.

Wide merchandising campaigns are also in the works for "The Father of the Bride" in a tieup with Ralston-Purina products.

Other Majors' Pub-Admen Concede 20th's Ballyhoo Forum a Good Idea

Twentieth-Fox's plans for an exhibitor showmanship meeting, to promote more ballyhoo, is a good idea, according to ad-publicity chiefs of competing major companies, but none of them has a similar plan now in the works. In a survey among ad-pub execs, each concedes the necessity for more aggressive film merchandising because of the currently slumping boxoffice in most parts of the country.

Twentieth's meet, to which over 150 of the 200 exhibs invited have already signified their intentions of participating, is scheduled for Chicago March 8-9. In addition to kicking around ideas for more exploitation and ballyhoo, the company also is now working on a specific plan to achieve that purpose, which it will present to the exhibs. Top 20th execs, including Spyros P. Skouras, Al Lichtman, Andy W. Smith, Jr., and Charles Einfeld, will lead the discussions.

In addition to N. Y. Times film critic Bosley Crowther, Theatre Owners of America prez Sam Pinanski and National Allied prez Trueman Rembusch will also be guest speakers at the two-day meet.

Roundup of the other companies discloses they are going after more exhib merchandising via renewed emphasis on co-op advertising and by sending their field exploiteers out to huddle personally with exhibs in as many situations as possible. Paramount ad-pub chief Max Youngstein said he wished every company would hold some such meet as the upcoming 20th session but has no plans for Par at this time. He declared, however, that Par is extending its co-op promotion into the smaller situations, as well as the key city first runs, adding that recent tests have proved beyond a doubt that even a minimum of extra ballyhoo pays off in better grosses.

Under Par's co-op plan, the company will share ad-pub costs on a 50-50 basis with exhibs over what he termed a "fair house budget," which would vary with each situation. Youngstein said he has now 23 field men on his staff who are writing to exhibs or calling on them personally to help them sell Par product. "We're perfectly willing to spend a dollar to build the subsequent runs," he said.

Metro veepee Howard Dietz also agreed that the necessity is present for more aggressive selling. M-G, however, will go for co-op advertising only in the key cities. To push the plan into the smaller situations, Dietz said, would "run into too high a budget." Metro probably has the biggest staff of field exploiteers, with 30 now on the payroll.

Warners' ad-pub veepee Mort Blumenstock claimed his company is holding showmanship meetings with its own theatre groups all the time. He said WB will go in for co-op advertising "wherever feasible" and said the company now has a field exploitation man in each of its eight sales districts to help exhibs promote WB product.

Collarites

Continued from page 7

area are giving all-out support to the new group which already has gained the affiliation of several disaffected UOPWA chapters. If filmite collarites step up their campaign to exit UOPWA, the CIO unit will step in to sign up as members as possible.

Rather than join any CIO unit, however, many film collarites are leaning towards Local H-63, white-collarite division of the International Alliance of Theatre Stage Employees. Sentiment is gaining for Local H-63 on grounds that the IATSE, which is solidly entrenched in the entertainment industry, can give support in contract negotiations.

"So lovely!"
LUX
LUX TOILET SOAP
For a fragrant beauty bath get this big BATH SIZE
"I'm a Lux Girl" says
IDA LUPINO
Star of Universal International's "WOMAN IN HIDING"
Now Showing Locally

Let these facials screen stars use work for *you*, too! In recent tests of Lux Toilet Soap by skin specialists, actually three out of four complexions improved in a short time.

"It's wonderful the way Lux Soap facials leave skin softer, smoother," says Ida Lupino. "I work the fragrant lather well in, rinse, and then pat with a soft towel to dry."

Try this quick, easy care screen stars recommend. You'll love the big new *bath size* cake, too—so fragrant, so luxurious!

Ida Lupino as she plays opposite Howard Duff in "Woman in Hiding"

Another fine product of Lever Brothers Company

9 out of 10 Screen Stars use it — Lux Girls are Lovelier!

NOW IT'LL READ: 'WHAT'S YOUR NIELSEN?' AS HOOPER TAKEOVER DEAL IS PACTED

C. E. Hooper and A. C. Nielsen last week came to terms on Nielsen taking over Hooper's radio and television network rating operations. Only routine remaining was for the stockholders of the two companies to affix their okays, which came in time for an official joint statement which was made yesterday (Tues.).

Both Hooper and Nielsen finally agreed on all details of the deal, which will find Hooper bowing out of the network picture, so that henceforth the air comics, who have parlayed the name of Hooper into a household word, will refer to the Nielsens. In addition to relinquishing the AM-TV network services to Nielsens, the Pacific ratings will also move over. Hooper is scheduled to change the name of his organization, continuing the city nose-counting for individual stations and putting increased emphasis on the sales effectiveness sphere of his operation.

The Hooper Pocketpieces radio ratings will revert to Nielsen, with the latter bringing them out. It's understood that the Hooper TV Pocketpiece will continue at least for several months, until Nielsen steps up that phase of his operation.

$1,000,000 Snafu

It's estimated that the delays encountered by A. C. Nielsen over the past several months due to the bottleneck on his audimeter production resulted in the researcher blowing a flat $1,000,000. This in turn, it's reported, resulted in the overall Nielsen operation (Food, Drug and Radio-TV Indexes), winding up '49 in the red.

Chief snafu was caused by faulty inspection of the new audimeters, resulting in constant shipments back to the Long Island factory. In turn, Nielsen lost out on good chunks of biz from potential subscribers because of the "old hat" overtones of his five-weeks-behind ratings.

Rushing Expansion

Amount of coin involved in the switchover is not known. Oddly enough, ABC-TV only last week subscribed to the Hooper service (NBC is already in), at an additional annual cost of $12,000. Nielsen takes over the account along with the other Hooper biz. CBS is expected to come in also on the national TV rating service.

Meanwhile, Nielsen is rushing expansion of his audimeter service in an effort to match the more speedy Hooper returns. The fact that he's been five weeks behind in ratings has been a deterrent in romancing agency advertiser biz.

Meanwhile, Nielsen has effected an administrative reshuffle, with J. P. Napier named exec veepee. He was founder and first president of A. C. Nielson Co. of Canada, Ltd., and is a director of the company. However, he'll concentrate on the Food and Drug Indexes. Arthur Nielsen, Jr., has been appointed to the post of administrative veepee. Previously he had been assistant to the president.

Reps From Nine Western States at 2-Day Seattle Confab on Radio-Video

Seattle, Feb. 28.

George Jennings, director of the Chicago Radio Council, and Gloria Chandler, orignator of "Books Bring Adventure," are the featured speakers at the Western Radio-Television Conference to be held here March 3-4, Edwin H. Adams, head of the Dept. of Radio Education at the U. of Washington, is chairman of the conference, which will include radio and education people from nine western states.

Speakers from the western region includes James M. Morris, program director, KOAC, Corvallis, Ore.; Frances Gilbert, program director, KRVM, Eugene, Ore.; Luke Roberts, director of education, KOIN, Portland; William Sener,

(Continued on page 38)

'Opry's' Alaska Junket

Nashville, Feb. 28.

WSM's Grand Ole Opry, headed by Roy Acuff and Hank Williams, will fly for the U. S. Air Force on March 19 to entertain troops at eight Alaskan bases. Group of 14 will be in the troupe for the two-week junket.

Opry performers made an air force hop to Europe last Christmas.

Key MBS Stations Accept Credit Plan

Mutual, in order to get more working capital, has reportedly got its stockholder stations to agree to take part of their income from web time sales in credit rather than cash. Affiliated stations get cash for carrying network commercials; but the stockholders, including WOR, N. Y., WGN, Chicago, Don Lee and Yankee Networks, are now letting MBS use their revenue from sponsored airers for programming and operations.

Policy, said to have been adopted at the recent MBS board meeting in Washington, is primarily a bookkeeping practice. Web operates on a deficit financing plan, object of which is not to make profit but to turn income into services to affiliates and stockholders. Under this setup, deficit has to be made up at the end of year by the stockholders. With the chain holding on to stockholder stations' web billings, it gives MBS use of the coin, part of which it would be given anyway at the end of the fiscal year. Stockholders, however, are paid for use of facilities and programs fed to the net.

Anahist's Checkout On 'Falcon' Tips Drug As a Seasonal Plug

Question of whether the antihistamines will take their business off the airwaves during the spring and summer is causing talk in the industry, with first sign of the new drugs getting out for the non-cold seasons being Anahist's decision to drop "The Falcon" on Mutual. Latter show, a low-budgeter, which Anahist picked up in January, has hit a 9.2, only stanza making a show against Jack Benny's ratings on CBS.

Webs have noted that new copy on the antihistamines has been slow in coming through, which may indicate the drug outfits are worried about possible federal or American Medical Assn. moves against their advertising slants, or a policy of suspending campaigns during warmer weather. On the other hand, field has been so competitive, with consumers asking for the drugs rather than for brand names, that some manufacturers may continue in broadcasting to establish their trade marks.

KLZ Promotion Manager
JOHN CONNORS

KLZ has long been noted for its promotional efforts . . by keeping a heavy accent on merchandising helps for clients plus audience promotion for KLZ—Denver's No. 1 Hooper Station.

Fred Allen Wants To Play Circuit Next Season, Too

Fred Allen returned from the Coast last week, after completing a cycle of guest shots on coast-to-coast shows which fetched him in the neighborhood of $5,000 to $7,500 per airing. (He also did a cuffo stint for Father Peyton's Mutual program—"and Jack Benny dug out of his vault a notation that I owed him a for-free shot.")

With Allen under contract to NBC for exclusive radio-TV services starting with the '50-'51 season, it looks fairly certain that the comedian will not commit himself to any longrange show, but will circuit the major TV airers as a guest performer. It's considered equally certain that he won't return to radio with a permanent program, although it's recognized that such a move would provide a considerable programming hypo for NBC. The network has practically given Allen carte blanche in naming his own time and night.

Meanwhile, practically every top agency in the business it pitching up video formats and program ideas for Allen's return in the fall. However, it's no trade secret that whatever idea Allen projects into TV will be his own. (That longstanding invitation for Allen to move into Benny's operation as chief idea man still holds.)

Allen has at least one more guest shot on the current season's agenda; that's for a repeat with Bing Crosby, when the latter comes to N. Y. in April.

AMA'S 'BEST YET' SERIES

American Medical Assn. is cutting a series of 13 recorded air shows, titled "The Best Is Yet to Be" (over the age of 45).

Martin Magden is producing.

WNEW's Ambitious Peace Series

Major figures in show business, the arts and political life will "speak their piece for peace" in a new public service project being launched by WNEW, N. Y., early next month. Series, to be aired for 52 weeks on Sundays at 5 p.m., will present persuasive VIPs, including Robert E. Sherwood, Helen Hayes, Carl Van Doren, Clifton Fadiman, Billy Rose, Carlos Romulo, Trygve Lie, Norman Cousins, Quentin Reynolds, Mrs. Wendell Willkie, Lillian Smith, Anne Petry, Franklin D. Roosevelt, Jr., James P. Warburg and others.

Idea is to have business, labor, religious, entertainment and political leaders make simple 15-minute talks documenting the need for peace and outlining their personal philosophies of how it can be achieved. UN delegates and foreign statesmen such as Indian Prime Minister Nehru and French Prime Minister Bidault are also being invited, with UN Radio Division, Radiodiffusion Francaise and the British Broadcasting Corp. handling overseas arrangements.

Ted Cott, WNEW program veepee who is producing the series, says the indie will make platters available to other stations at cost. Program's message is so vital, station feels, that it will be promoted via full-page ads in N. Y. dailies and on-the-air plugs. Hy Zaret and Lou Singer, who composed WNEW's "Little Songs on Big Subjects," are writing a special jingle for "Peace." At-home listener discussion groups will also be organized.

Gabber Quits, Blasts WJW Skedding Horse Race Airer Next to Kids' Show

Cleveland, Feb. 28.

Walter Kay, six-year veteran, resigned from WJW following a Friday eve (24) rhubarb. Station wanted to begin Monday five-minute "call to post" sports stint in last five minutes of his long-standing half-hour 6:30 juvenile "Krusin Kays Korner." Signing off Friday's program, dedicated to Brotherhood Week, Kay announced the change, saying it would be "to allow broadcasts of horse race results, perhaps so that the bookies of Greater Cleveland can better determine their daily winnings. In spite of the possible threat to my position with this station, I should like to make public my opinion of placing such a broadcast next to a program designed for children."

Statement was followed by many protests, letters and phone calls, with Cleveland Press editorializing, "Kay acted with more courage than discretion in criticizing his employer, but he has performed an important public service. A lot of mothers are in his corner."

Kay had received notification of change earlier via office memo. Program Manager Charles Hunter denied reports that a beer sponsor was taking the five-minute sport sponsorship, saying that the time was the only spot available for evening sports program featuring race results. Kay is unsponsored.

Hullabaloo was climaxed Monday with Kay request that he be permitted to say in his 6:30 program his horse racing remark was not an offside crack, but was "of pure motive to question the propriety of placing such a broadcast next to a program designed for children." Kay gave station until 15 minutes before air time to accept request or else he'd resign. Station rejected Kay's offer and resignation followed.

Bartlett's Politico Bid

Atlanta, Feb. 28.

John Bartlett, former program director for WAGA, Local CBS outlet, and now operator of his own station at Quitman, Ga., is an announced candidate for the governorship of Georgia.

Bartlett, 34, has already done some political spadework in connection with his candidacy and plans to open his formal campaign April 8 in McRae, Ga., home of present Gov. Herman Talmadge.

Historical Series On Tap at CBS

CBS may soon produce its first elaborate "public service" series in the last couple of years. Program board is mulling a series of historical panorama broadcasts to be assigned Werner Michel, chief of the network's documentary unit. Latter has been inactive since last September.

Immediately prior to the decision to cancel the $150,000-a-year "School of the Air" in 1948, board chairman William S. Paley was on the point of okaying such a series as is now contemplated. It went to the point at that time of recording a number of sample scripts written by Arnold Perl.

Denove's V.P. Stripes

Jack Denove, Lucky Strike account exec, has won his veepee stripes at BBD&O.

Fred B. Manchee was elected exec veepee in charge of merchandising and marketing and Chet Oehler, research director of BBD&O's Chicago office, also got v.p. status.

COLE IN MPLS. POST

Minneapolis, Feb. 28.

M. John Cole has been appointed radio director of the Minneapolis office of Erwin-Wasey, supervising both AM and TV.

Illinois Stations Cut Wattage in Fuel Crisis And Eye FCC Reaction

Chicago, Feb. 28.

Keeping their fingers crossed on FCC reactions, radio and television stations in the state cut down their wattage Monday (27) to comply with the Illinois Commerce Commission order for a 25% reduction in electricity consumption because of the coal shortage. The order runs this week with the possibility of extension if the fuel emergency continues.

Most major stations have reduced their power the full 25%, figuring that non-transmitter cuts in juice use would have little effect. So under present plans most of the state's 50,000 watt stations are operating this week, at least, at 37,500 watts, FCC licenses notwithstanding. Smaller stations are attempting to avoid a full 25% power cut by savings in other departments.

Harold Safford, WLS program director and newly elected prexy of the Illinois Broadcasting Assn., spent a busy first day (24) in office, checking compliance of the order among broadcasters around the state and warning them to notify the FCC of their temporary power reduction.

CBS Cops 17 Out of 20 on New Nielsens

(Jan. 15-21)

Current Rank	Previous Rank	Program	Current Rating Homes (000)	Current Rating Homes %	Points Change
1	2	Jack Benny (CBS)	9,938	25.3	+3.5
2	1	Lux Radio Theatre (CBS)	9,899	25.2	+1.3
3	3	Talent Scouts (CBS)	8,367	21.3	+2.1
4	8	My Friend Irma (CBS)	8,170	20.8	+3.4
5	7	Edgar Bergen (CBS)	8,013	20.4	+2.9
6	6	Amos 'n' Andy (CBS)	7,738	19.7	+2.2
7	28	Red Skelton (CBS)	7,463	19.0	+3.9
8	4	Mystery Theatre (CBS)	7,463	19.0	+0.2
9	22	F.B.I. in Peace & War (CBS)	7,149	18.2	+2.6
10	32	Walter Winchell (ABC)	7,071	18.0	+3.4
11	5	Bing Crosby (CBS)	7,071	18.0	—0.7
12	12	Mr. Keen (CBS)	7,031	17.9	+1.3
13	17	Dr. Christian (CBS)	6,878	17.0	+1.0
14	15	Groucho Marx (CBS)	6,638	16.9	+0.6
15	16	Judy Canova (NBC)	6,638	16.9	+0.8
16	9	Fibber & Molly (NBC)	6,638	16.9	—0.5
17	10	Crime Photographer (CBS)	6,638	16.9	—0.1
18		Life With Luigi (CBS)	6,442	16.4	
19	37	Horace Heidt (CBS)	6,364	16.2	+2.7
20	31	Bob Hawk (CBS)	6,324	16.1	+1.2

NBC'S '15-MONTHS-AFTER' STORY

Four-Network January Business

(Estimated Gross Time Sales)

	1950	1949	
CBS	$6,100,000	$5,850,000	+4
NBC	5,735,000	5,875,000	—2.5
ABC	3,600,000	4,070,000	—13
MBS	1,660,000	1,875,000	—10.5

CBS' 4% January Billings Increase Gives Web Head Start for '50 Laurels

Figures on January gross time sales for the four major networks give CBS a headlong start toward copping the No. 1 laurels for 1950. Columbia is the only network to show an increase (in this instance a substantial 4%) over the preceding January, whereas the other webs took a billings nosedive, with ABC coming up with a 13% minus.

Mutual was 10.5% under January of '49, with NBC 2.5% under.

CBS's $6,100,000 gross for January, in contrast to last year's $5,860,000, reflects the payoff accruing to Bill Paley & Co. in the wake of its top programming ascendancy. The CBS coin upbeat actually set in during '49, when the network closed out the year wiping out a $7,000,000 gap in billings in its competitive race with NBC.

ABC's 13% nosedive for the month is indicative of a situation that finds the network with only 50 minutes of sponsored time on Monday nights, 80 minutes on Tuesdays and 30 minutes on Saturdays (though the rest of the nights show a brighter picture). Mutual, on the other hand, has but 60 minutes of sponsored time Monday nights, 60 on Tuesday, 35 on Wednesday, 60 on Thursday, only 20 on Friday and 30 on Saturday. Sunday picks up with 135 network bankrolled minutes.

'Luigi' Bests Hope In New Nielsens

The new Nielsens released this week have brought to light one of the major upsets of the season. This involves Bob Hope's Tuesday night NBC show for Lever Bros and "Life With Luigi," the CBS-built package in the competing time segment.

Hope, who for more than a decade has had a permanent grasp on the top rating lists, is completely out of the Top 20 running in the latest Nielsens. On the other hand, "Luigi" has moved into the Top 20 picture, winding up in the No. 18 spot with a 16.4 tally.

This is in sharp contrast to the year-in-year-out "Tuesday story," when the Hope-Fibber & Molly NBC sequence ruled the rating roost, with CBS abandoning the competing Tuesday time slots to sustainers.

"Luigi" is sponsored by Wrigley Gum.

'Free Pass' Situation On Toscy-NBC Symph Tour Riling Web Affiliates

NBC affiliates have been registering some squawks with the network over the "free pass" situation in connection with the projected cross-country tour of Arturo Toscanini and the NBC Symphony Orchestra.

As some of the affiliates point out, they are called upon to go all out on promoting the tour involving out-of-the-station pocket expenses, but station personnel are required to buy their own tickets for the RCA-sponsored concerts.

On the other hand, they point out, there is ample supply of cuffo ducats for newspapers, while the stations, who are actually building up the Toscy appearance, are getting the go-by.

Ladies' Day

Hollywood, Feb. 28.

What started as a gag by Walter O'Keefe has blossomed into a full blown project for March 14 broadcast of "Double or Nothing." Complaining that he had little time to get his income tax in order, his wife, the former Roberta Robinson of N. Y. musicals, volunteered to do the show and give him the day off. The same from the fraus of Harry Spears, director, and Lou Crosby, announcer.

So the show to be taped March 10 will be a distaff version of the Campbell soup strip.

Soft-Pedal On Lever Tag Till New Line Is Set

The ad agencies and networks involved in Lever Bros. programming are in a quandary at the moment as to how far they can go, if at all, in publicizing and promoting the company in connection with its multiple programming.

On several occasions Lever Bros. execs have passed along the word to soft-pedal the Lever identification on shows, a move stemming from the present uncertainty as to future policy in the wake of Charles Luckman's exit as president of the company. It's no longer a secret that the Luckman technique of bigger and better headlines didn't rest too well with the parent Unilever hierarchy and was a contributing factor in his exiting the $300,000 a year post. Lever execs feel that until a policy for the future is formulated by whomever is chosen as the next prexy, it's the better part of wisdom to lie low.

Attitude of the Lever boys is to publicize the shows for all they're worth, but don't involve the company in any unsought notoriety.

AFRA'S TEST CASE ON 'STRAIGHT ARROW'

Hollywood, Feb. 28.

AFRA's complaint against McCann-Erickson agency, regarding "off the line" taping, comes up for hearing before the American Arbitration Assn. on March 7. Case involves "Straight Arrow," which is aired from here, for N. Y., every Thursday. Show is taped while being fed to N. Y. and played back locally.

AFRA claims that each actor is due to collect $18.25 per taping. McCann-Erickson claims actors get paid for the broadcast and have no further recourse. Mutual is defending the agency, according to AFRA and has guaranteed to make good the coin itself should McCann-Erickson lose the battle. Money involved at this point is more than $12,000.

Case is the most important AFRA has had in many years. Should the agency win, Guild's contracts with all networks, which call for repayment for delayed broadcast, would be negated.

CREATIVE FLAIR STILL MISSING

The new Nielsen ratings give CBS 17 out of the top 20 shows, for an alltime high audience payoff since Bill Paley set in motion Columbia's ascendancy into network supremacy 15 months ago by wooing Amos 'n' Andy over from NBC.

Equally revealing is the fact that NBC placed but two of its its programs—Judy Canova and Fibber McGee & Molly—in the Top 20 Honor Roll, while ABC is represented by one—Walter Winchell.

The fact, too, that CBS alone among the major networks started off 1950 with a 4% hike in gross billings for January (see adjoining box), while NBC took a 2.5% drop for the month, is generally interpreted as reflecting advertiser acceptance of Columbia's new sphere of influence and affluence.

Today, 15 months after the NBC vs. CBS reversal of position, the trade is asking: What has NBC actually accomplished in its bid to regain lost ground and reassert itself in the competitive network picture?

Runner-up Status

While NBC can boast of a succession of sales in recent months and considerably fewer half-hour time segments available, compared to CBS, no one questions the network's runner-up status today.

But of greater consequence to the industry in appraising the overall picture is the question: what safeguards is NBC taking, particularly in the realm of creative programming (since it's accepted that therein lies the ultimate payoff), in providing for the future?

Much has happened at NBC since the loss to CBS of such rating-pulling personalities as Jack Benny, Amos 'n' Andy, Red Skelton, Edgar Bergen, Horace Heidt, etc., (Plus Paley's acquisition of Bing Crosby and Groucho Marx from ABC). But practically the entire NBC counter-maneuvering thus far has been directed along administrative lines, patterning the network to the merchandising techniques of the parent RCA company and the Booz, Allen & Hamilton administrative blueprinters — a plan of attack that has brought non radioites into top echelon berths at the network.

But program-wise, it's conceded, NBC is no better off than it was a year ago. The creative flair that in the past few seasons has enabled CBS to project such house-built properties as "Talent Scouts," "My Friend Irma," "My Favorite Husband," "Life With Luigi," "Suspense" and "Crime Photographer" into prominent sponsorship payoff, has met with little or no competition from NBC.

To many, the inability thus far of NBC to come up with the type of a Sunday at 7 show that would suggest a creative attempt to make some inroads on the Jack Benny competition, represents defeat in the public eye.

The mere fact that "Christopher London," the present Sunday at 7 tenant, in moving up from a 1.8 to a 2.2, was the occasion for some congratulatory handshaking, is regarded as the tipoff of the current groping and willingness to settle for something less than the best.

REC EYES AD AGENCIES FOR NEW CHAIRMAN

Now that all four networks have had representation on the N. Y. Radio Executives Club dais with designation of REC chairmen, the organization is now eyeing the ad agencies for the new chairman in the upcoming elections.

John Karol, CBS radio sales manager, is the outgoing chairman. He was preceded by William Hedges, representing NBC; Robert Swezey (now WDSU, New Orleans), representing Mutual, and Murray Grabhorn, representing ABC.

Next Few Weeks Will Tell Whether Steel Makes $2,250,000 Radio Bowout

His Great Moment

Hollywood, Feb. 28.

An ousted ABC engineer on KECA had a 20-second chance to tell the world his opinion of the network Saturday (25) when he broke into sportcaster Harry Wismer's program to say: "We interrupt this broadcast to bring you a special announcement."

For the next 20 seconds, until chopped off the air, he assailed ABC for what he declared was mistreatment of its engineers. Tirade was heard only in local area as show was a taped one. ABC spokesmen later identified the voice as that of Roy Flock, temporary engineer, who had been given two weeks notice. ABC operates under union contract with NABET.

Hope, Lever Bros. In June Splitup? CBS-Paley's Cue

The Bob Hope-Lever Bros. situation is moving into the crucial stage, with indications that, come June and the end of the 39-week cycle, the comic and his sponsor will part company permanently. To the reports that are current that Lever is dropping Hope, the latter and his agent, Jimmy Saphier, say "t'aint so," but in the same breath Saphier admits that he asked the Unilever triumvirate, now running the U. S. operation pending a successor to Charles Luckman as prexy, to release Hope, but was turned down.

Hope's contract has four years to go, but the comic wants out because of Lever's refusal to let him tape his shows, plus a long series of wrangles dating back to the Luckman regime.

Meanwhile, with Hope opening today (Wed) at the N. Y. Paramount, it's understood that CBS board chairman Bill Paley plans to see a lot of the comedian. (On his next option pickup, Hope's package price goes to $25,000).

The new Nielsens are occasioning quite a bit of eyebrow-raising, with Hope completely out of the top 20 (see separate story), while the CBS Tuesday night opposition show, "Life With Luigi," is in the favored bracket.

GULF SPRAY PICKING UP LANNY ROSS MBS SHOW

Gulf-Spray, via Young & Rubicam, is picking up the tab for the Lanny Ross cross-the-board series on MBS starting in May. Show, which has been aired sustaining in the 12:15 p. m. slot, will get a New York outlet, via WOR. Sponsor is buying 350 stations for a 20-week run.

Mutual's recent billings upsurge boosted its January gross 25% over December. Included in the extra business were two shows bought by Anahist, Kellogg's "Mark Trail," Dairy-Rich's Radie Harris stanza and Ford's in-and-out campaign on 14 shows.

Jo Stafford to 'Club 15'; Evelyn Knight to Exit

Jo Stafford will replace Evelyn Knight on Campbell Soup's "Club 15," starting March 28. She'll be heard Tuesdays and Thursdays, with the Andrews Sisters keeping the other spots on the cross-the-board CBS strip.

Bob Crosby returns on March 27, vice Dick Haymes.

The next six or seven weeks will determine whether U. S. Steel will call it quits with radio and cancel out on its $2,250,000 a year time-and-talent investment on "Theatre Guild of the Air." Steel's board of directors has become Hooper-conscious, and no longer feels that the rating warrants that kind of an outlay.

The Guild's hour-long NBC Sunday night show is currently in its final cycle of the '49-'50 semester, and at the season's end Steel's five-year contract with the Guild expires. The present unhappiness of the directorate doesn't lie with the NBC Sunday 8:30 to 9:30 time, but rather with the conclusion that if five years on radio can't produce better than an 11.6 rating (even with such a name parlay as Ezio Pinza, Madeleine Carroll and Linday Darnell), then the time has come to reappraise radio as an effective medium for a big-league institutional advertiser.

The repercussions may be even more far-reaching. For, in contrast to U. S. Steel's previous willingness to talk in terms of a future in television, to-day, it's reported, the directorate of the corporation has even turned sour on embracing that medium.

In terms of NBC, the checkout will be an undeniable blow. The Guild dramatic stanza has given the network considerable prestige and one of its better programming attractions. Too, it would represent practically the last of the major institutional advertisers in radio who have nothing to sell direct to the consumer but the story of steel and free enterprise in America.

Feeling of U. S. Steel directors, in line with their Hooper-consciousness, would be softened if the situation in the remaining weeks would reverse itself and the bid for top-name attractions could command an audience. The Pinza-Carroll-Darnell "Goodby Again" showcase; the pacting of Kirk Douglas and Walter Huston for an adaptation of "Here Comes Mr. Jordan"; the upcoming Gertrude Lawrence starrer of "Lady in the Dark," are all part of last-minute, do-or-die bid to hit the bigtime Hoopers and keep U. S. Steel in the radio swim.

Borden Fades Out In 'County' Exit

"County Fair" is scheduled to wind up its CBS network run April 1, with Borden, via Kenyon & Eckhardt agency, giving the Saturday afternoon show the cancellation treatment.

Borden figures its purposes would best be served by concentrating on spots, with cancellation of "Fair" taking the company out of the network picture completely.

Borden originally served notice on CBS a few weeks ago, when it tried to line up Bob Hope for an

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RWG Awarded $26,590 From Air Features For 8 Scripters' Back Pay

Radio Writers Guild has won $26,590 in back pay for eight scripters of Air Features. The coin represents pay retroactive to 1948, when the RWG, trying to get a contract with the agencies, got some sponsors, agencies and independent packagers (with about 75 shows on the air) to sign letters of adherence to the network pact.

Air Features, which said it would adhere to the network agreement on future freelance scripts, asked to hold off on payment until the agencies signed. Last December, however, the firm said it didn't want to wait any longer and that it would pay up. It interpreted the

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EARL WILSON SHOW

With Wilson, Hal Tunis announcer
Writers-directors: Joe Horenstein, Joe Gottlieb, William Lowenstein
60 Mins.; Mon-through-Sat., 11 p.m.
TELE-KING
WINS, New York
(Leland K. Howe)

This week the trend to originations from Gotham eateries was stepped up with WMGM launching an audience participationer from the Hotel Victoria Rendezvous Room, WHOM prepping a Willie Bryant-Ray Carroll stint from Club Baby Grand in Harlem, and the Earl Wilson stanza from Monte's (ex-Glass Hat) in the Belmont-Plaza hotel. The New York Post syndicated columnist wrapped up a listenable airer that had some meaty copy.

Wilson's treatment was a verbalization of his daily pieces. He kidded other midnight gabbers by saying that his show, unlike the rest, has a format, and he inserted segments such as "In One Ear and Out My Microphone," "Reading from the Papers," etc., with a good deal of typically Broadway cracks. Some of this was on the pun or corn level, but much was genuinely witty, as when he spoofed excessive use of guests by creating a "guest word" department to uncork a new word on each broadcast.

Wilson's voice is high, but this doesn't detract from the content and the gabber ribbed himself with Tallulah Bankhead's quip, "Have you ever been mistaken on the phone for a man"? However, a more relaxed, ad lib approach would help and be more in keeping with the quieter 11 p.m. mood of most listeners. Advantages of a conversational style, rather than a scripty handling, was pointed up by the difference between his wife's reading of her magazine article in Ladies Home Journal and her informal tete-a-tete with her writer-hubby.

On the opener Monday (27) the stress was mostly on gab, with only a half-dozen disks during the hour, all well selected. Monte's had a bevy of celebs and almost every p.a. on hand for the preem. Kirk Douglas, Miss Betty Henderson, Peter Lind Hayes and Wilson's agent Dan Hollywood of the Frank Cooper office, were among those interviewed. Chats were brief, pointed and had a fairly good balance between trade and general interest, although the scales were tipped a bit in the trade direction.

Wilson announced on the air that because of his 2 a.m. deadline for the Post he would only be able to do the show for one week. However, his impact was so good he may (and should) change his mind.
Bril.

THE QUIET ANSWER

With Fahey Flynn, narrator; Skee Wolff, Dave Moore, Sam Siegal, others
Producer-director-writer: Wolff
30 Mins.; Tues. (21), 8:30 p.m.
Sustaining
WBBM, Chicago

This thoughfully conceived documentary prepared as WBBM's contribution to Brotherhood Week was a successful piece of work as a public service. As unpretentious as its title, "The Quiet Answer," in a series of taped reports on racial and religious relations in Chicago and other parts of the country, had a strong cumulative impact.

The theme of the show was a group of questions about American race problems phrased in the words of Soviet writer Ilya Ehrenburg. The questions asked by Sam Siegal in the name of Ehrenburg were refuted by taped interviews gathered by Dave Moore, WBBM-CBS director of public relations.

The answers came from two Chicago employers who have a non-discriminatory hiring policies; a labor official of a union encompassing many minority groups; a group of school kids in which an Anglo-American lad is the minority, and Gov. Youngrahl of Minnesota, who ended by decree, discrimination in his state's national guard.

Sincerely narrated by Fahey Flynn and ably written by Skee Wolff, "The Quiet Answer," without mounting a soapbox, showed the progress in human relations that has been made, what is still to be made and effectively knocked down the straw man behind the Iron Curtain.

The transcribed documentary was carried by most major stations in the area during Brotherhood Week. With its enterprise and imagination, the program could well be the prototype of a series of such shows by Chi stations.
Dave.

NEXT WEEK IN NEW YORK

With Bert Bacharach, Hy Gardner, emcees; Sam Levenson, Lisa Kirk, Ed "Strangler" Lewis, Josh White, Bob Hope, guests
Producer-director: Bob Greiner
30 Mins.; Sun., 12 (noon)
Participating
ABC, from New York

Bert Bacharach, associate editor of Collier's, and publicist-columnist Hy Gardner have worked out a neat program idea which benefits all concerned in their new ABC half-hour airer, "Next Week in New York." A preview of what's going on in Gotham in the upcoming week, the show brings in a flock of celebs for capsule interviews, some of which are transcribed.

In their discourses with the guests, Bacharach and Gardner follow the usual procedure of getting the interviewees to discuss their pre-showbiz backgrounds, how and why they took up a theatrical career and understandably toss in a reference to the spot where the artists are soon to open.

Wisely, B. & G. don't press the guests with too many questions and, for the most part, hand 'em a free rein to give out with samples of their talent. On Sunday's broadcast (26), comic Sam Levenson contribbed some of his humor, songstress Lisa Kirk warbled a "Kiss Me Kate" ditty and folk singer Josh White also did a number.

Best sequence was Gardner's talk with Bob Hope who moves into the N. Y. Paramount today (Wed.). In fine fettle, the comic explained how he was going to cope with box-lunch patrons who make it a practice to stay all day in the house to catch several shows. As a change of pace to the bright light glamour, B. & G. introed ex-mat star Ed "Strangler" Lewis who's now giving series of juvenile delinquency talks.

Withal, the entertainment values of "Next Week" obviously are linked to the quality of whatever talent may be opening in the next seven-day stretch. While the over-all stanza is somewhat rambling, Bacharach and Gardner tie it up fairly well. Several plugs for a clothing firm and a TV set manufacturer were woven in the continuity.
Gilb.

STARS ON BROADWAY

With Radie Harris; Jack Benny, guest
Writer: Miss Harris
15 Mins.; Sat., 5:30 p.m.
DARI-RICH
MBS, from New York
(Sorensen)

Dari-Rich, which had backed her "Stars Over Hollywood," is now sponsoring a "Stars on Broadway" with Radie Harris. The gabber covers both the Main Stem and the Coast, with the emphasis on the latter and she does an over-all informative job. Initial stanza Saturday (25) included a good quota of news that had fan interest and some trade angles. Items concerned Rossellini, Bergman, Judy Garland, Peter Lawford and Elliott Roosevelt, with the major portion of the airer given over to a hep transcribed interview with Jack Benny.

Benny chatted about his teevee plans (no tele for some time and then only once a month), his bringing his 15-year-old daughter Joan into his AM show next fall and a practical joke he played on George Burns and Gracie Allen in London, with Jane Wyman's help. Benny's informal, informative palaver gave the broadcast strong appeal.

Mary Martin was announced as this week's guest (4).
Bril.

SURPRISE PACKAGE

With Jay Stewart, emcee; guests
Producer: Harfield Weedin
Writer: Vance Colvig
30 Mins.; Mon.-thru-Fri., 4 p.m.
Sustaining
ABC, from Hollywood

Surprise package is a fast-moving audience participationer that has been on ABC's Pacific web for two years and is now being networked. Although it's strictly for the house spouse relaxing from her chores, it avoids the pitfalls of most stanzas in the same genre by reason of varying its stunts and patterns. One portion consisted of having the femmes identify the contents of a mystery package from a series of eight clues, with the value of the prize diminishing from $50 to $1 as more hints were needed. Another had two women compete to identify air comics from snatches of their dialog. A third segment, which carries over for a week, has women relate the story of their first kiss and why it was memorable. Another stunt, one of the more interesting items,

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HARRY SALTER
MUSICAL DIRECTOR
Stop the Music—ABC

PRINCE CHARMING

With Mort Lawrence; Jim O'Dea, Announcer
Producer: Robert A. Bories
Director: Les Persky
30 Mins.; Mon.-Fri., 12:30 p. m.
Participating
WMGM, from N. Y.

Formerly a WOR entry, "Prince Charming" has switched over to WMGM for a half-hour cross-the-board airing. Show broadcast from the Rendezvous Room of the Hotel Victoria, N. Y., has a human interest angle that probably hits home with the housewives. Following an audience participation format, program has five married gals on stage each session to laud the fined attributes of their hubbies. The one who proffers the story best liked by a board of judges, a quintet of hausfraus chosen from the audience, wins a jackpot giveaway in addition to a second honeymoon.

"Prince Charming" on the preem show, was a guy whose outstanding virtue dated back to his youth when he practically supported his entire family. Some of the noble discourses offered by the wives are a little hard to digest and for the most part don't seem to qualify their lesser halves as being any special kind of animal. Losers and judges are all solaced with take home gifts. Listeners are also given a chance to get into the act by sending in letters patterned along the same lines as the gab delivered by the contestants on the show.

An informal air is created via the background chattering of the Rendezvous room lunchers with noise being particularly evident during the commercials. Proceedings are affably handled by Mort Lawrence who has no trouble in getting the gals started on their spiels, but occasionally finds it difficult to make them stop. The varied product plugs come off okay.

THE SEEDLING

With Robert Montgomery, narrator; James Stephens, Joan Tompkins, Mason Adams, James van Dyke, Guy Repp, Cecile Roy; Frank Gallop, announcer
Producer-director: Jack Lloyd
Writer: Ernest Kinoy
15 Mins.; Sat. (25), 5:30 p.m.
Sustaining
WNBC, N. Y.

WNBC, N. Y., combining with the National Conference of Christians and Jews to do a special program for Brotherhood Week, came up with a fine, warming quarter-hour Saturday (25). Program was a little different from the usual run of such airers, not over-dramatic but full of bite, in a simple, effective little lesson in tolerance.

Program discussed a baby foundling left on a hospital doorstep, and followed it briefly into three roads in the future it might have trod. In one, the child had grown to young manhood, to be barred from a medical school by quotas, because of his religion. In another phase, he had become a hoodlum, overturning tombstones of "foreigners" in cemeteries because they hadn't been born in America. In the third version, he was a young man running into segregation problems in residential sections.

Point of the airer was that as a baby, the foundling or seedling was the raw product of life, intolerant, gentle, peaceful or wicked, as the case might be. If he went one way or another, good or bad, it was the rest of us who had guided him, for he was born without prejudice. Airer was presented by a fine cast of actors, with Robert Montgomery most effective in his quiet way as narrator. Script had good dialog, in punchy colloquial narrative. Excellent sound effects accompanied it. And Jack Lloyd's direction had authority.
Bron.

From the Production Centres

IN NEW YORK CITY . . .

Nick Keesley off for Hawaii this week in connection with "Original Amateur Hour" salute to Honolulu. Agency exec first visits New Orleans, which also gets the "OAH" salute. **Lou Goldberg**, producer of show, left for Hawaii last week. . . **Mel Kaiser**, WMGM engineer, father of a daughter, Shelley Ava . . . CBS's "Perry Mason" soaper doing a semi-documentary on marihuana based on T-man data . . . Fleer Chewing Gum has bought "Cisco Kid" waxers for three markets, via Lewis & Gilman . . . **Bill Stern's** "Sports Quiz Book" off the Messner presses March 20 . . . **Meg Zahrt**, radio and press director of Polsky's Akron, joins Broadcast Advertising Bureau staff as retail specialist March 15 . . . Flack **Arthur Miller** becomes a papa next month . . . **Al Ferris**, of WMGM, to marry **Elizabeth Horton** next month . . . **Leonard Feather** out of hosp after four-month stretch . . . NBC's **Tom McCray** spoke at Fordham U. last night (Tues.) . . . **Martin Wolfson** new to cast of "David Harum" . . . **Richard Janaver** joins "Our Gal Sunday" . . . **Daniel Ocko** added to "Nona From Nowhere" . . . **Paul Potter** new to "Stella Dallas" . . . **Luis Van Rooten** added to "Lorenzo Jones" . . . **Elizabeth Morgan, Fran Lafferty, Ethel Wilson, Anne Marie Gayer** and **Phil Clarke** join "Front Page Farrell . . . It's a boy for the **George Foleys**; he's TV director for Cecil & Presbrey . . . The **Arnold Stangs (Joanne Taggart)** expect a little Gerard in August . . . Actress **Katina Paxinou** makes her air debut on CBS' "Hallmark Playhouse" tomorrow (2) . . . Husband of **Peg Lynch** (scripter-star of ABC's "Ethel and Albert") to quit his native Norway for U. S. in May . . . **George V. Denny, Jr.**, and wife returned to Gotham Monday in time for "Town Meeting's" 600th ABC broadcast last night (Tues.) . . . **Fred Ziv's** "Meet the Menjous" has picked up five new outlets . . . MBS' **Cecil Brown** back from three-month European tour.

Joseph A. Moran, vice-president of Young & Rubicam, will speak Monday (6) for the fourth consecutive year at the advertising and selling courses being offered by the Advertising club of N. Y., at NBC.

Robert K. Adams, ex-NBC national production manager, signed by Gale agency to head its AM-TV department . . . **Roy Ross**, WNEW music director, did musical background for **Ames Bros.** recording of "Rag Mop," currently top in disk sales . . . Son of WMGM general manager **Frank Roehrenbeck** got Navy gold wings this week and is off to a jet training unit . . . **Robert Young** to be feted with cocktails by NBC tomorrow (Thurs.) at Hampshire House . . . **Warren Bower** to do his 600th "Reader's Almanac" broadcast for WNYC March 7 . . . **Ginny Walker**, ex-ABC, back from three months in Europe . . . **Al Helfer** starting a weekend sportscast for MBS Saturday (4) and will also handle the web's "Game of the Day" play-by-plays . . **Mel Allen** has been elected prexy of Sports Broadcasters Assn. Group also paid tribute to **Ted Husing**, its first prez, with a scroll for his 25 years in radio . . . Head of Pittston Stove Co. complained because employees were listening to Mutual disk jockey **Bob Poole**, so latter invited the boss, mayor of Wilkes-Barre, school principal, tax commissioners and 50 other local guests to N.Y. while the city celebrated **Bob Poole** Day Friday (24) . . . **Lynn Fontanne** to be interviewed for Red Cross drive on **Nancy Craig** airer Monday (6) . . . **Theodore C. Fisher**, Pedlar & Ryan v.p., named account exec for Camay and other Procter & Gamble products . . . WEVD to air a Sir Harry Lauder memorial tonight (1) at 11:15 . . . MBS is moving into the subsidiary rights field for first time, granting licenses for "Bobby Benson" products through **Jerry Sanford** & Co.

IN HOLLYWOOD . .

Donn Tatum, general counsel for **Don Lee**, named prexy of California State Broadcasters Assn., with Columbia's **Merle Jones** as one of the new veepees . . . **C. Burt Oliver**, longtime manager Foote, Cone & Belding Hollywood office, may shift his base to Houston, Tex., where he recently staffed the new agency layout . . . **Jack Gregson** found commuting too rugged so he dropped off TV's "Auction-aire" back east to devote full time to his Coast radio show, "Your Stand-in" . . . **Parke Levy** whipped out two "Irma" scripts in advance so he could pass some time in Philly with his father, who is seriously ill . . . **Ted Toll**, ABC producer, has another mouth to feed . . . NBC is cutting a disk of **Sara Berner's** "Private Eye," in which she spoofs the gentlemen sleuths. It was **Joe Parker's** original idea so he'll produce . . . **Harry Ackerman** changed secretaries but the call won't be much different. He goes from **Mary Oakie** to **Mary Oakes**, the first MO, who secretaries for **Bill Paley** when he's in town, being an expectant mother . . . **Hugh Davis** came in from Chicago to confer with **Bob Ballin** and the **William Morris** office on the booking of talent for Frigidaire's big Easter TV special . . . Biow agency's **Jack Runyon** shopping around for **Eddie Cantor's** summer relief . . . **Abe Schechter** passed a week with Mutual's **Don Lee** affiliate and winged back home . . ABC is spreading **Jay Stewart's** "Surprise Package" across the nation for local and regional advertisers to latch on to . . . **Art Linkletter** hopped down to San Diego for a personal at his old alma mater, Russ High school, and filled the 2,000-seat auditorium for a $4,500 intake.

IN CHICAGO

Bing Crosby, Arthur Godfrey, Ken Carpenter, John Scott Trotter and band and **Jud Conlon's** Rhythmaires will do a show here March 29 for American Tobacco Dealers' confab . . . **Nancy Wright** takes over as "Breakfast Club" vocalist for this week while **Patsy Lee** vacations in Frisco . . . **Harold Safford**, WLS program director, named prexy of Illinois Broadcasting Assn. last week . . **Joey Adams**, on Chicago theatre bill, guested on Mutual's "Hollywood Quiz" Feb. 25 . . . **George Stone**, Chi NBC announcer, recovering from operation in Waukegan hospital . . . "Coffee With the Kelseys" moves to a new 10:15 slot on WGN . . . Career of **Todd Duncan** dramatized on WMAQ's "Destination Freedom" Feb. 26 . . . Harry Doolittle, former VARIETY staffer, joined Grant ad agency . . . Work is being completed on $50,000 organ installation in WGN's new studio 6-B.

Alan Wallace, radio director at Needham, Louis and Brorby, and R. J. Scott, Schwimmer and Scott, in New York this week for meeting of Committee on Radio and Television Production of Associated Advertising Agencies of America . . . **Melvin McNairy**, WMOR producer and narrator, named King of Mardi Gras ball sponsored by Chi Defender Charities.

IN WASHINGTON

Jack Benny, in town to emcee the show at the White House Photographers' dinner for the President past Saturday (25) night, recorded a series of spot announcements for the newly-launched "Independence Drive" for sale of U. S. Treasury bonds . . . Benny's Treasury stint wasn't entirely on the cuff, since he walked off with a brand new dollar bill autographed by Secretary of Treasury **John Snyder** . . . "Aldrich Family" airer will do a capital flavored show from here March 30 . . . "Shop By Television," the merchandising video show directed by **Ruth Crane**, WMAL-ABC's Women's director, now being carried simultaneously by WMAI and WOIC-CBS, a novel set up . . . **Bryson Rash**, director of special features for WMAL, chairmanning Radio and TV Committee for Brotherhood Week . . . **Ed Studney**, ex of WOL-Mutual **Sherman Butler**, formerly with WASH-FM, and **William Miller**, ex of WMAL-ABC, added to expanded staff of WWDC's announcers . . . Another addition to WWDC staff is **Roger Sticht**, who switched from assistant program director for station to sales division . . . **Mark Sheeler**, newcomer on the local radio scene, preeming a disk jockey show on WPIK March 1.

GF'S $30,000,000 RESHUFFLE

Chi Foreign Stations See Audience Dryup in Time; Hypo Negro Pitch

Chicago, Feb. 28.

With an eye to the slow erosion by assimination of the foreign language audience, Chi specialized audience radio stations are increasing their pitch to the large Negro population in the city. Although there has been no marked falling off to date of the foreign language market, either listener-wise or sponsor-wise, foreign language execs are giving thought to the day when second and third generation loss of the language will cause the market to die a natural death.

The current arrival of displaced persons isn't felt to be enlarging the audience to any great degree. Not only are they considered too small in number to have much impact, but their general eagerness to become Americanized as quickly as possible negates the likelihood of their acceptance of specialized broadcasts, one programmer said.

The city's Polish population, estimated at 740,000, is the No. 1 foreign language group and as such receives the most attention from programmers and clients, with the German and Italian groups in second position, depending upon the location of the stations. Balance of shows are devoted Jewish, Swedish, Czech and Greek groups. No station reports a decrease in air time devoted to these seven markets; neither do they report an increase.

However, practically all the recent additions to specialized audience programming reported by outlets are being beamed at the growing Chi Negro population, estimated at about 450,000. The trend by sponsors toward this market has shown a marked increase during the past five years.

Although sponsors' interest remains steady with many accounts having been with the same station 10-15 years, a rise in the number of their requests that commercials on foreign language programs be made in English as well as in the second language, indicates their concern with the problem of assimilation.

Specialized audience stations in Chi are WGES, WEDC, WSBC and WHFC.

UAW in Charges Vs. WWJ, WJR

Detroit, Feb. 28.

The UAW (CIO) has filed formal complaints with the FCC against Detroit stations WWJ and WJR. The union charges that the stations refused to sell or otherwise make available time for discussion of the issues in the current strike against the Chrysler Corp.

In a letter to Wayne Coy, FCC chairman, Emil Mazey, UAW secretary-treasurer, asked that license renewals of both stations be called up for hearings at once so that "this matter can be gone into in detail." The union's action came a week after a published report of a determination of policy in strike matters by WWJ's general manager, Harry Bannister. Bannister had ruled that in the Chrysler strike and in all future labor-management controversies which involve the public interest, his station would make available without charge a minimum of one-hour weekly in Class A time for the joint use of both parties.

Mazey's letter said WWJ's violation of FCC policies was especially flagrant. In effect, Mazey said, the station gave the Chrysler Corp. the right of veto of public discussion of a controversy. He said: "WWJ had offered time free of charge, only if both parties agreed to the time, and, if no agreement was reached, no time at all would be sold. Thus, the Chrysler Corp. has been able to keep discussion off the air by a simple refusal to participate."

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Kobak's Chi Talk

Ed Kobak, former Mutual prexy and now a business consultant, will be the principal speaker at the non-affiliated stations' observance of Independents Day at the upcoming NAB convention in Chicago.

Talk shapes up as provocative, with Kobak to analyze overall industry problems in an expansion of his "I Knock With 25 Points" treatise published in last year's VARIETY.

Mpls., St. Paul Transit Goes FM

Minneapolis, Feb. 28.

Deal has just been made here by the newly organized Broadcast Services, Inc., with the Twin City Rapid Transit Co., Minneapolis-St. Paul Transportation Company, to supply music and "advertising plugs" for its buses and newer street cars. The deal also is expected to pave the way for a new revenue source for other hard-pressed street car companies throughout the nation.

Broadcast Services will pay the transit company $6 a car or bus or a minimum of $1,200 per month for the privilege. There'll be no expense involved for the traction company. FM programs, consisting only of music, public service announcements, two minutes of time and weather signals and six minutes of commercials per hour, will run from 6 a. m. to 10 p. m.

The five-year contract, signed by the transit company, requires Broadcast Services to wire the vehicles and install the "transit radios." There are now about 500 vehicles that can be equipped. The "noise level" in the older street cars is too high for radio, but these are to be replaced gradually by new cars or buses. The street railway company, under new management, recently made available for advertising purposes the outside as well as interior of their cars and buses.

There'll be no broadcasting of soap operas, sports events or other normal radio programs. About six receivers will be installed in each vehicle and they'll have automatic volume controls which will keep the music levels constant regardless of the distance from the broadcasting station. Special electronic switches located in the car barns will turn on the sets when the cars leave and off when they return. The street car company expects eventually to realize $36,000 to $40,000 from the source.

Broadcast Services is negotiating now for the purchase of a lease of a Twin Cities FM station, and expects to go on the air before June 1. Officers of the new company are Mylo Johns, president and general manager, formerly part owner and operator of a Des Moines, Ia., station, and connected at various

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Stanton Heads CBS Brass On Coast Biz Junket

CBS prexy Frank Stanton led a delegation of network brass on a flying junket to the Coast over the weekend for a two-day powwow with affiliate managers. District meeting, held in Los Angeles Monday and Tuesday of this week for a wholesale kickaround of deb-affiliate problems, was one of a series being held in various parts of the country.

Accompanying Stanton were John Karol, general sales manager in radio; Herbert Ackerberg, station relations veepee, and Lou Housman, promotion boss. Program veepee Hubbell Robinson sat this one out, with Coast program v.p. Harry Ackerman taking over.

RADIO, VIDEO SHOWS BENEFIT

The advertising media's campaign to boost their share of the national income — a proportion that has been steadily dwindling over the past decade—is starting to pay off. Straw in the wind was General Foods' announcement yesterday (Tues.) that the company is stepping up its ad budget, in which radio and television will benefit, along with the other media. Coin hike was reported yesterday (Tues.) by Charles G. Mortimer, marketing veepee, and H. M. Chapin, advertising director, along with realignment of GF's estimated $30,000,000 ad budget among its three agencies, Benton & Bowles, Young & Rubicam and Foote, Cone & Belding.

What heartens the broadcast industry is GF's confidence in the business situation, its launching of new products and its stress on the importance of advertising. With GF upping its ad expenditures, other companies in the food industry — one of broadcasting's greatest sources of revenue—will have to follow suit. And it's recalled that GF sells everything from soup to salted nuts, plus dog and cat food.

All three agencies will get bigger billings, Mortimer said, because of promotional requirements of both new and regular products. The increased ad expenditure will spread across all major media, including radio, video, newspapers, magazines, outdoor, sampling, product booklets, displays, etc.

Reasons for the step-up, Mortimer explained, are (1) GF has several new products which are now or will soon be in national distribution and which the company is pushing for effective volumes, and (2) the old-established trademarks "will need, in the vigorous competition which characterizes the grocery business, powerful promotion to maintain and increase consumer acceptance."

In the major shift of product assignments, FC&B (which got the Postum account from Y&R in 1946) gets Calumet, La France and Satina billings from Y&R, and Post Toasties and Rice Krinkles (a new product) from B&B. Latter agency will get added business through established lines, plus the new Post Sugar Crisp and Baker 4-in-1 cocoa mix. Y&R, also to get increased billings, will have Jell-o, Sanka, Maxwell House, Birdseye, Swansdown, Igleheart, Minute Rice, Tapioca and Gelatin, Grape Nuts, Post Wheat Meal and the GF corporate, sales division and consumer service accounts.

GF, Y&R's oldest and largest client (having been with the agency for 25 years), has "Hopalong Cassidy," "Aldrich Family," "My Favorite Husband," "Goldbergs," "Second Mrs. Burton" and "Gang-

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WCON's 'Include Us Out'

Atlanta.

Editor, VARIETY:

Baseball Blackout Threat is no dark cloud here at WCON, either AM, FM or TV. We want no part of it, and after two trial seasons too.

There is enough duodenal disturbance in this business without taking on baseball—and the weather (when do games start—when do they end?), and a lot of mad (but otherwise happy) advertisers who have to be moved to Class C time —and what's worst of all, that still small voice inside you that says "opportunist."

You kill off listeners to your programs (who listens to a station?) that you have knocked yourself out for years to build up. That's the saddest thing of all.

To our faithful listeners, our advertisers, network and rep—on WCON-AM, FM and TV—No Baseball Blackout. Thanks to VARIETY for raising another provocative industry question.

David Carpenter,
General Manager.

NBC Sells Dick Powell to Rexall For Summer, So Helbros Powders

Hollywood, Feb. 28.

Helbros Watch is cancelling out on the Dick Powell show because NBC sold it to Rexall for the summer without advising Helbros. Deal with Helbros was for 13 weeks, starting March 19, and another 13 after the summer layoff. Don Sharpe, who agented, is said to have got a double price from Rexall.

Whodunit, "Richard Diamond, Private Detective," was to cost Helbros $12,000 weekly in time and talent. Helbros is already out several thousand on promotion, and resented the sale to Rexall on the ground it would be building up Powell for its product and then losing him to Rexall for the summer months.

What burned Helbros even more was NBC's not advising them of the firm deal with Rexall. It's understood NBC was to have credited Helbros with $3,500 weekly for the period of Rexall sponsorship, but the watch company scoffed at the offer and demanded the contract be voided.

Miller's C&H Checkout

Chester Miller has left Calkins & Holden as director of radio and tele, with Walter Lurie taking over the post in addition to other duties.

Pat Fennell, ex-Biow and Dancer-Fitzgerald-Sample, has joined C&H as executive assistant to Lurie. Agency is mapping increased activity in broadcast field.

Still a Tossup On 'B'fast Club' Move

Chicago, Feb. 28.

After spending three days here huddling with Don McNeill, Mark Woods, ABC vice chairman, returned to New York last weekend without a contract renewal from the "Breakfast Club" emcee. Now that ABC has outlined its terms, which are reported to include an upped financial arrangement in an effort to keep McNeill with the web, it is expected that McNeill will re-enter negotiations with NBC, armed with this latest ABC offer.

McNeill will probably announce his decision as to whether or not he will switch from ABC to NBC within the next couple of weeks.

A possible hitch in NBC plans to woo McNeill from his present web is the reported difficulty NBC is having in clearing morning air time on its affiliates for a McNeill show.

Pitt's Mayor to Preem On Welk's WCAE Program

Pittsburgh, Feb. 28.

Lawrence Welk, doing his ABC broadcast on WCAE for Miller's High Life beer tomorrow night (1) from Bill Green's, where his band is playing a week's engagement, has lined up Mayor Lawrence for a five-minute spot on the program. City's chief executive will speak on the New Pittsburgh and plans for almost complete redevelopment of downtown area.

It will be the first time Mayor Lawrence has ever gone on a regularly sponsored commercial show. Last year he was set for the Jack Carson airer when latter was playing Stanley theatre, but bowed out at the last minute because he objected to dialog Carson's scripters had cooked up for him. This time he'll do his own script.

Toni's ABC Buy

Toni is picking up the tab for a five-minute cross-the-board strip on ABC, from 12:25-12:30 p. m., via Foote, Cone & Belding. Sponsor is still looking for a show to put in the slot, starting March 20.

Purchase marks a return of Toni to ABC, the home permanent having started its air advertising with "Ladies Be Seated." Toni is now backing Arthur Godfrey three mornings a week, but is dropping out next month.

Small Rides Herd

Syracuse, Feb. 28.

Frank Small, quondam manager of Prof. Quiz, has been setting the local kilocycles on its ears, staging local talent raids since he took over the helm of WNDR, MBS outlet here.

Small lured Frank Hennessy, morning feature of WSYR, the NBC affiliate, for morning and afternoon stanzas. He picked up Fred Jeske from the ABC outlet, WAGE, for late morning and suppertime strips. Latest move was sewing up the boxing matches previously the specialty of WOLF, Syracuse's lone indie.

D.C. May Get Its 32d Station

Washington, Feb. 28.

With more broadcast stations than any other city of its size already, Washington may soon have another radio outlet. The way was paved last week when an applicant for a "frozen" frequency found another dial spot apparently open and applied for it.

The applicant, Chesapeake Broadcasting Co., operates WBUZ-FM in nearby Bradbury Heights, Md. It desires an AM outlet to help out with its FM, although the latter isn't doing so bad thanks to a Transit Radio franchise with a suburban bus service. Unless interference problems arise in connection with the use of 1540 kc (for daytime operation), he will doubtless get his authorization.

Until Chesapeake amended its application to apply for 1540, it was in a contest with Theodore Granik, moderator of the "American Forum of the Air" program on NBC, for the 890 kc spot. However, applications for this frequency are being shelved pending FCC determination of the clear channel question.

The Washington metropolitan area now has 31 broadcast stations in operation. These include four TV outlets, seven fulltime AM'ers, seven daytime AM'ers, and 13 FM. Three of the FM stations have no AM auxiliaries.

In addition, there are two FM permits outstanding in the area.

Wilson's In-&-Outer

Earl Wilson has decided to give up his new disk jockey-interview stanza on WINS, N. Y., at the end of the week, due to the conflict with his 2 a.m. deadline for the N. Y. Post-Home News. Syndicated columnist, however, may stay on if the broadcast time can be moved up from the 11 p.m. period.

Tele-King, which is backing the show from Monte's N. Y. Belmont-Plaza Restaurant, will continue the program. Among those being sought as Wilson's replacement is Faye Emerson.

Don Roberts Denies

Chicago, Feb. 28.

W. Donald Roberts, who resigned as CBS western sales manager Feb. 16, denied reports Monday (27) that he's joining Foote, Cone & Belding ad agency as business manager of radio department.

He has several offers which he is considering.

38.4 *for*

TV HOOPERATINGS, *February 25th, Saturday Night Revue*

	RATING	SHARE	SETS-IN-USE
8:00 — 8:30 p.m.	35.5	57.6	61.6
8:30 — 9:00 p.m.	37.0	61.5	60.1
9:00 — 9:30 p.m.	39.6	60.7	65.2
9:30 — 10:00 p.m.	40.2	61.9	65.0
10:00 — 10:30 p.m.	39.8	58.7	67.8
Average 8:00 — 10:30 p.m.	**38.4**	**60.1**	**63.9**

NBC Television's Saturday Night Revue

That's the rating—up in the "top five" bracket—scored from beginning to end of the biggest show in television—NBC's two-and-a-half-hour "SATURDAY NIGHT" REVUE. See the table opposite for the full story.

See NBC Television Sales for one of the
~~15~~ ~~14~~ ~~13~~ 12 sponsorships still open
each bringing its owner the full selling impact of rotating
commercials on a "top five" evening-long show
each at a low cost only possible through NBC's pioneering
approach to Saturday night advertising and programming.

Your commercials can be a part of this biggest show in television. Full details on request.

***NBC** America's No. 1 Television Network*

TV News, Despite Limited Facilities, Seen Expanding Via New Techniques

Television news coverage, despite its limited facilities and little experience, is not only ahead of the level of both radio and newsreels when they were still as young, but is also striking out on new techniques and new reporting methods of its own. That's the opinion of Ad Schneider, NBC-TV's news and special events chief, in answer to a recent Washington survey showing that TV viewers turn to radio only for the latter's "superior" news programs.

While live TV news coverage, because of its confinement to the coaxial cable, cannot span the oceans or hop to cities too far distant, it can surpass radio in other ways, Schneider thinks. He cited a 15-minute documentary film produced by the NBC news department on only three days' notice, which was aired Sunday afternoon (19) as part of a discussion program on the world food shortage. Titled "In the Midst of Plenty," the short was compiled and edited entirely from NBC's film library, which permitted the staff to accomplish in three days, Schneider said, a job comparable to that turned out by the March of Time in a couple of months.

Quick job was made possible, according to Schneider, because of the many arms of the NBC-TV news operation. In addition to its production of the 15-minute, across-the-board "Camel News Caravan," which celebrated its second anni last Feb. 16, the department also produces a weekly film news roundup and is also responsible for supervising production on such quiz shows as "Who Said That" and "Meet the Press" (latter in association with Martha Rountree). Department the preing week turned out a similar documentary on the nation's housing problem.

As for daily news coverage, Schneider noted that the Camel show had films on the air of four of the 10 stories selected as the best of the year the same day the stories broke. That, he claims, is a good record for a medium in commercial operation less than 10 years. He admitted freely that TV is borrowing the best techniques from radio and the theatrical newsreels to weld into what the department believes constitutes the best methods of video news coverage at this time.

Crosley Exiting 'Show Business'

Crosley is bowing out of sponsorship of CBS-TV's "This Is Show Business," when the 26-week cycle winds up on the March 26 telecast. Move, which will find Crosley exiting television and radio advertising for the next year, is linked to the company's retooling, restocking process and an operational repatterning so as not to spread itself too thin.

The Irving Mansfield-produced video showcase, however, is expected to latch on to new bankroller auspices in short order, with prospective client interest already manifesting itself. CBS regards the house-built show, which features Clifton Fadiman as emcee and George S. Kaufman and Abe Burrows as panel participants, as one of its prestige babies.

WXEL SNARES CLIENT FOR INDIANS GAMES

Cleveland, Feb. 28.

Newcomer to the television field, WXEL signed with Standard Brewing Co. to televise 79 home games of Cleveland Indians. Gerst Advertising agency handled account, which also saw WERE taking over AM rights.

Jack Graney and Jim Dudley will do a simulcast with sponsors admitting the idea is a "test."

WXEL plans to use a Zoomar lens, which it will buy for estimated $7,500, along with three camera crews near home, first and third, to "make telecasts second to none." For the past two years WEWS, the Scripps-Howard outlet, had television rights. However, **it is believed that network commitments made WEWS handling again this year unfeasible.**

Burrows to Alternate With New Toni Show

"Abe Burrows' Almanac," CBS-TV show aired Wednesday nights from 9 to 9:30, goes twice-monthly early next month. Toni Home Permanent, which has contracted for a show on CBS, will occupy the half-hour on the alternate weeks, starting April 5.

Toni show has not yet been selected, with the outfit still seeking one to sell its products on video. Burrows stanza will be continued on a sustaining basis.

Moss' 620G Suit In CBS Fight Deal

Suit asking $620,000 in damages has been filed by Paul F. Moss in New York State supreme court against CBS. Complaint charges that CBS didn't terminate its year-old contract with Moss last September and that the pact was automatically renewed for another year. CBS spokesmen reply that Moss was given "timely notice" of the agreement's termination.

Moss was hired by CBS in September, '48, as consultant and producer, to secure fights and arenas for the web to televise. He was to be paid $10,000 per year, plus expenses, $2,000 for each of 10 fights secured and $3,000 for each fight during the remainder of the year. Payment as consultant and for matches secured was to go up if the contract was renewed for additional yearly periods.

According to Moss' complaint, shortly after the contract was signed CBS became associated with the Tournament of Champions, Inc., which was promoting boxing events for TV. Moss alleges that this move "interfered with and hindered" performance of his services, depriving him of the chance to earn $500,000 and damaged his reputation. He also charges that it was through his efforts that CBS obtained contracts with the International Boxing Club for videocasting bouts from Chicago Stadium, Detroit Olympia and Gotham's St. Nicholas Arena, for which CBS owes him another $102,500. Other damages Moss claims bring the total judgment demanded to $620,000.

CBS counsel in the case is Rosenman, Goldmark, Colin & Kaye. Moss, who is prexy of International Tele-Film Productions, is being represented by Charles Ress.

Jacksonville Feels FCC Should Be Lenient On Permit Extension

Washington, Feb. 28.

City of Jacksonville, Fla., the only municipality with a commercial television permit, is having a tough time convincing the FCC its authorization should not be revoked for stalling on construction. City's plea for delay because it discovered project would require more capital than it originally figured is regarded as no excuse by the Commision's legal division which is opposing an examiner's recommendation that the station (WJAX-TV) be given more time. Oral argument on the case will probably be scheduled soon.

At the time it got its permit, the municipality had authority to issue $300,000 of revenue certificates to finance construction and

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'Super Circus' Coin

ABC-TV is wrapping up sale of the second half of its "Super Circus" to International Shoe Co. and M&M Candy. The two companies will back half of the stanza on alternate weeks, starting in April. First half hour of the Sunday afternoon program will remain under sponsorship of Canada Dry.

M&M has backed the Joe DiMaggio radio show on CBS, but is bowing out March 11.

WFIL PROJECTS TV AS EDUC'L MEDIUM

Philadelphia, Feb. 28.

Television's role as an educational medium will be demonstrated to more than 30,000 school teachers and principals attending the American Assn. of School Administrators convention in Atlantic City.

WFIL-TV will beam two special showings today (Tues.) designed for in-school viewing to Atlantic City's Convention Hall, where they will be projected on the large screen, developed and perfected by the Tele-Video Corp., of Upper Darby, Pa.

Programs scheduled for convention telecasts are "Billy Penn, M.C.," and "Science Is Fun," both of which are televised regularly over WFIL-TV, Fridays, 2 to 2:30 p.m. The former is a 15-minute period of civics instructions, while the latter makes scientific principles intelligible to school kids by actual laboratory demonstrations.

Tax Ease Sought For Video Entry

Washington, Feb. 28.

American Bar Assn., now holding its mid-year meeting in Chicago, will receive a recommendation that tax laws be revised to permit radio stations to withhold distribution of earnings for use in long-term video planning. Federal Communications Bar Assn., composed largely of radio lawyers, is represented at the meeting by Guilford Jameson, immediate past president of the organization.

The ABA recommendation concerns a section of the Internal Revenue Code which imposes additional taxes on corporations unreasonably withholding distribution of earnings for the purpose of evading payment of surtaxes by their stockholders. The lawyers want this section amended to shift the burden of proof, except in flagrant cases, on the Federal agency. Under the plan additional taxes would not be imposed if the corporation can show the funds are required for long-term planning, as distinguished from immediate needs.

Only recently a tax court refused to allow two stations in Oklahoma (KOMA in Oklahoma City and KTUL in Tulsa) to withhold distribution of earnings on the ground the funds would be needed for FM and TV expansion. The court upheld an additional assessment by the Bureau of Internal Revenue. Tribunal found the stations failed to sustain the burden of proof imposed upon them to establish an "immediate" need for the use of additional funds.

Both KOMA and KTUL, which are headed by John Griffin, have FM stations and have applications for television. Oklahoma City and Tulsa each have one TV station on the air. Under present allocations each city would have three more. Four applications in O.C. and five in Tulsa are on file for these channels.

PITT STILL THE LONER IN NO BASEBALL TV

Pittsburgh, Feb. 28.

Pittsburgh will remain the only big league city in baseball this season where games will have to be heard and not seen away from the field. Management of the local National League entry has announced that it will be at least another year, perhaps more, before it will permit television cameras to come in. At present time, the town has only one station, WDTV, of the DuMont network.

Pirates' clashes will again be broadcast over WWSW and a regional network, with most of the out-of-town games being recreated as in the past from telegraph reports. Rosey Rowswell, who has been airing the National League local schedule for nearly 15 years, will again be the head man, with Bob Prince as his assistant.

CBS May Cap TV Winter Sports In Flurry of Top Garden Events

With the television sports picture in N. Y. having gradually brightened during the last month, CBS may cap the video fans' good fortune with a boff seasonal climax. Web is negotiating this week to pick up the Knights of Columbus track meet Saturday night (4) from the Garden, as well as at least six games from the Garden finals of the National Intercollegiate basketball tournament, starting the following week, and the National Collegiate Athletic Assn. invitation meet several weeks later.

Consummation of the deals is dependent on several factors, chief among which is the fee being asked by the Garden for rights to the events. CBS to date has been unwilling to shell out the required money unless it could get a sponsor to help pay the bill, and is now scouting such an angel for all three events. Without the necessary bankroller, it might still pick up the one-shot track meet, but would probably think twice before heading into the expense of a series of basketball games.

Web's interest in the events is believed a partial answer to the blast levied at the video networks for bypassing sports by Ned Irish, Garden's exec veepee. Irish, writing off fears of promoters that TV hurts their gate receipts, has repeatedly asserted that sports should be considered by the networks as another form of programming entertainment. By not coming into the Garden with their cameras, he believes, the webs are not keeping faith with the setowners who purchased their receivers in hopes they would be watching the top events.

Peter Lind Hayes' TVer

Peter Lind Hayes and Mary Healy, when they close in "Inside USA" (Chevrolet's CBS television show), resume in some nitery engagements which Lou Irwin is lining up for them before doing "High Button Shoes" at the Dallas Civic Opera the month of June.

Hayes and his wife, Miss Healy, then start preparing their video package for CBS in the fall.

Kid School Racket New Chicago Beef

Chicago, Feb. 28.

Television's unwelcome camp followers, the combination kiddie talent school and TV film producer, have moved in on the Chicago scene after getting the brushoff on the Coast.

On-the-square producers and video officials report an increasing number of complaints from parents who have shelled out to a film group for a course for their kiddies after promises that the youngsters would be used in a commercial TV film. To date, it is reported, none of the newly arrived producers has completed a picture for sponsor showing in which "graduates" of their adjunct schools have been used.

Reports have come from parents claiming they've paid out from $100 to $200 to teacher-producer groups for courses of varying lengths, with the understanding the kids will share in the profits when the film is sold. One group worked the South Side Negro district, paying a neighborhood photographer a sizeable fee for lining up clients.

With the parents paying "training" costs and the kids acting for free in the first film, the quality of the finished product and the ventures themselves are being watched with considerable skepticism.

Academy of Television Arts and Sciences Loses Station Support

Hollywood, Feb. 28.

The Academy of Television Arts and Sciences has lost the support of local television stations. This fact, which virtually negates any power the Academy might have had over the past three years, was made known to VARIETY last Wednesday (22). Future plans of local telecasters are currently in the nebulous stage.

Video station execs, who have had two meetings, the first on Feb. 9 and the second on Feb. 16, have decided the Acad is not representative of the teevee industry and they therefore will not participate in its future. Station reps feel the membership of the Acad is made up, not of those actually participating in television but of those who would like to be involved in the industry or are studying for future participation in video.

Withdrawing of support from the Academy by local videoites is tantamount to writing the organization's obituary. Without support of the stations the Acad is powerless to move in any direction. The stations will not offer their programs for Acad's Emmy awards which promptly kills the award and the organization's most effective sledge hammer.

Video Set Sales in Chi Area in January Drop

Chicago, Feb. 28.

Reflecting a slight post-Christmas slump, video set sales in the Chi area during January dropped to the lowest figure since last August. As reported by the monthly TV set survey done by the Chi Electric Assn., January sales at 32,123 raised the set total for the area to 386,018. December sales were reported at 44,162.

The survey is based on reports from 30 distributors and is adjusted to give effect to estimated sales of non-reporting dealers.

WPTZ Strip Rate Philly Innovation

Philadelphia, Feb. 28.

WPTZ has established a new strip program price in which all local programs that are televised five times a week on consecutive days will now be available at four-fifths the regular rate for five programs a week.

Under this structure a sponsor using a Monday through Friday broadcast now receives cross-the-board coverage for the former Monday through Thursday cost. Frequency discounts are accrued at the rate of 5% for 26 consecutive weeks and 10% for 52 consecutive weeks.

Move has been made both to compensate and encourage cross-the-board program advertising. Added factor is WPTZ's plans to expand daytime schedule.

Alexander W. Dannenbaum, WPTZ commercial manager, revealed that from a total of 120 different accounts, the station got 90% renewals. Dannenbaum's survey showed 75% of WPTZ clients originate their advertising locally. The remainder are from the NBC television net.

Of WPTZ's local advertisers, 13.5% are sponsoring programs, while the others use spots and participation.

McCONNELL TO KEYNOTE CHI NAT'L CONFERENCE

Chicago, Feb. 28.

Joseph H. McConnell, NBC prexy, and John McLaughlin, advertising manager of Kraft Foods, will share keynoting honors at the National Television Conference here March 6-8 at the Palmer House. NBC topper and ad exec will speak on "TV Coming of Age" at the opening luncheon March 6.

A last-minute program change puts a discussion of color video on the agenda with a March 7 luncheon panel devoted to the subject "Color Now or Later?" After a speech on tinted TV by Martin Codell, TV publisher; Richard Graver, Admiral Corp. v.p.; John Mitchell, WBKB general manager; Carl Meyer, WGN-TV chief engineer, and a still-to-be-named advertising representative, will take part in the discussion. Clifton Utley will moderate.

SINGLE TUBE AS TINT PANACEA

TV's Need: De Mille Ideas, Disney Ingenuity on Dime Bank Accounts'

Despite the fact video stations and networks are besieged by thousands of applicants trying to break into television, the industry is finding it difficult to get several kinds of personnel, particularly writers, producers and directors.

Problem in finding writers is that most scripters have been trained in AM and don't know the TV medium, according to out-of-Gotham video toppers surveyed by Jo Ranson and Dick Pack, publicity directors of WMGM and WNEW, respectively, for their new book, "Opportunities in Television," to be published this spring. In direction and production, WBKB (Chi) program director E. J. Graff said, the problem is finding "idea men who know how to cut corners, guys with DeMille ideas and Disney ingenuity on dime bank budgets."

Also scarce, according to some of the stations queried, are camera men, experienced engineers and "maintenance men who have adequate theoretical training coupled with practical knowhow." Smaller stations reported trouble in finding competent personnel because of their limited budgets.

Several stations, such as WDSU-TV, New Orleans, and KSTP-TV, Minneapolis, reported little or no difficulty in getting staffers. This ties in with the U. S. Department of Labor's employment outlook study, published last year, which pointed out that employment in broadcasting grows very slowly, and that only 45,000 fulltime workers were employed in AM and TV in mid-1949. "At many TV sta-

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Kathi Norris Switch To WNBT Cues Daytime Expansion for Flagship

Fullscale expansion into daytime programing will be launched next month by WNBT, key N. Y. flagship of the NBC video web, following pacting this week of Kathi Norris and her "Television Shopper" show. Aired until now via WABD (DuMont, N. Y.), Miss Norris' program is to be switched intact to WNBT, where it will occupy the same 11 a. m. to noon across-the-board slotting, starting May 8 or 15.

WNBT has no intention of leaving Miss Norris stranded on a programming island, according to station manager Tom McFadden, and so will build new shows both before and after her hour. Tentative plans call for the station to take the air daily at 10 a. m. for an hour-long audience participation program, which will probably originate from a remote location. Fifteen-minute news strip will follow the "Shopper" show, which will incorporate some of the film footage from the previous evening's "Camel News Caravan." Station is also planning a service show of some kind to take over after 12:15 p. m. daily.

While no sponsor contracts have been signed, WNBT hopes to lure Saks 34th Street, department store which bankrolls the first half-hour of Miss Norris' current WABD stanza, plus the five participating clients in the second half-hour. Show is to be staged at NBC's 106th

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Memphis Cable Spree

Memphis, Feb. 28.

WMCT, Memphis' TV outlet, will tee off a big network spree when the coaxial cable will link the Commercial Appeal, Scripps-Howard, morning daily station with live shows beginning March 1.

Henry Slavick, general manager, says the Memphis TV station will also begin Saturday night video shows. This was the only "blackout" on the weekly sked.

WMCT will be the 30th city in the nation to receive direct cable shows which will be piped here live from New York, Chicago and Washington.

Pressing Your Luck

Question of how soon television must come to grips with the problem of understudies was projected on last Sunday's (26) Philco TV presentation of "Home Town," when Betty Caulfield, playing one of the lead femme roles, showed up at the studio with 103-degree temperature.

Production staff for a while was panicky, since no one was set to fill in. Miss Caulfield managed to get through the performance, actually betraying little evidence of her condition.

Sunday Night Now Most Popular On TV Hooper Roster

With all the hoopla surrounding television's new Saturday night emphasis, the fact that more video setowners now sit by their sets on Sunday night than any other night in the week has been generally lost sight of. Sets in use figures of recent network Hooperatings, however, reveal that Sunday has upset Tuesday from the latter night's long-standing position as the top video night.

Most responsible for Tuesday's leadership heretofore has been, of course, Milton Berle's "Texaco Star Theatre." With ratings last year ranging up to 80, there has been little doubt that Berle attracted most of the TV audience. While the Berle show still leads the TV parade, his rating has declined gradually until it's now 60, indicating a drop in his attraction. More important in Sunday's emergence to the top night, however, has been the bunching of top shows on that evening by all four major webs.

With Berle setting such a hot Tuesday night pace, competing webs have avoided trying to buck him with any ambitious programs. Thus, with the exception of the Texaco stanza, Tuesday hasn't had a chance to get rolling audience-wise until 9 p. m., when the show signs off. On Sunday night, however, webs fire some of their heaviest programming artillery, such as CBS-TV's "This Is Show Business," "Toast of the Town" and Fred Waring, and NBC-TV's "Supper

(Continued on page 36)

EDWARDS, SMILIN' ED FILM-TESTING FOR TV

Hollywood, Feb. 28.

Two NBC shows will go before the television cameras within two weeks and the films shipped east for sponsor inspection. First to be sprocketed will be Ralph Edwards and Truth or Consequences, the second recording of this show. First was made a year ago but came off badly because of faulty equipment.

Brown Shoe Co. has requested of Frank Ferrin a film of the Smiling Ed McConnell show, which has a kid following in the millions. Another Ferrin TV venture, "Funny Faces," is also being set up for early filming. It's a comedy with games and audience participation.

WEWS Woos Good News

Cleveland, Feb. 28.

WEWS has brought Pulse into Cleveland and, in first announcement of results, the Scripps-Howard video outlet said initial February showings give the station a commanding lead over two rivals.

WEWS also announced that effective March 19 it was increasing its rates by approximately 20%.

MAY KEY FCC'S COLOR DECISION

Washington, Feb. 28.

Popular pastime among reporters covering the color television story is crystal-ball gazing on what action the FCC will take when it finally gets down to the unenviable task of deciding the question—perhaps in six months. It's a dangerous game to play, particularly at this juncture when determining developments are still ahead, because there probably isn't a single member of the Commission who knows how he or she will vote when all the testimony is in and the pros and cons of the various systems have been evaluated. Never has so important a decision depended so much on the ability of an industry, impelled by intense competitive rivalry, to translate a new product from diagram into practical operation in a relatively few months.

This new product, a single tricolor direct view tube, may be the key to the complicated color question. If is does what RCA says it will, when it's to be demonstrated here in about a month, the problem before the Commission might be made a relatively simple one. If it turns out to be a flop, the agency will be in a tough pickle.

Of course, the development of the tube isn't necessarily related to systems. CBS says the tube will work better with its color process than with RCA's or the line sequential tint of Color Television, Inc. (if CTI can stay in the race after its unfortunate showing last week at the comparative demonstrations). RCA's David Sarnoff reportedly has admitted the tube could be used in the CBS system.

According to Adrian Murphy, CBS veepee and general exec, the tube won't substantially improve RCA's color, although it would make possible direct view receivers. The tube, he says, won't change the situation at the camera.

Murphy contends that the basic system by which CBS transmits its color is superior to either that used by RCA or CTI and that apparatus used at the receiver cannot materially alter this situation. He says that when CBS started work on color it was free to use any system and that it selected the field sequential because it involved the slowest switching rate and provided the most reliable reproduction at the receiver.

RCA, he recalls, tried a simultaneous system (sending three colors through at the same time) but abandoned it because it took up too much channel space. More recently, after CTI took up the line sequential system (sending out colors in sequence by lines), he says, RCA was left with only the dot sequential system. While these systems permit the color to come through in black on white on existing sets, he declares, they do not permit the quality of color which the field sequential (sending color through in fields in sequence) system achieves.

Murphy resents any reference to

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Why Not Gimbels?

Washington, Feb. 28.

During testimony of RCA research chief E. W. Engstrom yesterday (27) at FCC color TV hearings, Commissioner Frieda Hennock asked how soon the public could get receivers if the RCA system is authorized. "We're moving fast," Engstrom replied.

"How soon after adoption of standards could I buy a set in New York for my sister?" Miss Hennock persisted.

"In New York, somewhere between one and a half and two years," said Engstrom. "Not sooner?" Miss Hennock asked. "We might build one in our laboratory for your sister," Engstrom replied.

"I want to be able to get one at Macy's," said Miss Hennock.

It's 3 Down, 12 to Go in NBC-TV Sponsor Lure on 'Sat. Night Revue'

'Sat. Revue's' 38.4

Tipoff that CBS and DuMont are headed for trouble in the highly competitive Saturday night TV situation is seen in the initial ratings chalked up by NBC's "Saturday Night Revue," which copped an impressive 38.4 average for the two and a half hour Chi-N. Y. originations.

By half-hours, the ratings break down as follows:

8:00 to 8:30	35.5
8:30 to 9:00	37.0
9:00 to 9:30	39.6
9:30 to 10:00	40.2
10:00 to 10:30	39.8

Station Reps See NBC's Sat. Block As Spot Biz Threat

A hard-hitting letter lashing out at the networks' move-in on the national spot business in video and scoring the new 150-minute NBC-TV program (although not mentioning it by name), was sent to all television stations Monday (27) by the National Assn. of Radio Station Representatives.

NARSR sees the NBC-TV block as an encroachment on the stations' spot biz and a growing threat. "It is a short step from sale of national spot advertising through network origination, with low income to the station," the reps group declares, "to the time when the networks will begin to solicit and offer all spot advertising." It fears the webs' move from selling spots in participating shows to network chain breaks "instead o fthe logical and proper station break."

According to the station reps, "the only way in which the independently owned station can compete for national business" is through the sale of time on station breaks, minute announcements and other short time units, sales to national advertisers in participation shows, local news shows, station-produced airers and other programs in station time. They add that no TV station can live "on the few pennies of the advertiser's dollar that it nets from a network sale of time." It can only exist on local business and on 'national spot business with its high net return."

National spot is likely to be more

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LLOYD COMEDIES NOT FOR SALE TO VIDEO

Hollywood, Feb. 28.

Harold Lloyd's old pictures are not for sale to television companies. A recent offer of $250,000 for a package of silent comedies was turned down by Lloyd's local office with the information that the films are still doing well as reissues on the regular theatre circuit. It was disclosed that Lloyd nixed an offer of $200,000 from a major studio for remake rights to "The Freshman."

Lloyd owns all rights to 30 one-reelers, 20 two-reelers and 20 features, 10 of which were made with sound. His "Movie Crazy" is currently being reissued by Neil Agnew's Motion Picture Sales Corp.

Lahr's CBS-TV Deal

CBS has signed Bert Lahr to a three-year television contract, with the web currently mapping plans for a half-hour comedy show.

Comic will be starred in a revue-type show featuring sketches, songs, etc., somewhat similar to the Alan Young TV show preeming next month. Irving Mansfield will produce.

NBC television's Saturday night program spread picked up its first three participating sponsors this week as it headed into its second stanza on the air. Trio includes RCA, through the J. Walter Thompson agency; United Fruit, through BBD&O, and Swift, through McCann-Erickson.

Under the web's plan of converting each separate half-hour from a sustaining to commercial basis as new bankrollers sign on, the first three are to have their one-minute spots inserted into the 9:30 to 10 segment. Interest in the show on the part of other prospective advertisers is high, according to NBC sales execs, with the possibility several more will ink for the show before Saturday (4). Next half-hour to be filled will probably be from 9 to 9:30, with succeeding commercial segments dependent on which are picked up by the most affiliate stations.

Number of affiliates who will carry all or part of the show this week has not been determined. According to the NBC sales execs, they are waiting to get as many sponsors signed as possible before placing time orders with the affiliates in accordance with the sponsors' request for coverage. Show is set up to carry a maximum of 15 participating spots, which are to rotate each week.

With a $50,000 per week budget at stake in the new Saturday night program, NBC last week launched the most intensive ad-publicity campaign at the public it has yet given a video show. Web spent over $20,000 in a three-day series of newspaper ads in its four eastern owned-and-operated cities and also plugged the show wherever possible on the air at time-breaks, sign-offs, etc.

NBC contacted the manager of each affiliate in a pitch for similar

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New Talks Collapse In Tele Authority, SAG Jurisdictional Row

Efforts to break the deadlock between the Television Authority and Screen Actors Guild over jurisdiction among video performers have virtually collapsed. Kiss-off to a possible settlement was seen in TVA's latest statement that SAG "has taken a backward step on the road to peace" by its refusal to yield full control of decisions affecting pix for video.

SAG had previously written to TVA, saying that "further exploration of partnership would appear to be a waste of time" unless SAG is granted the right to decide what rates and conditions should exist in video films and the re-use of such films on TV stations. Rebutting this stand, TVA exec secretary George Heller said it would mean that "many thousands of performers who are not members of SAG must submit to a decision in this vital matter without having their own wishes recognized."

Terming the principle of re-use of films or kinescope as one of the most important objectives to be obtained in any collective bargaining pact, Heller declared that SAG's stand would make any prospective partnership an "empty ar-

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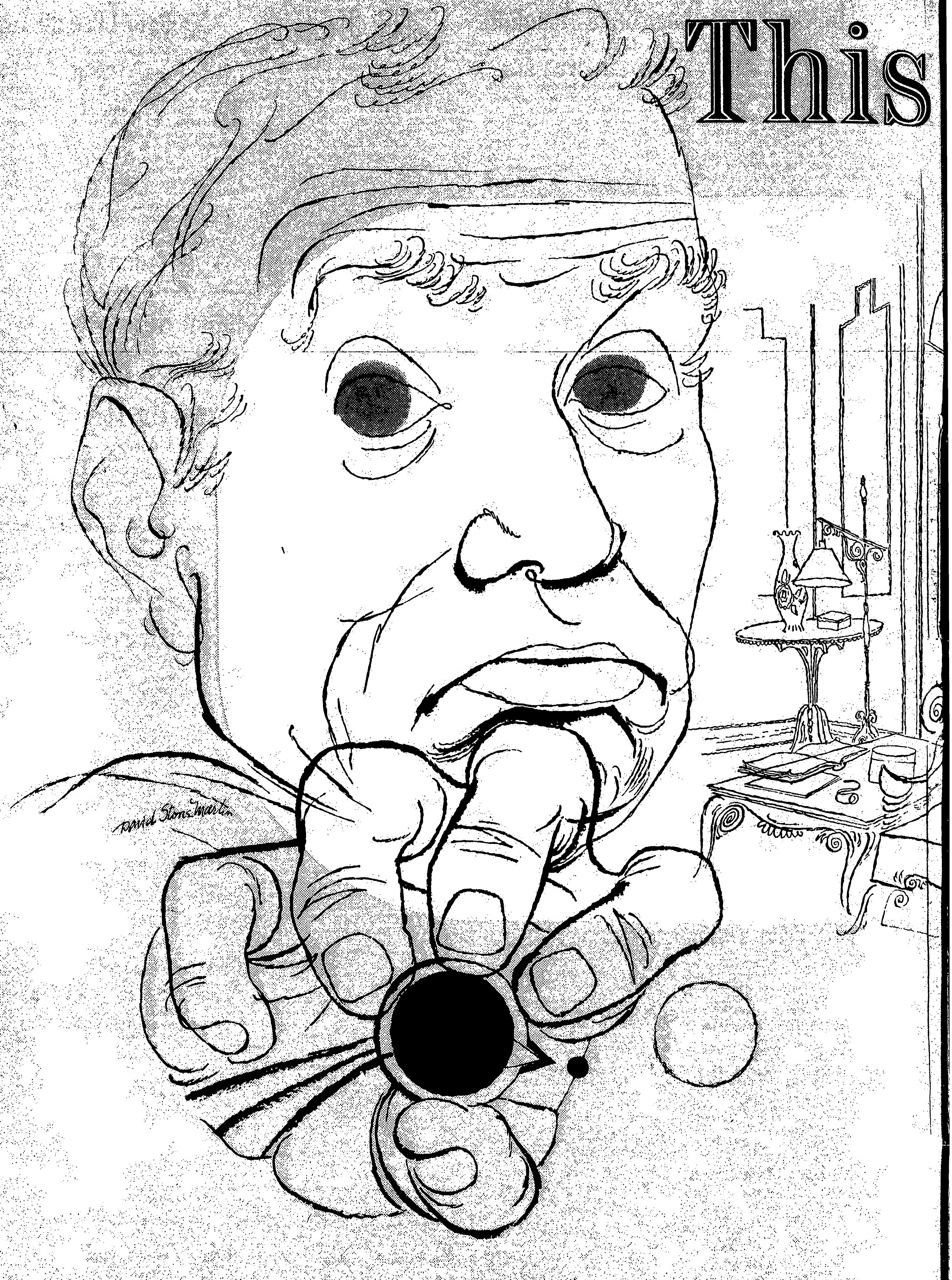
No 30 for '80' on NBC

"Life Begins at 80" will remain on NBC-TV and not shift to ABC-TV, although the latter web was interested in picking up the Barry-Enright production. Producers decided to stick with NBC when the network gave them a contract for a firm 13 performances and promised a weekly airing, instead of the present alternate week sked, if time opens up.

Jack Barry-Dan Enright outfit is not tied to NBC for the AM version of the show, in which ABC is still interested.

This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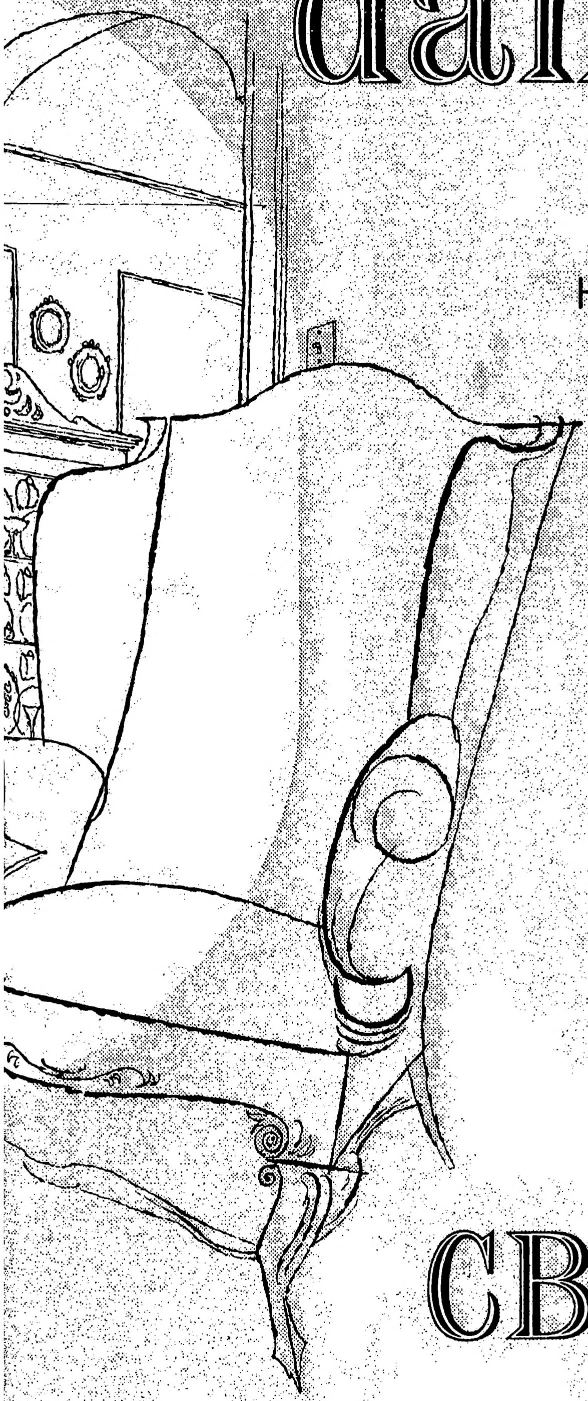

man is dangerous

He's got to like what he sees, or he'll turn you off.

With advertisers, too, programs come first.

In the seven cities where more than half the television audience is, CBS programs are first* .. with 6 of the 10 most popular shows—all CBS-created—winning for advertisers television's largest average audiences.

Turn first to CBS
because CBS has most of the programs
most of your customers want.

CBS·TV
–first in programs

*January 1950, 7-City Pulse Ratings:
New York, Philadelphia, Chicago, Boston,
Cincinnati, Washington, Los Angeles.

Tele Followup Comment

Gordon Jenkins received a well deserved tribute from Mayor O'Dwyer for his "Manhattan Tower," as agented by Ed Sullivan on his Sunday night CBS "Toast of the Town," to the degree it cut the Harmonicats' down to one number, "Peg O' My Heart," bringing on Margaret O'Brien for a personal. Time was so against Sullivan that his introductories of Anton Karas ("Third Man" zither virtuoso), et al., couldn't be cameraed.

Jenkins, obviously emotionally moved by the Mayor's tribute all but cried in joy, presumably for that reason not risking a thankyou for that tribute. On the other hand Jenkins was the D'Artagnan of maestros at the opener, "Blue Danube Blues," the way he left-batoned so vigorously as to give the impression of dueling his violin section, the choir of 14 (8 boys and 6 girls), etc. Betty Breuer recreated "Don't Cry Joe" which was a Jenkins-Breuer Decca bestseller (he's a musical conductor for the disk company now).

Sullivan had one of his top shows on the whole, including Sonny Howard, okay song impressionist, who might have cut one number to advantage, although all good; Ginger Kinney, a one-to-fill redhead terper; Dave Barry, "Toast" familiar who reprised some of his familiar material but also scored.

Sullivan rightly credited CBS productioner Johnny deMott for the visual backgrounds to accomp "Manhattan Tower." The visual effects lent much to the composition which, while highly effective, might have been edited down a bit for the medium. However, it was obviously a resounding click with the studio audience also.

Joseph Schildkraut and Eva Le Gallienne were reunited in their original Broadway roles for the presentation of "Uncle Harry" on CBS-TV's "Ford Theatre" Friday night (24) and together made it a sock stanza. With a fine cast of supporting players and a neat adaptation by Max Wilk of the Thomas Job play, the video show carried its full quota of mounting suspense and captured with suitable impact that twist ending, when the sister convicted of murder turns down Uncle Harry's frenzied attempts to convince others that he was guilty.

For abridgement purposes, Wilk's adaptation had the story in semi-flashback form, which still permitted an uninterrupted unreeling. Schildkraut, although he looked a trifle too old to woo young Brooke Byron, who played the role of Lucy, turned in a capital performance, getting all the diabolic nuances of the henpecked brother who achieved the perfect crime. Miss Le Gallienne was excellent as the sister forced to take the blame for his crime, underplaying the dramatics to just the right extent. Adelaide Klein, also repeating her original role as the murdered sister, matched their performances and the supporting cast, topped by Miss Byron, Kathryn Grill, Francis De-Sales and Phillipa Bevans, lent able help.

Director Marc Daniels managed to maintain the twin reactions of sympathy and horror inherent in the story and reined his cameras with his usual top-form ability. Producer Winston O'Keefe mounted the play with fine trappings, including some good sets by Samuel Leve, costumes by Paul DuPont and original score by Guido Vandt.

"As inarticulate as a guest" on a standard radio or TV show is now cliche, but Sharman Douglas over-did it on Sunday's (26) "Leave It to the Girls." On the other hand there was nothing inarticulate about the very authoritative, personable and genial Bill Slater who pinned the gals' shell-like ears back right against their collectively very handsome coiffs. The gals now have Regent as a sponsor and it's the dream commercial the way Maggi McNellis puts it on, plus that finale quiz show routine with all the other gals for the afterpiece. None the less it's an obvious reason why Jack Benny's AM audience around 7 p.m. in N. Y. has been curtailed in TV homes.

Miss McNellis is a beauteous and literate regisseur, and whether she has Eloise McElhone, Robin Chandler, Lois Andrews and Dorothy Kilgallen on her panel, or any of the other regulars—Betty Furness or Faye Emerson (that gal must have a real big bicycle the way she gets around)—it's invariably a crack show.

The way the lassies promote for themselves is a caution, to coin a cliche. Miss Chandler, easily the coolest looking and most attractive of the young marrieds on the show, not only trailerized Monsieur Ben Cohen for that fur piece, but threw in "on West 48th street" just to make sure. The gals' loot for costume jewelry, gowns (always gets billing here), etc., looks like a terrif gross. But they sure do justice by all the lil knicknacks.

"This Is Show Business" will go down in TV history undoubtedly as a frankly dishonest formula which, for some freak reason—can it be lack of superior entertainment?—gets over despite the phoney pitch. Alan Young's pseudo-problem about his TV future reminds of Cole Porter's biopic, "Night and Day." The successful songsmith, born with a better gold mine than ASCAP, found himself beset only with the problem of how many times per annum he will make the Hit Parade, with result that Warner Bros. found itself stymied for some genuine "conflict" when filming his "life's story," as it was laughingly called. Ditto with almost every other guest on this otherwise very entertaining Irving Mansfield production—none has any problem excepting booking open guest shots. But, as above stated, this stint will probably evolve in TV annals as some freak item that, despite its misnomer, achieves sustaining interest.

CBS-TV's "Suspense" offered an intriguing adaptation of the Robbert Lewis story, "Roman Holiday," Tuesday (21). Vehicle, far removed from the usual whodunit fare, had no women, no gunplay, no omniscient private eyes. Tale dealt with an American student in pre-war Italy, a member of a local fencing team, who is trapped by Fascists and Nazis into a duel which may mean his death. Action took place in two sets, a large gymnasium and the adjoining locker room, with a large cast of 46 thespers, most of them German and Italian officers nibbling on fruit, sipping liqueurs and waiting to see Il Duce's top duellist polish off the Yank.

Interestingly, the Axis military spoke German and Italian, lending an authentic quality. Careful attention was paid to sound, with street noises, operatic airs and martial marches filtering in over the clash of foils. Also effective was the use of large posters of Mussolini to convey the threat of the Fascisti.

Where the telecast fell down, however, was in failing to make clear the motivation of the young American and how he let himself get sucked into the unequal fight. And although the drama ended with the American's defeating his vicious opponent, the tag announcement that he was later killed by the Fascists had an anticlimactic and negative effect. Role of the Yank was excellently handled by Leslie Neilsen, an accomplished fencer.

Kraft Theatre's appropriate presentation of "Valley Forge" on Washington's Birthday (22) was an overall slick job, with some directorial improvisations that enhanced the TV adaptation of Maxwell Anderson's play. It was a tough assignment for video, since essentially Anderson's play of Congressional intrigue thwarting the efforts of General Washington and the Continental troops adds up to talk, talk, talk. But under Maury Holland's skillful direction and production, there were high, tense moments of drama. Equally effective was Holland's ability to capture the misery and the starvation at Valley Forge that led to wholesale desertions.

Cast was almost uniformly good, particularly Judson Laine as Washington (despite regrettable lapses in memorizing lines), Louis Beachner as Lafayette, Vaughan Taylor and E. G. Marshall, Ed Rice and Howard Lindsay (not the legit playwright-producer) rate a nod for their adaptation.

Whatever the genesis of CBS' "The Show Goes On" or its carbon-copy resemblance to the talent-scout-type shows, the Robert Q. Lewis-emceed video showcase projects an increasing ratio of entertainment values, as demonstrated last Thursday (23). The "on-the-air" auditioning for talent buyers, with both the talent and the buyers sharing equal prominence, lends an off-the-cuff quality of spontaneity to the stanza.

On the premise that "everybody likes to feel they're in show business, the on-the-spot bargaining and transaction and the "inside trade" banter giving the viewer an "in," provide supplementary attraction. The audtioning of the "Weavers" quartet for Abe Burrows (for use on his Wednesday night CBS-TV show), the Harold Minsky "buy" of Danny Shaw's comedics; the Joe Kipness wrapup of songwriters Jerry Livingston and Mack David for a forthcoming musical, Frank Dailey's pacting of singer Vinny DeCamp for his Meadowbrook Inn, plus the Robert Q. byplay, packed sufficient entertainment voltage in a fast-paced production.

Way in which the Molly Goldberg character has taken over Gertrude Berg, its protagonist, was fully evident when Mrs. Berg guested on CBS-TV's "Arthur Godfrey and Friends" show Wednesday night (22). Introduced in her true-life role, she seemed slightly ill-at-ease. As soon as she unwrapped that apron and donned it to become Molly Goldberg, however, all was fine and her tete-a-teteing with Godfrey made for pleasant viewing. Two of them managed to get in plenty of cross-plugs for their respective coffee and tea sponsors (show itself is bankrolled by Chesterfield cigarets) and to emphasize, via a mixup in dates, that Godfrey would repay the guest visit on "Goldbergs" next week.

Godfrey claims he's trying to steer away from any vaudeo format on this Wednesday night stanza and it was partly evident last week. His cast of regulars, including Janette Davis, Bill Lawrence, the Chordettes, Mariners and Archie Bleyer's orch, performed with few production mountings, but his other two guests provided for standard vaude turns. Thus, violinist, Florian Zabach, after gagging with Godfrey, performed like he would have on any other video show, and banjoist Chubby Raye, called a square dance—again a vaudeo routine. It was all done, though, without the limiting confines of a standard vaude emcee and thus helped achieve the basic informality and off-the-cuff atmosphere for which Godfrey has become known.

"Philco Television Playhouse" dramatization of Cleveland Amory's "Home Town" on NBC-TV Sunday (26) was a sock job of casting. Barry Nelson starred as the grass-roots author of a best-seller and clicked solidly in the Mr. Deeds-type role. Faye Emerson, in the part of a sophisticated New York glamour gal, took the characterization out of the usual stock stereotype and gave the chic chick depth and intelligence, all that in addition to her being easy to watch. Also featured was Vinton Hayworth, as a believably cynical publisher's press agent, and effective in a smaller part, that of the sweet little girl back home, was Betty Caulfield.

Story of the honest writer's whirl in the big city, and his eventual return to the simple values of a western town, made an interesting yarn. It included some satiric jibes at the Gotham rat race, publishers' truth-flouting publicity for their tomes and the small-towner's innocence of Gotham's free-spending way of life. One scene, in which the author was interviewed on "See The People," spoofed video programs and another ribbed the illiterate, pushy femme gabbers. If some NBC personalities don't have a sense of humor, producer Fred Coe hasn't endeared himself to them with those caricatures.

Fred Waring displayed a fine Italian hand in his Sunday (26) show especially since more than half the time on that display was devoted to music from that country. Result was a highly colorful and melodic hour which provided such tunes as "Santa Lucia," "Tarantella," "Carnival of Venice" and a few others. The magnum opus was a highly flamboyant arrangement of Tschaikowsky's "Caprice Italien" by Stuart Churchill which called for use of the full orchestra and chorus.

The Waring organization, recently, has been going in for an increasing number of adaptations from classics with various members of the staff penning lyrics to the evergreens. In the case of "Caprice" the result was highly interesting and provided a tune that deserves a permanent spot in Waring's catalog.

Per usual, the production and costuming were excellent. The soloists, including Jane Wilson, Stuart Churchill, Gordon Goodman, Joanne Wheatley et al., gave good accounts of themselves to provide another pleasing hour in what has generally been an excellent series.

Perry Como returned to NBC-TV's "Supper Club" Sunday night (26) after a short vacation but, even with his return, the show had more of a vaudeo format than it's ever presented before. With three guest acts during the half-hour, the show lost some of that informality which Como imparted to it previously, when he could wander through its modified revue setting. Singer wowed as usual, in the three standard tunes he gave out with, and the surrounding talent was good.

With the Fontaine Sisters following Como on the vacation circuit this week, Bill Norvas and the Upstarts, a group comprising three men and two gals, took over the choral vocalizing. Doing the same type number that they previously displayed in their nitery bookings, they looked good before the cameras. Marion Hutton and Jack Douglas, new husband and wife team, clowned amiably with Como in a satiric translation of a French tune and then scored with their own skit depicting the way they first met. Beatrice Kraft Dancers, given a neat production background, were good in a single routine. Show withal was okay, but would be considerably better if it abandoned that vaudeo kick for more of the basic spontaneity.

As part of its weekly news review on Du Mont, Newsweek is branching out with an occasional production of documentaries on major current events. Titled "Casebook of Treason," the initial show focussed on the espionage trials involving Alger Hiss, Judith Coplon and Klaus Fuchs. The result was an interesting but overcharged exploration of these affairs.

The nature of the presentation was designed to have more drama than depth. With John Daly as commentator, using highly loaded verbiage, the first part of the program sought to explain the motivation of the atomic scientist, Fuchs, with old newsreel clips of the Nazi regime. The total effect of the brownshirt goosestepping, the background music and Daly's vivid language tended to generate a vague fear and excitement only loosely connected with the specific case.

The second half, however, was more penetrating, but also less melodramatic. Three ex-Communists, including Whittaker Chambers, star witness in the Hiss trial, attempted to probe the mentality of the Communist Party members and Soviet agents. Chambers gave a moving and persuasive account of his own predicament as an underground agent for the Soviets. Hilda Massing, former wife of the German Communist leader, Gerhardt Eisler, also spilled the beans but with a superficial approach. Final guest was escaped Soviet airman Peter Pirogov who, speaking in Russian via translation, gave an eloquent plea for the restoration of freedam in his home country. Windup of the show irrelevantly tagged on a dramatization of the choice before the world: either the A-bomb or the United Nations. The last five-second shot of an atomic explosion almost eclipsed the rest of the show.

Robert Montgomery's production of "Male Animal" on NBC-TV's "Lucky Strike Theatre" Monday night (27) was a workmanlike, professional job but one which lacked much of the slick production of the preceding plays in the series. Evidently in an attempt to hold the budget on the show down to its original confines, "Animal" utilized only one set, the living room of the college prof's home, which forced Montgomery to depend on sound effects and the actions of the cast for whatever sweep was provided.

Elliott Nugent, who co-authored the original Broadway play with James Thurber and also starred in the original production, repeated his role of the professor. For some reason, he attempted to impart too much nonchalance to the part, with the result it was difficult to believe a guy could be so naive and still hold his position as a liberal instructor in a big midwestern university. Martha Scott fared much better as his wife, managing to evoke considerable appeal. Betty Ann Nyman was okay as Miss Scott's kid sister, but both Donald Curtis, as the ex-All American, and Jack Hartley, as the narrow-minded trustee,

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Inside Television

Kenyon & Eckhardt television production staff is currently huddling to determine how to operate with the "Ford Theatre" series when it goes on a once-weekly basis next fall. Tentative plans call for the establishment of two separate production units, which would provide for the same length of rehearsal and pre-broadcast preparation that the series has had on its alternate week basis until now. Agency, however, is trying to ascertain whether it's possible to overlap any in the administrative setup for the show to preclude the necessity of doubling the total budget.

For the presentation of "Uncle Harry" in the Ford series last Friday night (24) via CBS, incidentally, it has been revealed that the final fade-out shot, showing star Joseph Schildkraut ambling down a long corridor, was actually lensed in the open hallway between the CBS studios in Grand Central Terminal, N. Y. To get the feeling of infinity desired for the scene, which was to simulate a prison corridor, producer Winston O'Keefe and director Marc Daniels lined the walls with muslin and set a single light atop the ceiling. Preceding set was built right at the doorway, so Schildkraut could exit from the warden's office at the prison directly into the corridor.

Despite a standout fourth quarter sales in television receivers during 1949, Avco Manufacturing Co.'s net take during the year was adversely affected by a slump in set sales during the summer months, according to prez Victor Emanuel in his annual report to stockholders this week. As a result, the company showed a net for the year of $4,150,466, equal after preferred dividends to 54c a share on common stock, as compared with $7,913,736, or $1.11 per share in the preceding year.

Avco also owns radio stations WLW, Cincinnati, and its TV sister station, WLW-T, as well as WLW-Day, Dayton, and WLW-C, Columbus. Income statement does not break down the broadcast operation from other Avco subsidiaries but Emanuel pointed out that "efforts to establish leadership in this young and rapidly-growing industry (TV) have required substantial expenditures and it is expected that telecasting operations during the forthcoming year will result in a net loss." Revenue from WLW, he said, "proved satisfactory."

Motorola also issued its year-end report this week, showing net earnings for the year of $5,280,196, equal to $6.60 per share. According to prez Paul V. Galvin, comparative figures for 1948 are not available since all financial information for prior years was reported for the parent company alone. Galvin noted the difficulty of forecasting sales volume of video receivers for 1950, since the last quarter of 1949 accounted for approximately 45% of the entire year's sales but, he said, sales at the beginning of 1950 are "at a much higher level than at the start of 1949."

Through a three-way deal with Chevrolet and NBC television, Universal Pictures, first of the major film companies to go in for TV packaging, succeeded this week in obtaining a kinescope audition of its initial show for only the cost of a scriptwriter. Show was an adaptation of "Three Smart Girls," one of the early Deanna Durbin starrers produced for U by Joe Pasternak, which was aired on NBC's "Chevrolet Tele-Theatre" series Monday night (27).

With Charles Winninger starring in the video presentation, the cost to U for a test kinescope would have run to $8,000 or more. United World Pictures, the company's video and 16m subsidiary, thus pacted with the Campbell-Ewald agency, which handles the Chevvy account, to produce the stanza live on the regular Chevvy series. Chevvy thus picked up the complete talent and production tab for the stanza and U obtained its kinescope, which it will now offer to prospective clients and agencies as a possible series.

While U owns complete rights to the property, the video adaptation nonetheless carried none of the original "Smart Girls" plot, incorporating only the lead characters. Adaptation was scripted by Peter Barry. U hopes the series will be the forerunner of other TV productions but is holding back on further plans until this one is sold.

EDUCATION BY TELEVISION

With Dr. John W. Taylor, Dr. Harvey C. Webster, guests; Harry Lukins, announcer
Producer-director; Burt Blackwell
30 Mins., Sat. 7 p.m.
Sustaining
WAVE-TV, Louisville

Touted as the first college course for credit presented over any TV station in the world, "Education by Television" climaxes the "Education by Radio" project created and inaugurated by the Univ. of Louisville in collaboration with NBC, WAVE and WHAS. Opening telecast was sent out over the WAVE-TV band Saturday (18), and demonstrated that TV's advantages as a further attempt at mass education seems limitless.

Telecast teed off with some still pix of activities at the University of Louisville, scenes on the campus, various buildings, grounds, etc., with off screen narration by Harry Lukins. Pres. John W. Taylor then introed, to give some background info on the project. He stressed the point that in TV lies the answer to mass education off the university campus, as it extends higher education to those who are entitled to it, but can't for some reason attend formal university classes.

Dr. Harvey C. Webster, head of the University of Louisville's radio-assisted correspondence courses, and instructor for the present course in modern British fiction, brought some new techniques to the TV medium, but basically viewers had the classroom brought conveniently to their living rooms.

Teeoff session had panel of local persons, well versed in literary works, as well as students, who had taken part in the Great Books Series of discussions on local radio. Some 16 persons made up the class, with guests William Habich, Katharine C. See, Mrs. William Cutler, Mrs. James Kasden, Harry Fischer, Mrs. Beatrice Pearson, and Miss Marjorie Smith First novel considered was Joseph Conrad's "Victory," which was also dramatized Sunday (19) over the NBC network. The classroom discussion was smoothly handled by Dr. Webster, who has a sharp sense of humor, and kept the students alert as he probed for salient points to highlight the discussion.

Camera work was adequate, but arrangement of seating could be improved. At one point, femme student in a rear row was asking a question, but students in the front row were the only ones in camera focus. Result to the viewer was that a voice was heard, but only the faces of the front-rowers with deadpan expression was in view. Future telecastings may arrange the participants in staggered fashion, so that the camera can catch them when they are talking.

Burt Blackwell handled the production - direction chore, and caught the classroom atmosphere. Did good job of camera switches, back and forth from instructor Dr. Webster to students. *Wied.*

LET'S PLAY CHARADES

With Julian Trivers, m.c.; Kay Jones, Art Hunt, guests
Producer: John Hutchinson
15 Mins.; Sun., 6:30 p.m.
GEORGE R. BENNETT CO.
WBEN-TV, Buffalo
(*Ellis*)

Preem (19) proved difficulty of putting on a show of this kind in 15 minutes. Actors Kay Jones and Art Hunt pantomime and two teams try to guess. Miming was good and guessers had little trouble geting right answer. Twice at-home viewers were confused when a smart team-member guessed charade quickly and only ones to hear answer were in the studio. Emcee Julian Trivers failed to repeat correct answer for viewers' benefit.

Show was marred seriously by three or four rather lengthy film and slide commercials. Two would have been plenty for a quarter-hour stint. This effort could be popular, if audience could be in on the answers and if commercials were toned down.

HI LADIES

With Claude Kirchner
Producer-director: Barry McKinley
30 Mins.; Tues.-Thurs., 4 p.m.
Participating
WGN-TV, Chicago

"Hi Ladies" has a fairly foolproof formula for gaining viewers. By having members of different women's clubs take part in the show with its twice-a-week schedule, over-the-back-fence plugging by "Hi Ladies" alumni and their friends should assure a sizeable audience in itself. But the program needs some work to supplement its natural draw.

Claude Kirschner handles the club ladies in genial fashion, keeping the show moving along. On

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PAT N' JOHNNY

With Pat Tobin, Johnny Slagle; guests
Producer: John Pivol
Director: Don Hallmann
3 Hours, Mon.-thru-Fri., 2 to 5 p.m.
ADMIRAL CORP., participating
WXYZ-TV, Detroit

This informal, easy-going gabfest and platter program is the hottest thing in Detroit afternoon television right now and it is easy to see why.

It's designed so that housewives can glance at the screen once in a while, give a listen once in a while and still get their work done.

"We'll ring a bell when anything important comes up," Slagle said at the very start of the program caught, Friday (24).

Slagle, a disk jockey favorite here for years, is easy-going and likable. He does everything naturally and it projects naturally. Pat Tobin, a blond former model, works too hard at being casual, but, very much to her credit, she's hep enough to take a back seat and let Slagle carry the ball.

Pair sit behind tiny desks at one end of a small room with cages of animals and fish lining the walls at their sides. The single camera just has enough room to dolly back for full lensing of the pair. The audio equipment is in what used to be a shower.

Slagle got things started by blowing on a bosun's pipe, pointing at the screen and saying: "Don't stop whatever you're doing. When we think we have something interesting I'll blow this whistle or Pat will ring her bell. Pat ring the bell."

Then they chat awhile and call in their first guest, an Admiral dealer. They sit him down between them and ply him with questions, none of them of the quiz variety.

"Time for a record," Johnny says. He puts one on and the camera moves in for a closeup of rabbits, a canary, goldfish, hamsters and a Peruvian guinea pig.

Forty-eight hours after the Peruvian guinea pig—which looks like a rag mop and is called just that—was introduced on the program, 619 were sold in Detroit. Since the program went on the air two months ago, 10,000 hamsters have been sold.

Helena Dudas, star of the Detroit Civic Light Opera production "Annie Get Your Gun," walked in and told Pat 'n Johnnie what it was like to take over the lead after Billie Worth had collapsed opening-night.

Despite Slagle's advice to not interrupt what you're doing, there's plenty of evidence to show that the show gets more than casual looking and listening. One infallible bit of evidence is that it is rapidly reaching the saturation point as far as sponsors go. *Tew.*

MELODY SHOWCASE

With Rita Hackett, Peter Grant, Ann Ryan, Bob Shreve, Corky Robbins, Bettp Clooney, Gene Griffin, Joe Lugar's Orch
Producer: Jim Hill
Writer: Rita Hackett
30 Mins.; Sun., 7 p.m.
CROSLEY APPLIANCES
CROSLEY-TV, from Cincinnati

This Sunday supper musical refresher is the most pretentious video work originating in Cincy. It is smooth, fast moving and packs showmanship of major network caliber. Talent includes seasoned Crosley staffers.

Jim Hill's production is topnotch. Several sets are used and special backdrops spice atmosphere for theme of continuity with timely pointing. Similar application goes for demonstration plugs on Crosley TV receivers and refrigerators. Sponsorship locally is by the Modern Distributing Co. and Pogue's department store. For show relays to the two other Crosley video stations, the tagging is by the Miami Valley Distributing Co. on Dayton's WLW-D, and by Scioto Sales, Inc., on WLW-C in Columbus, O. Rita Hackett and Peter Grant attend to the blurbing in style.

Joe Lugar's full-complement orch does a swell job of backgrounding.

Stanza caught depicted railway travel to locales of featured songs. Corky Robbins, roly-poly Baldwin thumper and warbler, socked "Georgia On My Mind." Bob Shreve, above-par tenor, registered "It's a Lovely Day" in a duet with Betty Clooney, vivacious chirper. Shreve also supplies the small portion of comedy injection. In this instance he soloed "Boots and Saddles" while rolling a cigaret and toying with a lariat in cowboy costume.

Ann Ryan, standout songstress, took care of "April in Paris," with polished dramatics. Gene Griffin, handsome and up-and-coming tenor, teamed with Miss Clooney on "Wind and Rain in Your Hair." Shreve and Miss Ryan doubled on "Beyond Blue Horizon."

Miss Hackett and Grant emcee the proceedings quite cleverly. *Koll.*

THE MYSTERY CHEF

With John MacPherson
30 Mins.; Thurs., 4:30 p. m.
PHILCO
WNBT, from N. Y.

This show's only merit is the practical way in which it serves as a showcase for Philco appliances. Entertainment-wise it's a dud. Whether the housewives who turn on their video sets in the late afternoon are willing to devote a half-hour of viewing to learn new recipes is doubtful. It's also questionable whether show can obtain a good batting average against WCBS-TV's "Vanity Fair," broadcast at the same time.

A radio airer for a number of years, "The Mystery Chef" is now being televised over WNBT via a pickup from WPTZ in Philadelphia. Program is situated in a kitchen setting and spotlights the chef, John MacPherson, as he goes about preparing various dishes. Some necessary chatter relative to the cooking is also provided by MacPherson, who lacks the assurance and showmanship that a guy who has been around a mike as long as he has should possess.

On program heard Thursday (23), MacPherson showed viewers how to cook a meal inside of a half-hour. When completed the food looked appetizing enough, but not being able to partake in it was a let down. Product plugs were plentiful and effective, with a gas range and refrigerator bearing the Philco label in use throughout the program.

IN THE MORGAN MANOR

With Russ Morgan, Joe Venuti, Tennessee Ernie, Skylarks, Red Hall, Louanne Hogan, Smith Twins
Producer: Lou Place
Director: Dick Darley
30 Mins.; Wednesday, 7:30 p.m.
Sustaining
KECA-TV, Los Angeles

Russ Morgan fronts his orchestra and handles his own emcee chore which undoubtedly proves beneficial to the layout. Initialer was a nicely paced all-musical venture sparked by acts which gave visual impact as well as high quality listening entertainment.

Morgan is thoroughly at ease handling the acts in vaude fashion. Maestro takes his turn behind his trombone and doubles at the piano dueting with Joe Venuti. Venuti does enough with a violin to pull anyone's interest but if this isn't enough, he tosses in a little mugging to aid his chore. Morgan also duets vocally with Louanne Hogan and allows chirp to follow through with a solo number which she carries off well.

Skylarks deserve top credit for making their vocal group a powerful visual group. Quintet combines vocals with choreography and comedy which show signs of being well rehearsed and well planned. Red Hall demonstrates final tonal quality in a trumpet solo and Smith Twins duet in okay fashion.

Lou Place has given layout strong production value with good sets and well worked script. Dick Darley handles cameras astutely though he, at times, is inclined to move cameras for pure effect disregarding the actual result of the excess movement on the show. *Free.*

MEET YOUR NEIGHBORS

With Clyde, Polly, Bud and Lee Dengler, Vivian Walton; announcer, Harry Smith
Producer: Clyde Dengler
30 Mins.; Sun., 6:30 p.m.
LINTON'S RESTAURANTS
WFIL-TV, Philadelphia

As implied in the title, "Meet Your Neighbor" is a homey type show aimed at the family on Sabbath evening to woo them as potential diners in the Linton chain of restaurants. Clyde Dengler is a w.k. choral director in this area and his wife, known professionally as Polly Waters, is an entertainer. With their sons, Bud and Lee, they entertain with a "sing" in the family's living room.

Dengler Family "house guests" at the program caught (26) included a girl trio, a male quintet and a chorus of teenagers. They all help in vocalizing such familiars as "Comin' Through the Rye," "Swing Low, Sweet Chariot," "The Sleigh" and "Little Brown Church in the Vale." The serious young faces intoning the hymn "The Lord Is My Shepherd" made for some effective closeup work by the cameras.

Denglers inject some folksy humor into the proceedings by trying to see who can hold a note the longest, to the obvious delight of their young guests. Vivian Walton, known as "Auntie" on the show, is the piano accompanist. Commercials are handled by Harry Smith, who arrives as guest, and has some "Linton's coffee and cake." Menu and prices are shown in another commercial shot. *Gagh.*

NBC's 50G 'Saturday Night Revue' Gets Off to Rousing Video Preem

By GEORGE ROSEN

NBC-TV last Saturday (25) preemed its long-heralded, highly controversial "Saturday Night Revue," with its two-way Chicago-New York originations, taking over the two and a half hour 8 to 10:30 time segments. On the basis of what the camera revealed, the NBC video braintrusters have wrapped up a solid block of big-time entertainment and sales potentials.

With the premiere of this NBC "dream show," which finds the network sticking its video neck out to the tune of $50,000 a week, Saturday becomes the most competitive night in TV annals. They'll be watching the Hoopers and the Nielsens closely for the audience payoff, for such top-coin shows as DuMont's "Cavalcade of Stars" and CBS' Ed Wynn and the alternating "54th Street Revue" and Ken Murray programs are riding in the opposition time slots.

And if NBC's sock getaway show sets a pattern for future stanzas, it's understandable why DuMont has seen fit to squawk to the FCC with cries of "monopoly." For the entertainment voltage that went into the NBC premiere will unquestionably leave a big rating dent in the DuMont-CBS stellar vaudeo-comedy attractions. If, too, sales effectiveness lies in a show's entertainment quotient, NBC, on the basis of Saturday's teeoff, should have little trouble romancing bankrollers.

JACK CARTER SHOW

With Franchot Tone, Cass Daley, Dorothy Claire, Benny Baker, Donald Richards, Johnson Bros., Merriel Abbott Dancers, others
Producer-Director: Ted Mills
Assistant Director: Tom Lauer
Writer: Matt Brooks
Musical Director: Joseph Gallicchio
60 Mins., Sat., 8 to 9 p.m. (EST)
NBC-TV, from Chicago

YOUR SHOW OF SHOWS

With Burgess Meredith, emcee; Gertrude Lawrence, Robert Merrill, Sid Caesar, Imogene Coca, Marguerite Piazza, Nelle Fischer, Jerry Ross, Clifford Guest, others
Producer: Max Liebman
Director: Hal Keith
Writers: Mel Tolken, Lucille Kallen
Musical Director: Charles Sanford
90 Mins., Sat., 9 to 10:30 p.m. (EST)
NBC-TV, from New York

Because the FCC has ruled against monopolizing 150 minutes of cream time, the affiliates are only picking up half-hour segments of the show, with only the web's owned-and-operated stations going for the full ride. Wisely, NBC has patterned the two and a half hour layout so that it could be taken in smaller doses; to leave and come back to. Even with 20-20 vision a continuous 150-minute grind, no matter how boff the attraction, might tax the most ardent TVers.

Last Saturday's curtain-raiser was heavy on talent, array including Gertrude Lawrence, Burgess Meredith, Robert Merrill, Sid Caesar, Imogene Coca and Marguerite Piazza (from New York); and Jack Carter, Franchot Tone, Cass Daley, Benny Baker, Donald Richards and Dorothy Claire, (from Chicago). That's talent in spades. That dull stretches are bound to crop up is inevitable, as occurred last week, but it's to the credit of NBC's video impresarios that these lapses on both the Chi and N. Y. originated programs were kept to a minimum so that there was an almost continuous bounce to the diversified layout.

Actually, NBC has come up with nothing startling or revolutionary in terms of entertainment. Rather, the Saturday night innovation stems from translating the marathon performance into a fresh sales technique to invite advertisers at low cost.

The Chi origination, which occupied the 8 to 9 stretch, was taken up by the "Jack Carter Show" from the NBC-leased Studebaker theatre, and adhered to the now standardized TV vaudeo formula, while the N. Y. 90-minute presentation (9 to 10:30) was in essence an elaboration of Max Liebman's former "Admiral Broadway Revue," with Sid Caesar and Imogene Coca as regulars, and with emcee Burgess Meredith, Gertrude Lawrence (at $5,000 per guest shot) and Robert Merrill as added starters for the getaway show.

"Saturday Night Revue" was good because it had pace, taste, variety, which spanned comedy, opera, ballet, music (though for greater diversification there could have been a dramatic insert somewhere along the line). But notably (and of major consequence in terms of future productions), the program's major assets were derived from the mainstays—namely, Carter on the Chicago end, and Caesar and Miss Coca on the New York show, rather than reliance on the guests. All three were in rare form on the preem, Carter probably never having shown to better advantage. Carter had a firm grasp on the Chi situation and if DuMont is inclined to feel miffed over the loss of Carter on its top rated "Cavalcade," the fact that he's moved into the opposition Saturday column in boffola form isn't going to assuage matters.

It's regrettable that the Chi hour finaled with a tired quiz skit for it definitely belied what had gone previously. Cass Daley, for example, showed up to good advantage, particularly in her dueting with Carter and in her "Good Man Is Hard to Find" solo. The major "can-can" production number was strictly bigtime in the costuming and choreography. Franchot Tone, as part of a running gag, showed up twice as a trigger man for the "Comedians Protective Assn." to put the finger on Carter to use "CPA" laugh material, but it wasn't particularly funny and could be written off as negative guesting. The brief Benny Baker comedic insert was in a pleasanter vein, Donald Richards (ex-"Finian's Rainbow"). Dorothy Claire, blonde looker with a voice, and the Johnson Bros., doubling from "Kiss Me, Kate" lent some high moments. But mainly Carter was always around with the hypo needle.

That the show took on almost immediate added values with the N. Y. origination wasn't surprising, with the Caesar-Coca contribs, some magnificent and imaginative dance production numbers and the overall pacing as the outstanding elements. Maintaining the same qualitative payoff on a week-in-week-out attraction poses a herculean problem.

Somehow Burgess Meredith as emcee failed to capture the once-over-lightly comedic pattern (often looking like he was getting ready to go into his "Winterset" histrionics), but, again, his Noel Cowardish-buffoonery in a skit with Gertrude Lawrence and Caesar was delightful nonsense.

In the face of the attendant hoopla and fanfare that brought her on, Miss Lawrence was somewhat of a disappointment. Those cameras, for one thing, can be pretty revealing, as they proved in her initial London slums skit. In the final quarter-hour segment Miss Lawrence was on again, this time showing up to better advantage, in a revival of an old patter song. But here was a "natural" for her "Jenny" number.

The show's good moments were many and varied—the Caesar-Coca opening pantomime bit suggestive of silent films; the delightful Caesar-being-interviewed, which was even topped by his man-walking-toward-the-altar bit. Or, again, Caesar as Columbus keeping his mutinous crew in check—here, indeed, is a fine, new comedy talent with a skillful TV know-how. Miss Coca as well was keyed to some of her top moments to date in video, as for example, in her Smorgasbord Song. Seemingly, hereto, TV has finally proved Miss Coca's metier although she has long been a comedienne of much promise.

Robert Merrill guested to advantage, soloing in the "Whiffenpoof Song" and scoring with Marguerite Piazza in some "La Traviata" arias, a scene which got some good production trimmings.

With Nelle Fischer and Jerry Ross in the major dancing roles, the "Main Street USA" ballet of the crinoline era; the "Sweet Betsy From Pike" ballet, with the choreography patterned to the Americana folk song idiom, and the closing "Dangerous Dan McGrew" production all added up to some of the show's most refreshing moments. Frederick Fox's settings, James Starbuck's choreography and Paul duPont's costumes rate a particular nod. The camera work, incidentally, notably in the dance sequences, was often remarkable.

Pat Weaver and his NBC video staff have really hit it.

Single Tube as Tint Panacea

Continued from page 31

CBS color as a "mechanical' system. Columbia's process is neither mechancial nor electronic, he declares, and can use either RCA or CTI apparatus. CBS uses the whirling disk, he explains, because it produces a good color cheaply. If a single tube is developed, it would take the place of the disk, eliminate the need for magnifying lenses, and permit any size screen.

On the basis of Murphy's thinking, the RCA tube would thus prove a boon to the CBS system and help toward its adoption. Would RCA develop a tube which would help the CBS cause? Murphy thinks that would happen anyway.

He sees it this way. By the single tube, RCA hopes to develop a simple direct view receiver which will eliminate its present complicated and expensive mirror sets and make possible color receivers at a lower price. But if it worked better for CBS than for RCA it would still sell the tubes and license them to other manufacturers who would incorporate them in new color sets.

If the CBS system were adopted, Murphy says, CBS would enter into the color picture only at the camera end. It would be up to the manufacturer to use the tube in new color sets and conversion of existing sets (by attachment of a disk or substitution of the black and white tube by the color tube plus circuit changes) would be the problem of servicing companies.

Murphy doesn't feel the existing 5,000,000 sets should be a serious factor in the situation if people could get new color sets. If the CBS system were authorized, he believes that most existing sets would be converted during the next two years but that it would be a temporary conversion until the owners could afford new color sets.

Regarding RCA contentions that Columbia's 405 line color degrades the present television standard, Murphy declares that CBS color achieves more resolution more "usable" definition than can be obtained by RCA's 525-line dot sequential system. At the normal viewing distance from the receiver, he claims, the higher definition isn't "appreciated" by the eye.

But resolution is only one of the elements in color. There are other considerations, he observes, such as fidelity and ability to carry over the coaxial, which are important.

Murphy contends that adoption of the CBS system would involve no hardships to broadcasters. The network would feed color programs and it would cost the affiliates nothing to carry it, he says. Competitive advantages would spur stations to offer the programs, he feels certain, and to boast of it.

Calgary, Alta.—Jack Stewart has been named production manager of CJCJ, Calgary. He was formerly an announcer with CFAC, Calgary. Stewart replaces Norman Pringle who has been appointed program supervisor.

Thanks...

TEX and JINX

for the nice bouquet

"Our Bouquet goes to Theo Goetz for his deeply moving and authentic performance of the pivotal role in 'The Karpoldi Letter' on television Sunday night (Feb. 19). His long years of experience in the theatre gave him complete mastery over the new medium of television, especially in extreme closeups, where his hands and eyes added impact to his portrait of the victim of Iron Curtain 'justice.' Better than headlines, Theo Goetz has told at least his audience the truth behind the 'confessions' that always follow indictments in an Iron Curtain court."

Sincerely,

Theo Goetz

- **Portrayed "Dr. Karpoldi" on the Colgate Theatre, WNBT-TV.**

Agency—WILLIAM ESTY CO.

Call LExington 2-1100

WGN-TV Claims It Did The Nixing on Fight Cards

Chicago, Feb. 28.

Miffed by statements from promoter Mitchell Sandler that he was cancelling the Monday night WGN-TV telecasts of the Marigold Gardens fight card, Frank Schreiber, WGN-TV general manager, said last week the cancellation was the other way around, with the station doing the nixing effective March 13.

Because of the poor quality of the fights, the station had attempted to get out of the Marigold contract as early as Feb. 1, Schreiber said.

Time opened up by the cancellation has been sold to McCarthy Motors for a half-hour variety show at 9 p. m. and to the Evans Fur Co. for a feature film filling up the remainder.

Kathi Norris

Continued from page 31

street studios, which, together with use of a remote location for the preceding program, will help ease the still-pressing problem of space shortage. Miss Norris' show is packaged by the Wilbur Stark-Jerry Layton indie production firm.

According to McFadden, NBC may eventually start network programming at 4 p. m. daily instead of the 5:15 at which it presently tees off. When that happens, the local operation may run continuously from 10 a. m. until 4. But, McFadden said, that probably won't occur for at least a year. WNBT was on a modified daytime schedule for about four months early in 1949, but dropped the shows when they failed to pay off. TV program manager Jack Reber will handle the new daytime assignments.

With Miss Norris switching to WNBT, DuMont's WABD plans to replace her with a group of five or six women, each a specialist in her particular field. Each is to appear on the morning show two or three times a week.

It's 3 Down

Continued from page 31

plugging on the local level. Press department, moreover, sent a full publicity kit to all affiliates, containing newspaper ad mats, exploitation suggestions and full details of how best to sell the show to the public. Mass campaign is believed to spotlight how much success of the show can mean to the web as a profit-earner.

In its direct campaign to the public, NBC is concentrating on the slogan, "The kind of television you like best—on the night you want it most." Web by-passed national magazine ads, since the show won't be kinescoped for nationwide coverage. Newspaper ads ran in the N. Y. Times, Herald Tribune and Journal-American, the Cleveland Plain-Dealer, Chicago Tribune and Washington Times-Herald. Follow-up ads may be taken this week, and the o.&o. stations, including WNBT in N. Y., may take space in other papers in those cities.

Jacksonville

Continued from page 30

cover the first year's losses. Then it decided it should have another $200,000 to protect its investment. An act authorizing issuance by the city of the additional certificates was passed by the Florida legislature last May.

Commission counsel contend that FCC's refusal to grant an extension to Raytheon Mfg. Co. Boston should govern in the Jacksonville case. In the Raytheon situation, financial difficulties, later removed, were given as the principal reason for delaying construction.

The agency legalites, in taking exceptions to the examiner's findings, declare that the city commissioners have been vacillating on the project, that they have made no commitment to sell the necessary certificates, and that they haven't even decided what amount should be sold. The city's promise that it will complete construction within six months of an okay to go ahead, they claim, is a "tardy representation" which dosen't justify an extension.

WJAX received its TV permit in August of 1948. It estimated the cost of constructing the station at $255,000. A tentative affiliation with NBC was entered into last July.

TV's Need

Continued from page 31

tions," the government publication reported, "much of the work will be handled by the same persons now doing similar types of work at sound stations. In many cases, commercial departments, publicity departments and clerical forces may only have to be enlarged slightly to handle TV business . . Outlets which mostly relay network programs or use films will need few program employees."

Even in N. Y., although TV has brought work to many, the overall employment figure has risen only a relatively small degree. The CBS N. Y. staff in 1945, according to personnel dept. data, was 1,467 people. The January, 1950, staff numbered 1,597—which means that with the coming of television only 130 employees were added. Reason for smallness of the figure is that a number of the 1945 activities were eliminated or reduced and some staffers are covering both AM and TV. According to the Labor Dept., the networks "have only a very limited number of employees who are assigned full-time to TV operations."

Non-Gotham stations surveyed by Pack and Ranson reported much doubling in brass. Directors also write, secretaries arrange programs, cameramen script ad copy, technicians serve as stage managers, engineers learn all phases from shading to boom work. Most jack-of-all-trades activity, however, is in lower bracket jobs, and one secretary was found also working as bookkeeper, model and femme gabber.

WBKB's Graff and other industryites feel that doubling is an evil which should be eliminated. It's also pointed out that as video develops there will be fewer combination men and more specialists.

Getting a job in TV, the videocasters stress, generally means starting at the bottom of the ladder, in a spot that offers an opportunity to learn. The most important requisite, they feel, is imagination—the mentality that create ideas, programwise and productionwise and that is adaptable to the flexible patterns of TV. And while they don't see an immediate boom of job opportunities, they feel that lifting of the TV freeze will create new openings.

Tele Followups

Continued from page 34

caricatured their roles. John Gerstad and Jack Le Sueur were good in lesser roles.

Norman Felton's direction was up to the top-quality par he set for the two previous shows in the series and John Gart's music was sufficiently noisy. Withal, the play's motif, based on the furor aroused by the prof's decision to read a speech by Bartolomeo Vanzetti in his English class, suffered from the more complex political problems that have arisen since the famed Sacco-Vanzetti case.

New York City's fight against venereal disease was given its first television boost Monday night (27) as part of the "This Is Your City" series via the N. Y. Daily News' WPIX. Fifteen-minute roundup of the dangers of VD and the city's fullscale campaign against its spread represented a good public service job on the part of the station and the city's television production unit.

Participants in the show, which took the form of a studio discussion, were recruited from among the workers and medicos helping the city in its campaign. They presented a knowledgeable review of the dire effects of the disease and punched home their message of the number of free aid stations provided by the city for any sufferers. Ed Stasheff directed for WPIX, with Cliff Evans producing.

WCAU Bible Readings

Philadelphia, Feb. 28.

WCAU has launched a series of nightly five-minute Bible readings by prominent laymen to be continued throughout the Lenten season.

Broadcast by the Evening Bulletin station as a public service, the Bible readings are heard Monday through Saturday from 11:10 to 11:15 p.m. Cooperating with the station are the Philadelphia Council of Churches, the American Bible Society and the Central YMCA.

H-R REP ADDS KMPC, VICE HEADLEY-REED

H-R Representatives, new outfit launched by Frank M. Headley and Dwight S. Reed after they left Headley-Reed two weeks ago, has taken on KMPC, Los Angeles, which Headley-Reed previously represented. Latter company's release of KMPC came on the eve of FCC hearings on charges of news-slanting by the G. A. Richards stations.

H-R Representatives may also pick up a few more station contracts in the next two weeks. Meanwhile it has opened offices in Chicago and San Francisco.

Headley-Reed has expanded its AM staff in New York with William Kost, formerly of NBC; Jack Hardingham, of WOV, and Dan Ferris, of McGilvra. Don Severn, ex-Young & Rubicam and Kenyon & Eckhardt, has been added to the TV division. Ira Morton and Frank Rice have been added to the Chi office.

Stafford Elected Prexy Of Illinois B'casters

Springfield, Ill., Feb. 28.

Harold Stafford, of WLS, Chicago, was elected president of the Illinois Broadcasters Assn. at the annual meeting here last week.

Other officers named were Leslie C. Johnson, WHBF, Rock Island, vice-president; Ray Livesay, WLBH, Mattoon, secretary-treasurer, and Charles R. Caley, WMBD, Peoria, director for three-year term.

About 50 members of the state association attended, representing 35 Illinois stations, heard the address of Richard P. Doherty, director of employe-employer relations for NAB.

Sunday Hoopers

Continued from page 31

Club," "Philco Playhouse" and "Garroway at Large." With such a variety of top-rated shows to choose from, the webs have found little trouble in luring a top-sized audience to their sets on Sundays.

How Sunday night will hold up in the face of the new emphasis being placed on Saturdays by DuMont, NBC and CBS remains to be seen. Saturday night has long been considered the one night in the week when most of the public wants to get outside their homes. If the video webs can provide a good enough attraction to keep them glued to their sets, it is believed Saturday will have little trouble overtaking Sunday as the top TV sets-in-use night of the week.

TV Authority

Continued from page 31

rangement." SAG, in turn, tagged TVA's proposals for joint membership meetings and mediation as "negative" in character.

Both sides, meantime, are pushing their organizational drives in the TV field. SAG is expected to step up its campaign in the east among vidpix producers after it lines up the Coast producers in the field. Prime objective of SAG is an agreement with Hal Roach in order to set up a pattern for the industry. TVA is slated to present its recently formulated wage scales to the networks following approval by TVA's membership.

Station Reps

Continued from page 31

important in TV than in AM, the reps feel, which will help the independently-owned stations. But they also see the webs claiming a much larger proportion of a station's time in TV than in AM. And they object to a king-size program such as NBC-TV's because it is luring coin away from the spot field and filling time that stations could sell for spots through the reps.

NARSR says it recognizes the value of web shows, because around good chain-produced programs the stations can sell lucrative availabilities. But it sees in the webs' move-in a "danger to what is obviously a healthy future for spot television."

Inside Stuff—Radio

A cross-the-board program direct from the Israel consulate in New York city will be aired daily at 6:15-6:25 p.m. by WLIB, as part of indie's Israel-slanted format. Stanza will feature news from the consulate's wire, interviews with officials and persons going to and from the Holy Land and answers to queries sent in by listeners.

Sam Elfert, WLIB program topper, and Isaiah L. Kenen, information director for the consulate, will handle the program.

Luncheon last Thursday (23) tossed by the National Conference of Christians and Jews to kudos Elaine Carrington drew plenty of web, agency and sponsor brass. The soap opera scripter drew a special individual award from the NCCJ for her work in promoting understanding between racial and religious groups through her daytime strips, which have been on the airwaves for 18 years.

Broadcast industry generally, from the small station up to big chain, was lauded by the speakers for its efforts to further inter-group brotherhood.

WEWS' 2-Hour Hoopla For Cleve. Heart Fund

Cleveland, Feb. 28.

With the city's newsmen sparking the drive, the greatest turnout of V.I.P.'s in this area staged a two-hour benefit telecast over WEWS on behalf of the Heart Fund drive.

The show, which originated from both the Press Club and WEWS, ran for three and one-half hours and drew contributions totaling $10,000.

Particularly active in lining up talent were S. P. Severino of the News and George Condon, radio editor of the Plain Dealer. In more than 50 acts, political rivals from Greater Cleveland present duets; labor - management opponents staged love feasts, and talent from nightclubs did their bit to round out the show.

Jack Owens, appearing at Hotel Statler's Terrace Room, emceed from the Press Club; Pink Hunter, program director WHK, did similar chores at WEWS.

Press Club officials hope to make the show an annual highlight of the Heart Fund campaign.

Cleveland — Fuller & Smith & Ross ad agency has set up a central department to handle films, radio and television, with Richard F. Reynolds, director. John James, formerly of the separate radio group, has been named associate director of radio.

McConnell's Homecoming

Greensboro, N. C., Feb. 28.

Joseph H. McConnell, president of NBC, will come to Greensboro. March 9, to address the annual dinner meeting of members of the Chamber of Commerce.

McConnell, who was picked from the top command of RCA a few months ago to direct the reorganization of the NBC as its prexy, was reared at Davidson, N. C., where his father was dean of Davidson College.

Livington's Chi Post

Chicago, Feb. 28.

Louis Livingston has been appointed head of the television department of Filmack Trailer Corp., according to Irving Mack, prez of Filmack.

Livingston was formerly promotion manager of the Chi Herald-American, Philly Evening Bulletin and N. Y. Journal American.

WPTZ'S MILK SPONSOR

Philadelphia, Feb. 28.

Sylvan Seal Milk, Inc., one of the largest local distribs of dairy products, makes its debut in the television medium on WPTZ, with the sponsorship of the hour-long "Hopalong Cassidy" films, Fridays, 4 to 5 p.m.

Account was placed by Al Paul Lefton agency.

Attract New Clients To DuMont 'Matinee'

Recent revamping of DuMont's two-hour cross-the-board "Shoppers Matinee" led this week to the pacting of three participating bankrollers for the series for local N. Y. spotting. New format of the daytime show spotlights entertainment along with the shopping service and is designed to provide availabilities for local participating sponsors on affiliate stations.

Trio of bankrollers include General Electric Distributors, through the W. N. Scheer agency; Arthur Brown Stores, through the Reiss agency, and the Famous Vacuum Shops, through Van Wood Associates. GE is to be plugged by Minnie Jo Curtis, femcee on the show; Brown products will be spotted in the Gordon Dilworth segment, and the vacuum cleaners on the Phil Hanna segment.

WCBS Intime

Continuing to expand its late evening programming, WCBS-TV, key N. Y. flagship of the CBS video web, has set a new series of intime musicales for the 11 to 11:15 Friday night slot starting this week (3). Titled "After Hours Club," the show is to be sponsored jointly by Philco TV and Winston TV Stores of Brooklyn.

Pianist Joe Bushkin and disk jockey Fred Robbins comprise the permanent cast, with the format featuring new tunes, acts by guest personalities and informal gabbing. Series is packaged by the new indie firm of Ford Bond and Albert Black, making their video bow with this one.

Ed & Pegeen's Switch

Ed and Pegeen Fitzgerald start this week to do two half-hour shows weekly for WJZ-TV, N. Y., instead of one half-hour and two quarter-hour stints. They'll be heard Wednesdays and Fridays at 7:30 p.m.

Reason for the switch is to accommodate camera crews with the return of "Blind Date" to ABC-TV.

Tele Chatter

New York

Jack Ravel, formerly assistant program chief of the DuMont web, joined NBC as supervisor of video program procurement . . . **Boris Karloff** signed to portray a psychiatrist again, only this time in a comedy skit, as guest on CBS-TV's "Inside-U.S.A. with Chevrolet" tomorrow night (Thurs.) **Ben Grauer** replacing Warren Hull as emcee on NBC-TV's Tuesday night at 11 show, which is to be retitled the "Ben Grauer Show." Doubleday & Co. continues as sponsor . . . John Shrager agency signed to rep A. S. Barnes & Co., publishers of sports books, for a radio and TV promotion of mail order offers . . . **Walter Duncan** named sales manager of WPIX, replacing **Scott Donahue**, acting sales manager who resigned. At one time with NBC and sales veepee of WNEW, Duncan has been sales veepee of WSNY, Schenectady, for the last two years . . . **Lance Ballou, Jr.**, formerly with NBC's ad-promotion department, named to head up NBC-TV's sales planning division, part of the newly-formed sales planning and research department. **Dr. Thomas E. Coffin**, formerly with Hofstra College, takes over as head of program research and **Richard S. Paige**, until now with Schwerin Research, will supervise NBC's ratings division . . . **Red Benson**, emcee on WOR-TV's Friday night show from the Old Knick Music Hall, started a week's stint as emcee at the Old Knick Sunday (26) . . . Video character actor **Ed Peck**, almost typed as a cop, broke out of the rut to play a thief on NBC's "Magnificent Menasha" last week but is back in the groove this week as a constable on CBS-TV's "Man Against Crime" . . . **Kirk Douglas**, guesting on CBS-TV's "Ken Murray Show" Saturday night (4), will reenact a scene from his film hit, "Champion" . . . **Duane McKinney**, former NBC director-producer, joined Official Film & Television as exec producer . . . **Gloria Stroock** replacing **Bethel Leslie** in the **Cornelia Otis Skinner** role on CBS-TV's "Girls," with Miss Leslie now in the cast of the new **Joshua Logan** legiter, "Wisteria Trees."

Scripter **Mort Levin** now working with **M. C. Brock** on DuMont's "Captain Video," also collabbing with **Dave Kogan** on a comedy stanza to star **Jack Guilford** . . . **Theo Goetz** was kudosed by **Tex** and **Jinx McCrary** for the "finest performance by an actor in TV" for his job in "Karpoldi Letter" on NBC-TV's "Colgate Theatre" . . . ABC-TV script editor **Rod MacLeish** to have his novel, "Pursuit of Judas," published by Harper's in June . . . **Art Duram**, CBS-TV market research counsel, to Gainesville, Fla., to address advertising clinic yesterday (Tues.) . . . **Ted Malone**, back from a recent one-week European visit, readying films he took at Oberammergau for his ABC-TV show, "Europe Today"

Hollywood

"Armchair Detective" moves from KTLA after 18 months. Show, packaged by **Mike Stokey** and **Bernie Ebert**, will bow out after the March 31 beaming due to mutual dissatisfaction on the part of **Klaus Lansberg** and Stokey and **Ebert** . . . KTTV has inked a contract with **Pollack-Rogers-Raisbeck** group, "Hollywood Players." Package deal, which bows sustaining, includes services of **Francis Lederer, Jane Darwell, Michael Whalen, Helen Parrish** and **Lyle Talbot**. Show bows over KTTV March 17 with Ibsen's "The Doll House." . . . Special Purpose films is making a series of commercials for Silvercup Bread . . . **Skip Hannaford** set as production assistant on "Dead Letter Office" beamed over KECA-TV . . . KTTV will telense the Girls' Professional Softball league diamond matches, starting in May . . . **Eddie Bracken** and **Bill Welsh** have been set to make a series of commercials for Oldsmobile . . . "Barn Dance" has been set for beaming over KTTV. The hour long variety show will be telensed each Saturday, starting this week. **Holmes Tuttle** picks up the tab. **Riley Jackson** and **Ken Carson** handle lead roles.

handsome is what handsome's done

IT HAPPENS all the time—to WOR. Take the case of this great station's newest star—Rudy Vallee. Hardly had the word gotten out that this magnetic master of song, charm and back-stage story held court every weekday when thousands of women from Maine through North Carolina were ladies in waiting. Waiting for "The Rudy Vallee Show", Monday through Friday at 11:15 A.M.

And what's more—the first show had barely broken into thousands upon thousands of WOR homes when such advertising wizards as Colgate-Palmolive-Peet, Kellogg and American Home Foods reached for time on the show!

This is just the beginning! What Rudy Vallee is doing for these sponsors he can do for you—at *very* low cost.

WOR

. . . that power-full station at 1440 Broadway, in New York

Radio Reviews

Continued from page 26

had three distaff contestants confess a practical joke they'd played.

Emcee Jay Stewart treats the guests fairly, without condescending, and the tone is humorous rather than maudlin, which is a credit to the writer and producer. Starting tomorrow (Thurs.) Green Spot Orangeade, which bankrolls the airer on the Coast, will expand its sponsorship to midwest outlets, for a total of 70 stations. *Bril.*

CALLING ALL DETECTIVES
With Paul Barnes; Frank McCarthy, announcer
Producer: Jerry Joss Features
Director: Larry Kurtz
15 Mins.; Thurs., 10:15 p.m.
Sustaining
WOR, N. Y.

"Calling All Detectives" attempts to cram a capsule whodunit and a telephone quiz game into a 15-minute airer. Idea seems a good one on paper, but the time element appears too strong a hurdle for the show to overcome judging by the initialer Thursday (23). Preem recounted the efforts of a private eye who pins the murder of a wealthy executive upon a business associate of the deceased.

Only about 10 minutes were available for the setting to be described, the clues distributed and characters established before the denouement. Thursday's installment gave the impression that Paul Barnes, who portrayed the sleuth, was on a veritable treadmill trying to keep up with the script.

Quiz portion of this transcribed show has announcer Frank McCarthy phoning people at random in various sections of New York. If an individual correctly answers a query based upon the preceding mystery playlet, he's eligible to bid for the jackpot (a three-way TV set). This phase of the opening stanza proved particularly weak since only two calls were completed.

Before "Calling All Detectives" is able to command wider listenership, crisper story material will have to come off the typewriters of the several freelance scripters who turn out this series for Jerry Joss Features. Show, incidentally, became a Monday-thru-Friday series in the same 10:15 p.m. slot as of Monday (27). *Gilb.*

WIN, PLACE OR SHOW
With Roy Shudt
55 Mins.; Mon-thru-Fri., 4.05 p.m.
Participating
WROW, Albany

Roy Shudt, WROW sportscaster, has been presenting a modified disk jockey show, in southwestern style, for 10 weeks. Shudt is best known as a caller of harness races at Saratoga and in California. He mixes conventional spinning of platters with sports news, stories, commentary and chatter, plus spot announcements for various sponsors and a news period. Block runs 55 minutes three days a week and 85 minutes the remaining (when kiddie cliffers do not hang on the Mutual web).

It is a listenable program, smoother on some occasions than on others. The hypos—principally an offer of tickets to sporting events for first dialer phoning correct answer—draw responses, but unduly tie up the telephones, and Shudt's air time, on certain days. In this and in his chatter, miker shrewdly localizes, with plenty of name tabbing.

Shudt possesses a rather pleasant voice, a friendly personality and an engaging chuckle. Longer preparation would improve the show—he has a sponsored sports stint at 6:15. Technical side could be sharpened. *Jaco.*

Radio Followups

Tommy Bartlett's smoothly polished NBC "Welcome Travelers" continues to be a bright morning spot. The format remains essentially unchanged since the strip's inception—travelers passing through Chicago interviewed at the Hotel Sherman College Inn. But adequate pre-show prepping and careful interviewee selection assure an even flow of interest-holding activities despite the Monday through Friday schedule.

The advance culling of the guests to be interviewed not only produces subjects who aren't struck dumb at the sight of a live microphone but, more importantly, produces subjects with a reasonably good tale. Under Bartlett's practiced handling, the pre-edited guest stories make up in interest and pace what they may lack in spontaneity.

On the show caught (23), special guest Clarence Nash, who as the voice of Donald Duck in the Disney productions is an old pro in the laugh-producing business, found heavy competition in one traveler identified only as "Chauncey the Bear Hunter."

Carnation Contented Hour via CBS Sunday (26) was a welcome contrast to the welter of detective dramas cluttering up the kilocycles. Though its musical format is a conventional one, the show is brightened by a guest warbler policy which helps vary the weekly layout. Ilene Woods, the voice of "Cinderella," and crooner Jerry Wayne, Sunday's visitors, proficiently caroled several numbers, backed by Ted Dale's band.

Tele Reviews

Continued from page 35

the initial airing (21) from WGN-TV, he had some trouble playing to both the camera and his guests. The segment was spiced by guester Jackie Green, who warmed up the ladies with impersonations of Eddie Cantor and Jimmy Durante.

The commercials, live and film, were of good quality and the guests followed through neatly with impromptu plugs. Camera action was occasionally tardy in moving around with the emcee.

The show would be improved if some device, perhaps a gag question, could be found which would liven up the interviews and make them less a hurried parade of names and faces. *Dave.*

BUFFALO'S AMATEUR SHOW
With John Corbett, Anne Sheldon, guests
Producer: James Christensen
30 Mins.; Sun., 4:30 p.m.
VICTOR'S DEPT. STORE & BUFFALO ELECTRIC CO.
WBEN-TV, Buffalo
(Bowman & Block)

Preem caught (19) was the usual amateur show routine. Without John Corbett's suave, sure-footed handling, show might fall apart. Contestants get entry blanks at Victor's store, joint bankroller with Westinghouse distributor. Show plugs Westinghouse products sold at store. Commercials delivered by Anne Sheldon demonstrating electric iceboxes and TV sets were every bit as good as "Studio One" commercials for same co-sponsor.

Set for amateurs was well executed with city skyline in silhouet and flashing electric signs for sponsors. The seven performing amateurs were mediocre and pace of all was too slow. More attention could be given to choice of contestants to quicken tempo of this half-hour.

UAW

Continued from page 27

WWJ is owned and operated by the Detroit News.

In his complaint against WJR, one of several stations controlled by George A. Richards, Mazey said the union's advertising agency of Luckoff, Wayburn & Frankel had approached WJR, requesting a daily 15-minute period for discussion of the strike. WJR advised the agency that all the time they could possibly make available to the union was a single half-hour period a week. "This obviously was inadequate," Mazey said.

A spokesman for WJR termed the UAW complaint groundless. He said the station's management first heard of the union's request for time from news sources calling to get WJR's reaction to the Union's complaint to FCC.

Station's spokesman added that WJR strike policy is to provide equal opportunities to both parties to present their sides. "In this particular instance, neither side presented their viewpoints over WJR."

Transit FM

Continued from page 27

times with St. Louis, Mo., and Oshkosh, Wis., stations; W. F. Johns, Jr., part owner and operator of Stillwater and Cloquet, Minn., and Oshkosh, Wis., stations; L. V. Dayton, part owner of a broadcasting company operating stations in Evanston and Alton, Ill., and M. Hessian, Jr.

In Jacksonville, Too

Cincinnati, Feb. 28.

FM reception on public carriers has been inaugurated in Jacksonville, Fla., by WJHP's Metropolis Co., which appointed Transit Radio, Inc., with headquarters in Cincy, as its national sales rep. WJHP contract is with Jacksonville Coach Co., which has 200 GE receiving sets on buses, claiming 130,000 daily riders.

Transit Radio is now functioning in 20 cities, stretching over 14 states and the District of Columbia, flanked by Worcester, Mass.; Tacoma, Wash.; Houston, Texas, and Jacksonville, Dave Taft, general director, said.

Pittsburgh — Dave Tyson, WCAE's early-morning platter spinner, has landed two new afternoon commercials, 10 minutes at 12:50 on Tuesdays and Thursdays, and Monday, Wednesday and Friday, for same length of time, at 2:05 . . . Johnny Davis chalked up 13th anni as an announcer on WWSW last week . . . KQV got practically all of Eagle Lion's radio promotion money on tri-state district campaign for "Guilty of Treason" . . . Mary Lee Engstrom, of continuity department, now handling publicity and exploitation for KQV.

Fisher, Hardy to Spark 5th Annual Mich. Confab

East Lansing, Mich., Feb. 28.

Sterling Fisher, NBC public service director, and Ralph Hardy, NAB education director, wi.. headline the fifth annual Michigan Radio Conference to be held here March 10.

Theme of the confab will be cooperation between radio, educators and the community. J. Donald Phillips will lead the discussion, and Dr. Lee Thurston, Michigan's superintendent of public instruction, will also speak.

Seattle Confab

Continued from page 24

head of the radio department at the U. of Southern California, and Walter K. Kingson, head of radio at UCLA. Kingson will coment following the showing of his motion picture, "Four Ways to Drama," which depicts the varying techiques of producing the same dramatic material in radio, stage, motion pictures and television.

Among local radio and television execs. who are slated to speak at the meeting are J. Archie Morton, general manager, KJR; Carroll Foster, director of public service programs, KIRO; Lee Schulman, program director, KING-TV; Milo Ryan, school of journalism, U. of W.; and Robert S. Nichols advertising executive and radio personality.

Regional meetings of three national organizations will be held coincidentally with the conference —the Intercollegiate Broadcasting System, Assn. for Education by Radio and the National Assn. of Educational Broadcasters.

Gen. Foods

Continued from page 27

busters" on the air through the agency. Sponsor is also B&B's oldest and largest account (since 1929) and airs "Juvenile Jury," "Mama," "Father Knows Best," "When a Girl Marries" and "Wendy Warren and the News" through the agency. Some shows, such as "Portia Faces Life," plug products serviced by the two agencies. FC&B at present has no GF airers, but it's thought likely that in the expansion it may pick up some stanzas for the four trademarks it will be assigned.

GF has always been an exponent of broadcast advertising, since the early days of radio, when it backed Kate Smith and "Show Boat," and it has used quality shows rather than low-budgeters. Its bigger outlay for the year starting in September is viewed, therefore, as a welcome shot in the arm for broadcasting.

RWG

Continued from page 25

agreement as covering two writers who were owed $4,225. RWG exec. James Stabile differed with AF, and after a series of conferences all eight writers won coverage, getting from $525 to $7,285 apiece. Sum will be amortized over a 12-month period.

Pact with the agencies has been stalled, pending the RWG's certification before the National Labor Relations Board. Union filed papers in December, but NLRB hasn't acted yet. When pact is inked, retroactive pay back to '48 will have to be paid by agencies paying scribes under the minimums. At that time, individual shows will be examined to determine monies due the various writers.

Radio Writers Guild has also won a contract for four writers in the RCA-Victor recording division, which turns out the NBC Thesaurus.

Pact, which runs through Sept. 30, 1952, gives the scripters pay hikes of from 8 to 15%, with RCA picking up the tab for health insurance plan.

San Francisco — Arthur Hull Hayes, general manager of KCBS, back from Board meetings in Beverly Hills . . . Pat McGuirk, KCBS producer of "This Is San Francisco," weds Gladys Bahlhorn, former KCBS script typist. . . . Leroy Kopp, staff announcer for same station, KCBS, father of daughter born in San Jose.

$25,144,279 Net For RCA in '49

Radio Corp. of America showed net profit of $25,144,279 or $1.58 per common share in 1949, according to the company's annual report released this week by Brigadier General David Sarnoff, chairman of board. This compares with net of $24,022,047 or $1.50 on the common in 1948.

Despite a gross income of $397,259,020, an increase of $39,641,789 over 1948, RCA net profit after all deductions was 6.3% of gross income as against 6.7% in 1948. Corporation paid out $10,081,404 in dividends during the past year, of which $6,928,604 was on the common shares. The fact that the company only paid 50c per share on the common last year plainly indicates how many shares of common currently are outstanding—13,881,016 shares.

RCA total earned surplus at the end of 1949 was $94,562,354, an increase of $15,062,875 over earned surplus at the end of 1948. Year was marked by considerable more outlay for additions to plant and equipment or $16,340,282 a boost of nearly $2,000,000 over 1948. Report to the board by Sarnoff and Frank M. Folsom, RCA prexy, pointed to the past year as having the highest sales in history of the corporation.

"Television's spectacular rise as a new service of mass communication, in which RCA has played a leading role, is without precedent in the industrial development of the U. S.," said their statement in part. "Television achieved the going rate of a billion-dollar-a-year industry, to become the first American industrial enterprise to move ahead so rapidly in so short a time."

It was pointed out that during February this year, RCA Victor produced its 1,000,000th television receiver. Also that the public demand for RCA TV sets at the end of the year continued to exceed the plant capacity. The impetus of TV has expanded the RCA Service Co. to include 4,300 employees, 90 television service shops and 2,500 service vehicles.

Borden

Continued from page 25

afternoon show. But Lever Bros., Hope's nighttime sponsor, nixed the idea.

Although cancellation will mean loss of a half-hour of Saturday afternoon billings to CBS, the web isn't too disturbed, in view of the fact that it has been paying $600 a week for rental of a Mutual playhouse because of CBS program origination conflicts.

Borden exit will leave K&E agency with two radio attractions —Walter Winchell, on behalf of Hudnut, and "Mark Trail," on Mutual, for Kellogg's.

Denver — KLZ national sales manager, Lee Fondren, has been elected to the Board of Directors of the Denver Advertising Club.

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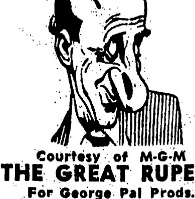

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DISK EXCLUSIVES ZOOM HIT ODDS

Mercury Sets Up Completely New A&R Staff; Geller, Carleton Come In

Chicago, Feb. 28.

Complete realignment of Mercury Records personnel has accurred as an aftermath of the Mitch Miller departure to Columbia. Setup, as cited yesterday (27) by president Irving Green here, has two musical directors, Harry Geller, who will locate on the Coast, and Joe Carleton, formerly of Varsity Records, who has been named a vice-president in charge of all eastern operations.

Geller will be given the title of musical director in charge of pop artists and repertoire. He will operate from the Coast, but will range the country to supervise important dates. Carleton will headquarter in New York in complete charge of eastern operations, including sales.

Norman Granz is in charge of all jazz, race and folk music. Under his supervision will be Murray Nash, head of hillbilly, and David Hall, in charge of classical. John Hammond has resigned as vice-president, and is reportedly going into the publishing business.

All five execs, Geller, Carleton, Granz, Nash and Hall, will be directly responsible to vice-president in charge of public relations and advertising Art Talmadge, who operates out of Chicago and who is Green's direct subordinate.

Geller will drop his recording activities for other firms, but continues his radio and film scoring. Carleton, in addition to his other duties, will supplement Geller's musical directorship as the need arises. When Geller is on the Coast and pop records are to be cut in the east, Carleton will supervise.

Miller's departure a month ago for Columbia Records left Mercury execs in a state of bewilderment. For a week, nothing happened. Then Green went into New York and came back without any comment. While rumors continued to fly, Talmadge met with Green and then flew to New York Thurs-

(Continued on page 42)

Percy Faith Joins Col. Records Staff

Percy Faith has been added to the Columbia Record staff in New York, in the post of musical director, assistant to Mitch Miller, head of pop artists and repertoire under Goddard Lieberson. Faith's position will call for him to run recording dates, conduct backgrounds for the labels singers and also to make recordings under his own name. For the latter chore, he has a regular royalty arrangement.

Faith succeeded Hugo Winterhalter, who shifted over to RCA-Victor in a similar capacity. He preceded Manie Sacks to RCA, whose place Miller took, moving over from Mercury.

CAPITOL TIES UP NICHOLS, BONANO

Hollywood, Feb. 28.

Capitol Records, in recognition of the reemergence of Dixieland, has tied three of its two-beat combos to long-term pacts and in each instance given the crews a royalty deal. Red Nichols' Five Pennies, Pete Daily's outfit and Sharkey Bonano's crew are the recipients. Nichols and Daily are anchored here, Bonano is a current rage in New Orleans.

It is understood Nichols hereafter will receive the standard 5%-of-retail-sales-price cut on Cap waxings. Just what slices other bands will get is unknown. Both Nichols and Daily have been regularly cutting for Cap for more than three years, on flat rates per recording. Bonano was signed late last summer, when Cap's Dave Dexter went to New Orleans, found that some indie, locally lacquered Bonano biscuits were hot in jukes.

Kenton's Smash $18,600 In 2 Chicago Concerts

Chicago, Feb. 28.

Stan Kenton orch topped smash $18,600 in two concerts last weekend at the Chicago Opera House, playing at a $3.71 top. The new 40-piece band played to full house plus people sitting on chairs in the pit.

Weekend gross would have broken jazz concert record for the house, set on a previous Kenton concert, had management been able to place chairs on stage. In previous concert, 700 people sat on stage.

Decca to Launch Religioso Series

Decca Records will market a line of religious records March 20, after several months of preparation. New series, to sell for 75c—the same price as Decca pops—will be called the Decca Faith series and will be supervised by Leonard Joy, former head of Decca's Hollywood office. Top Decca stars will be utilized.

Initial release consists of Bing Crosby and the Ken Darby Choir doing four sides, "What a Friend We Have In Jesus," "He Leadeth Me," "Mother Dear, O Pray For Me" and "O Lord I Am Not Worthy." Andrews Sisters and Victor Young's orchestra made "In the Garden"-"Count Your Blessings"; Mills Bros., "Old Rugged Cross"-"In the Sweet By and By"; Jack Owens and Vesper Singers, "My Jesus, I Love Thee'-"Have Thine Own Way"; Red Foley, "Steal Away"-"Just a Closer Walk With Thee"; Ernest Tubb, "When I Take My Vacation in Heaven"-"Stand By Me"; Hamilton Quartet, "Now The Day Is Over"-"God Be With You"; plus one chimes and one organ record carrying the respective, "O Come and Mourn With Me Awhile"-"Stabat Mater," "Christ, The Lord Has Risen Today"-"O Filii Et Filiae."

Disks will go through regular Decca distributors, with gold on purple labels.

Dave Kapp to Coast; '16,000,000 Machines Still Need 78 RPMs'

Decca's recording chief, Dave Kapp, heads for the Coast for a month of disking. He recently returned with his wife from a first-time flying trip to London and Paris, mostly for pleasure.

Decca's excellent business with 78s causes the veepee to reiterate that "when the time comes to also add 45s we will do so, but right now apparently the 16,000,000 78 rpm machines in American homes seemingly need plenty of servicing with new recordings. Decca added LP (33 rpm) for its musicomedy and other albums some months ago.

Kapp recalls his late brother-founder Jack Kapp's credo about the fact that it's "what's in the groove that counts" as evidence that the public will buy what is on wax, and not because of any new speed. However, it can't be ignored that both RCA Victor and Columbia have done yeoman jobs merchandising and exploiting their own 45 and 33 rpm's, and thus created a new revitalized market for their own brands of recordings.

Decca's 12½c Divvy

Decca Records declared a regular quarterly dividend last week of 12½c per share on capital stock, payable March 28 to stockholders of record March 14.

Company's financial statement on the full year of 1949 is due in about 10 days.

IDEA REDUCES SONG'S CHANCES

Music publishers who have in recent months been acceding to the quest by recording companies for temporary "exclusive" rights to new tunes aren't happy with results so far. Practice of giving a copy of a new melody to one disk company and withholding it from others until the first comes out has a great many drawbacks balanced against the extra promotion likely to be given such a song by the disker who has it alone.

For years music publishers have agreed that it takes only one particular record to really make a hit; that followup disks by rival labels, even if there are many of them, don't do nearly as much of a buildup job as the first to hit. That is the angle that makes the "exclusive" cutting a huge risk. Nobody can tell whether the performances on that exclusive platter will be the one to make the song involved a hit. And if it doesn't show immediate sales strength upon release, the song is wasted. Because in that event the chances are that rival labels won't touch it at all. And the possibility of a secondary cutting that might have made the song a hit is thus removed.

Kern's Widow Bops Cap Disk Of Be-Bop 'Things'

Hollywood, Feb. 28.

It appears Capitol Records is stuck with a Charlie Barnet bebopped version of late Jerome Kern's melodic ballad, "All the Things You Are." Reportedly, label cannot get a license to release it, due to Mrs. Kern's dislike of the treatment of the tune.

Several times during past several years it is known that the widow of the composer has been irked considerably at some of the weird, jump or bop interpretations which were waxed of some of the best-known Kern works. Cap execs are reluctant to discuss situation, but fact remains that the Barnet biscuit has been dust-gathering for around a year, and even dealers can't induce a release of it.

It will be remembered that when Kern was alive he nixed Decca on a release of Glen Gray Casa Loma band jamming "Ol' Man River" on a disk. Version was made nearly 20 years ago. When Kern heard of it, he squashed it.

About four years ago the now-defunct Musicraft label tried to get a license from Max Dreyfus, who published Kern's works, to let Phil Moore do a jazz frolic on some of the Kern compositions, and Dreyfus nixed it.

Bernie Woods Becomes Flanagan's Personal Rep

Bernie Woods has resigned as music editor of VARIETY to become personal manager for Ralph Flanagan, the orchestra leader. He assumes his new post today (Wed.).

Woods has been associated with VARIETY for a number of years, covering all phases of the music, recording and allied industries.

Ethel Smith's Encore

Organist Ethel Smith has been signed for the Palladium, London, April 24 on the show with Tony Martin. Miss Smith's date is optional, since she's permitted to change the opening to June on three weeks' notice, and she may elect the latter. She played England and the Continent last season.

Miss Smith cut a couple of samba tunes with Guy Lombardo Orch for Decca this week.

AFM Into Squabble Between B'way Theatres, Local 802 on Bandshows

American Federation of Musicians has gotten into the new squabble between executives of Broadway deluxe theatres using stage shows and the AFM's N. Y. Local 802. Two factions have for weeks been negotiating on a compromise of 802's rule, established last summer as an answer to the Taft-Hartley Act and which bars "traveling" bands from playing the Capitol, Paramount, Strand or Roxy.

Local 802 execs insist that the theatres use combinations consisting of 802 cardholders. That, however, doesn't forbid the houses from hiring "traveling" bands, i.e., outfits made up even partly of non-802 musicians, so long as the theatre at the same time uses a group of all 802 members. Up until a week or so ago, the possibility of a compromise looked bright. However, within the past week an undisclosed source of irritation caused 802 to reiterate its original stand against traveling combos.

Willingness of both sides to compromise apparently was based on the theory that unless the deluxers were allowed to use traveling bands, which means the top names, then the stage show policies would have to be shut down entirely, which would hurt 802. There aren't enough all-802 groups of any b.o. consequence to sustain the policies for 52 weeks a year.

Meanwhile, Les Brown's orchestra is in a spot. Due into the Paramount theatre today (Wednesday) with the Bob Hope unit, Brown had been advised that he couldn't open under the 802 ban. His outfit is composed mostly of traveling men and, since he worked two days in New England Sunday and Monday (26-27), didn't have time to reorganize his combination to include all 802 musicians. No one professed to know, up until press time last night (Tuesday), what would happen.

Burke-Van Heusen Co. Managed by Jack Clark

Hollywood, Feb. 28.

Jack Clark has been appointed general manager of Burke-Van Heusen, company operated by Johnny Burke and Jimmy Van Heusen. Offices shortly will be opened here and in N. Y.

Songwriters are now negotiating to permit Paramount's Famous Music Co. to publish all the tunes they write for Bing Crosby pix in the next five years. They'll still retain 50% of such copyrights, however, and, eventually, will slide these over into the B-VH catalog.

First tune their company will bring out will be "Lock Stock and Barrel," by Sammy Fain. Crosby recently waxed it for Decca with the Andrews Sisters.

RCA's LP Disk Price to Vary

RCA-Victor has set up an unique method of scaling retail prices of the 33 rpm Long Playing records it will put on sale March 15. Instead of establishing definite prices for different classes of the classical selections involved, or varying it according to the size and number of disks involved on a given number, RCA will peg retail costs on prestige and value of the selection and artist.

For example, a widely known selection conducted by Arturo Toscanini with the NBC Symphony Orchestra, on a 12-inch disk, might cost more than an equally well-known selection by a lesser known soloist. Or the soloist disk could have a higher retail price, if the soloist were Jose Iturbi, than a selection of lesser importance by a lesser known symphony outfit. Victor expects some dealer objections to the system, since it's likely that the latter will have to check price lists before quoting value to a prospective buyer.

Lowest retail price involved in the initial shipment of 33 selections is $3.85 as against the $2.85 which both Columbia and Decca ask for some of their LP sides. Highest Victor tab is $16.35 for a three-record (six sides) set.

Publisher Geo. Paxton Fulfills Old Capitol, Theatre, N.Y. Booking

Capitol theatre, New York, stuck for a band for the late March period because of N. Y. Local 802's insistence that "travelling" orchestras be barred from Broadway deluxe houses (see separate story), pulled an unusual deal this week. Remembering an old commitment with George Paxton, the Cap's booker, Sidney Piermont, arranged for him to play the two weeks, opening March 25. Only fly in the ointment is that Paxton is now a full-fledged music publisher. It'll be his last maestro date.

Paxton currently has the tune, "There's No Tomorrow," riding near the top of the tune heap, and previously had "I Wanna Go Home." And other tunes, already recorded, are coming up for exploitation. However, due to the old commitment he'll take two weeks out to play the house with a band composed of all 802 musicians.

Herbie Fields Exits RCA

Chicago, Feb. 28.

Herbie Fields has left RCA-Victor in a dispute over eight sides that Victor has held back from release. Fields has signed with London Records, and cuts four sides here next week.

He had been recording for Victor for the past three years.

Summer Band Spots' Early O.O.

Summer locations for dance bands are already coming alive. While few deals have been made so far, considerable discussion has gone on in the past week or so, and bookers feel that the unusually early interest stems from the heavy promotion job being done in recent months on the dance band business, a good deal of it due to Dixieland disks marketed by various top recording companies.

Steel Pier, Atlantic City, which for years has run on a full-week schedule, is undecided whether it will use name combos on weekends only this year. Meanwhile, it has bought Jimmy Dorsey's orchestra for the Easter weekend, April 8-9, for $4,500.

RCA'S REVIVAL OF TD'S DIXIELAND JAZZ

RCA-Victor is compiling a group of six Dixieland music recordings made by Tommy Dorsey's orchestra in 1935 and 1936 for release in an album titled "Dixieland for Dancing." It's in conjunction with the current upbeat of Dixieland and the disks represent a period when T.D. leaned heavily toward that style.

Among the disks selected for the album are the leader's two-faced recording of "Milenberg Joys," "Davenport Blues" and "Washboard Blues." Dorsey also recorded fresh Dixieland material last week in New York, which will be released on single disks.

Mills Music acquired western hemisphere rights to "The Whistling Bobby," British tune published by Keith Prowse Co., Ltd.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is based on information gathered from disk-spinners across the nation and is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

WEEK ENDING FEB. 25

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	Pub.		N. Y. Paul Brenner—WAAT	Chi. Ernie Simon—WJJD	L. A. Bill Anson—KFWB	Boston Howard Malcolm—WCOP	D. C. Jerry Strong—WINX	S. F. Les Malloy—KYA	Pitt. Russ Offhaus—WPIT	Det. Larry Gentile—WJBK	San Ant. Alec Chesser—KITE	Sp'g-field Paul Monson—WMAS	Cincy Rex Dale—WCKY	Seattle Wally Nelskog—KRSC	Ro-ch'ter Mort Nusbaum—WHAM	Mil'w-kee Paul Bartell—WFOX	Rich-mond Mike Novello—WRNL	Phil Les Alexander—WIP	St. L. Pat Bradley—KXLW	Char-lotte Kurt Webster—WBT	Port. Me. Dick Smith—WMTW	At-lanta Herb Harris—WQXI	Syra-cuse Ron Curtis—WFBL	Man-ch'ter Donn Tibbetts—WKBR	L'ville Jim McIntyre—WINN	Mem-phis Bill Gordon—WHBQ	TOTAL POINTS
1	1	8	Ames Bros	Coral	Rag Mop	Hill-Range	BMI	4	2	1		3	2	6			1	3	5		2	1	4	3		8				2		118
2	5	4	Frankie Laine	Mercury	Cry of the Wild Goose	American	BMI	10	4	3	5				1	5	4	8	4		7		5	5				5		5	7	87
3	7	5	Teresa Brewer	London	Music, Music, Music	Cromwell	ASCAP		5		1			10	2			2	1		3		1	4		1						80
4	9	3	Bing Crosby	Decca	Chattanoogie Shoe Shine Boy	Acuff-Rose	BMI		7				8			3	2		6						3				3	1	1	65
5	7	5	Sammy Kaye	Victor	It Isn't Fair	Words-Music	ASCAP	1				1		2					10	6	4			1		5					8	61
6	4	27	Andrews Sis-G. Jenkins	Decca	I Can Dream, Can't I	Chappell	ASCAP					5	1						3			4			1						4	48
7	3	18	Tony Martin	Victor	There's No Tomorrow	Paxton	ASCAP		6	4		9	5						2	9										6	2	45
8	6	5	T. Martin-F. Warren	Victor	I Said My Pajamas	Leeds	ASCAP		10						10	7	2			1								2	7		5	44
9A	11	8	Patti Page	Mercury	With My Eyes Wide Open	Crawford	ASCAP	6				6			5			7		2		9		8	8						6	42
9B	2	7	Red Foley	Decca	Chattanoogie Shoe Shine Boy	Acuff-Rose	BMI				6							1			1			2		3						42
11	16	9	Dick Todd	Rainbow	Daddy's Little Girl	Beacon	BMI				2												2	6		2			4			39
12	13	7	Billy Eckstine	M-G-M	Sitting By the Window	Shapiro-B	ASCAP		1						9			4			5										3	33
13A	24	3	Gordon Jenkins	Decca	My Foolish Heart	Santly-Joy	ASCAP	9				4			8										5		4					25
13B	9	16	Dinah Shore	Columbia	Dear Hearts and Gentle People	Morris	ASCAP		8		3	8				8	7					7										25
15	14	3	Ralph Flanagan	Victor	Rag Mop	Hill-Range	BMI									1													2		9	21
16	16	5	Ames Bros	Coral	Sentimental Me	Knick'bock'r	ASCAP			6					3								6									18
17A	16	11	Richard Hayes	Mercury	Old Master Painter	Robbins	ASCAP						4															1				17
17B	43	10	Johnny Long	King	We'll Build a Bungalow	Lois	BMI									2				3												17
19	24	5	Vaughn Monroe	Victor	Bamboo	Shapiro-B	ASCAP		3									5						9								16
20	49	2	Dinah Shore	Columbia	Nice to Have Man Around House	Morris	ASCAP		9	8		10		7			9			8												15
21	15	6	Bill Darnell	Coral	Chattanoogie Shoe Shine Boy	Acuff-Rose	BMI					2			6																	14
22	38	3	Johnny Desmond	M-G-M	C'est Si Bon	Leeds	ASCAP	8						5	7																	13
23	..	1	Bill Farrell	M-G-M	It Isn't Fair	Words-Music	ASCAP								4			6														12
24	..	2	Richard Hayes	Mercury	The Flying Dutchman	Oxford	ASCAP							1								10										11
25A	..	1	Vic Damone	Mercury	God's Country	Robbins	ASCAP	3			9																					10
25B	21	3	T. Martin-F. Warren	Victor	Have I Told You Lately	Duchess	BMI															5				7						10
25C	38	14	Snooky Lanson	London	Old Master Painter	Robbins	ASCAP																		2						10	10
25D	..	1	Benny Strong	Capitol	Dear Hearts and Gentle People	Morris	ASCAP																				1					10
25E	..	3	Ted Herbert	London	Dancer at the Fair	Cherio	BMI																						1			10
30A	33	3	Frank Sinatra	Columbia	Chattanoogie Shoe Shine Boy	Acuff-Rose	BMI	2																								9
30B	22	10	Tony Martin	Victor	Marta	E. B. Marks	BMI			10																		3				9
30C	..	1	April Stevens	Laurel	No, No, No, Not That	Laurel	ASCAP			2																						9
30D	..	1	Fran Warren	Victor	My Love Loves Me	Paramount	ASCAP															2										9
30E	38	9	Louis Armstrong	Decca	Blueberry Hill	Chappell	ASCAP																		9	4						9
30F	..	2	Bing Crosby	Decca	Big Movie Show in the Sky	Chappell	ASCAP																				2					9
36A	19	12	Bing Crosby	Decca	Dear Hearts and Gentle People	Morris	ASCAP						3																			8
36B	45	2	Tennessee Ernie	Capitol	Cry of the Wild Goose	American	BMI							3																		8
36C	..	1	M. Whiting-F. DeVol	Capitol	I Said My Pajamas	Leeds	ASCAP																3									8
36D	24	11	Owen Bradley	Coral	Blues, Stay Away From Me	Lois	BMI																							3		8
40A	..	1	Frank Sinatra	Columbia	God's Country	Robbins	BMI											9			6											7
40B	..	5	Frank Sinatra	Columbia	Sorry	Spitzer	ASCAP																9					6				7
40C	12	7	J. Stafford-G. MacRae	Capitol	Bibbidi-Bobbidi-Boo	Disney	ASCAP																					7	8			7
43A	..	1	Perry Como	Victor	Did Anyone Ever Tell You	Johnstone-M	BMI			9	7																					6
43B	28	22	Perry Como	Victor	Dreamer's Holiday	Shapiro-B	ASCAP						9										8				10					6
43C	33	4	Rosemary Clooney	Columbia	The Kid's a Dreamer	Jewel	ASCAP										5															6
43D	..	1	Guy Lombardo	Decca	Third Man Theme	Chappell	ASCAP																				5					6
43E	49	3	Ralph Flanagan	Victor	Leave It to Love	BMI	BMI																						5			6
48	23	3	B. Crosby-Andrews Sis	Decca	Quicksilver	Morris	ASCAP																			6						5
49A	43	4	Guy Lombardo	Decca	Enjoy Yourself	Morris	ASCAP					7																				4
49B	..	2	Ralph Flanagan	Victor	Dear Hearts and Gentle People	Morris	ASCAP																		7							4
51	..	1	J. Stafford-G. MacRae	Capitol	Dearie	Laurel	ASCAP							8																		3
52	47	3	Mindy Carson	Victor	Candy and Cake	Oxford	ASCAP																			9						2

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Jocks, Jukes and Disks

By BERNIE WOODS

Vaughn Monroe "Over and Over"-"It's Easter Time" (Victor). Two new pops, one seasonal and both good. Monroe may not be the type of singer that fits "Over," a waltz melody and a fine tune, but he does a swell job on it and could push it high. His "Easter" tune, written by disk jockey Sherm Feller (WCOP, Boston) is a neat thing that grows on a listener. Moon Maids assist on both.

Jimmy Dorsey "When You Wore a Tulip"-"Clap Hands, Here Comes Charlie" (Columbia). Dorsey appears to be on an exclusive Dixieland kick on disks. This pairing is again excellent, particularly the "Tulip" side, a lively, colorful performance with a vocal by Kenny Martin. It very likely will follow up on Dorsey's prior Dixie hits. "Charlie" sells nicely, with a vocal by Clair Hogan, but for some reason it doesn't have the same punch. It might have been wise to extend the brief clap-hands bit.

Georgia Gibbs "If I Knew You Were Coming I'd Have Baked a Cake"-"Stay With the Happy People" (Coral). Coral worked fast getting Miss Gibbs' "Cake" cooking and it's a really worthwhile version. It bounces the novelty tune smoothly and solidly, and the singer's smart handling is backed neatly by Max Kaminsky's Dixielanders. Flipover is a new pop by the writers of "Dear Hearts and Gentle People." It's a very similar idea, but at the same time a good one, with a chance to hit.

Danny Kaye "C'Est Si Bon"-"Wilhelmina" (Decca). Danny Kaye has tried gag disks and recently a straight vocal. This is a combination of the two ideas and they're okay. "Si Bon" is launched straight, with the Lee Gordon Singers backing the comic's vocal; this portion is fair and not likely to catch attention. However, Kaye then goes into what might be termed a satire on French singers and it picks up lustre. Whether the finish makes up for it all is anybody's guess. "Wilhelmina" is done similarly, the early straight vocal followed by Kaye's takeoff of an old Dutchman.

Eddie Fisher "Am I Wasting My Time On You"-"I Love You Because" (Bluebird). Eddie Cantor's protege continues to show up brightly on records. His work on the first side combines good vocalling with a good song, a combination which on this disk might help him immeasurably. Reverse, a pop with a hillbilly flavor, is equally well done.

Joey Nash "You're a Real Sweetheart"-"That's Right"; "It Isn't Fair"-"If I Forget You" (Happiness). These disks were made mainly because Nash did the original version of "It Isn't Fair" with Richard Himber's orchestra and it was felt he could share in the tune's revival. His work on "Fair" is okay, but in "You're a Real Sweetheart," presumably an old tune by Irving Caesar-Cliff Friend, Nash could have a sleeper. An unusually simple, good melody and lyric, he does it well, with a big assist from a Frankie Carle type of background pianist. Song could go. Other two melodies. "That's Right" and "If I Forget You," are okay, too. Sapphires quartet does one, Nash the other.

Connie Haines "How Come You Like Me Like You Do"-"Ol' Man Mose" (Coral). Miss Haines cuts consistently good disks. These are typical, lively, colorfully handled standards. "Do" is on a medium bounce beat; "Mose" side hits a faster rhythm pace with a vocal by Miss Haines that adds up to a solid jock side.

Roy Stevens "When Your Old Wedding Ring Was New"-"Sugarfoot Rag" (London). These are Stevens' initial disks. New band makes a good impression on wax. "Ring," a good tune, is smoothly performed and draws repeated spins. Stevens himself handles the vocal, good in a non-professional way, backed by a tasty arrangement. Stevens and Patricia Laird handle the reverse vocal, a good musical version of the novelty tune already in circulation.

Ella Fitzgerald-Sy Oliver "Don'tcha Go 'Way Mad"-"Baby, Won't You Say You Love Me" (Decca). Working with Sy Oliver on the first, Miss Fitzgerald has what may not be a hit side, but one to which jocks and jukes will find good reaction. It's different. "Baby" is a good thing, too; Miss Fitzgerald works with Oliver again and it's an example of what the singer can do with a song. It's from the film, "Wabash Ave." (20th-Fox).

Platter Pointers

M-G-M got out a two-faced cut of "In a Chinese Garden" by **George Shearing's Quintet,** an excellent piece of wax . . . **Arthur Godfrey** and **Janette Davis** dueted by Columbia on a cute piece of material titled, "If I Had You on a Desert Island," backed by Godfrey's "Making Love Ukelele Style" . . . **Skitch Henderson's** orchestra sliced a smoothly attractive "Daddy's Little Girl" (Capitol) . . . **Russ Morgan** issued by Decca on two colorfully done instrumentals — "Pavanne"-"Prisionero Del Mar" . . . **Count Basie's** "Sent for You Yesterday and Here You Come Today" and "Shorty George" reissued by Decca on Brunswick label.

Album Reviews

"Designed for Dancing," 15 albums (RCA-Victor). The compilation of 15 albums, all by top dance bands of various styles, turned out by RCA-Victor in an effort to further and sharpen the new interest in dance music, is a generally excellent series of tasteful, carefully selected and constructed songs and arrangements. Through the entire group of 90 sides it's difficult to say which is best. Each album, however, has its standout pieces from Tommy Dorsey's "Just One of Those Things" on down to the excellently contrived Latin-beat items by Miguelito Valdes. Each set is smartly turned out by Victor, the cover-design and trimming identical on each, with only cover coloring and pictures distinguishing one from another.

Sets represent the cream of standard music available for recording, each band assigned a group of tunes by one composer. The 15 include **Tommy Dorsey** playing **Cole Porter, Sammy Kaye-Irving Berlin; Ralph Flanagan-Rodgers & Hammerstein; Vaughn Monroe-Victor Herbert; Ray McKinley-Rodgers & Hart; Claude Thornhill-George Gershwin; Tex Beneke-Hoagy Carmichael; Spike Jones** plays The Charleston; **Spade Cooley-Billy Hill; Freddy Martin-Jerome Kern; Charlie Ventura-Duke Ellington; Wayne King-Johann Strauss; Miguelito Valdes-Ernesto Lecuona; Larry Green-Vincent Youmans; Erskine Hawkins-W. C. Handy.**

Best British Sheet Sellers

(Week ending Feb. 18)

London, Feb. 21.

Harry Lime Theme	Chappell
Dear Hearts	Morris
Jealous Heart	New World
Hopscotch Polka	Leeds
Bunch of Coconuts	Box & Cox
Breaking My Heart	Sterling
Down in the Glen	Wright
I'll String Along	Feldman
Garden of Weeds	Box & Cox
Why Is It	Cinephonic
Our Love Story	Carolin
Mule Train	Chappell

Second 12

Confidentially	New World
Forever and Ever	F.D. & H.
Song In Our Heart	20th-Cent.
Is It Too Late	Yale
Is It True About Dixie	Wood
Someday My Heart	Chappell
Scottish Samba	Sun
Wedding Samba	Leeds
World Has Forgotten	Carolin
Leicester Square Rag	Norris
Best of All	Connelly
Song of Capri	Chappell

Decca's Coral Sets LP Release

Coral Records, sister label to Decca, will begin releasing 33 rpm Long Playing platters March 15. Initial shipment will consist of five albums (on one disk) culled from Decca and Brunswick catalog material, to be followed soon by compilations of melodies originally cut by the comparatively youthful Coral organization.

First five will be a group of Bing Crosby items, a Bob Crosby Dixieland set titled "Swingin' At the Sugar Bowl;" a Jan Garber waltz grouping; a Louis Armstrong set and a Duke Ellington combination. The Bing Crosby, Armstrong and Ellington sets will be under the Brunswick label, which Coral distributes.

Coral, incidentally, now has 37 distributors.

LP's for New Co.

Long Playing recordings of classical oldies will be the sole output of Gothis Recording Corp., recently organized New York platter firm.

Org was formed by Lewis J. Graham, Leon Potash and Caryl Schwartzman.

Recording Companies Find That Tele Does Much to Sell Pops on Disks

Executives of recording companies in New York are finding increasing evidence that television performances are helping sell pop songs on disks. Various distributors along the line of the coaxial cable from N. Y. to Chicago and St. Louis claim they get a definite sales reaction to tunes done on important TV shows by performers who have the same songs available on wax.

As a matter of fact, some distribs are so emphatic about the promotional value of TV broadcasts on platter sales that when a recording personality guests on a show and doesn't perform a melody already available on wax, they beef.

Music publishers on the other hand have so far brushed TV off to some extent, sending exploitation staffs after video performers for plugs only because songs are being done by them, and the plugs possible might as well be theirs as some other firm's.

But the primary channel of promotion is still the disk jockey program, bolstered by live performances on commercial a.m. programs.

Paging Ripley!

Mills Music recently received a request from a small midwest disk company for a royalty rate on an old song. Company made its pitch on the peg that its pressing with a local band might help "revive" the tune.

The number happened to be Hoagy Carmichael's "Star Dust," one of the classic standards.

New Backers Pull Out Of Chi Tower Records After Operation Impasse

Chicago, Feb. 28.

Operations at Tower Records are near a standstill, except for pressing and distributing, because of the impending withdrawal from the firm of Morrie Cowen, Barney Perel and Hy Brown, who joined firm last month with promotional and legal talent plus money.

Cowen, Perel and Brown had agreed upon options to invest money and time to make Tower a full-time operation. Options expire in April, and indications now are that the three will pass them by. Cowen and Perel have a thriving pharmaceutical business; Brown is a local attorney.

Refusal to invest stems from disagreement between trio and Dick Bradley, president of Tower, on methods of operation. Bradley favors operations on small scale, promoting one record at a time. Other three reportedly want big promotional campaigns for a number of waxings simultaneously.

Tower is now riding on the crest of a hit—Bill Snyder's rendition of "Bewitched." So Bradley is simply pressing and distributing, without making any plans for cutting new sides or signing new talent. Meanwhile he is holding talks with potential investors.

Shakeup will leave Tower in no worse financial position than it was before, for no money was to come into the firm until options were taken up in April. All that it does is to leave operations in state of mechanical suspension until Bradley can find new investors.

Carle, Krupa Assigned To 'Dance Band' Album Series; Big Station Play

Frankie Carle and Gene Krupa's orchestras, which joined RCA-Victor's recording roster within the past couple weeks, were immediately put to work to add to the company's string of 15 recently released albums under the title, "Here Comes the Dance Bands Again." Carle recorded six tunes by Frank Loesser in Chicago and Krupa cut the same number by the late Fats Waller.

Victor, incidentally, is keeping count of the number of hours that disk jockeys across the country are devoting to the "Dance" album series. In the first 10 days the albums were in the hands of various platter-spinners, a total 9,870 half-hour programs had been allotted. WNEW, New York, for example, aired the 15-album series for four and a half hours Saturday (25) evening, and WMGM devoted three and a half hours one day last week and called it the station's "Dance Day."

Disk Jockey Review

BOB ATCHER SHOW
Producer-Director: Bill Nelson
Writer: Es Freeman
Announcer: Jack Holden
30 Mins., Mon.-thru-Fri., 4 p.m.
Sponsor: Participating
WLS, Chicago

New half-hour spot combines recordings with live music and chatter by Bob Atcher into folksy, semi-western type show. Atcher strums a guitar as he talks, sings western tunes and spins pops, mostly in western vein.

Show is integrated well, built around setup whereby Atcher spins three hits, one of the past year, a present hit, and one which he feels will be a hit. These, of course, are spaced at beginning, middle and end of show, with Atcher filling in with talk and songs.

Choice of music, both live and recorded, is good. Atcher plays records by Mills Bros., Red Foley and Jimmy Durante, and sings pop westerns with pleasant drawl.

But chatter, except when he talks about music and performers, is mostly inane and in bad taste. A three-minute speech about glories of freedom, tied in with the freedom given him by the station and with George Washington's birthday, had no place on the show caught. And while incessant pleas to listeners to tell friends about show are understandable for a new program, they nevertheless are in bad taste.

Atcher's talk about music and performers, though, is pleasant and informative. With elimination of other subject matter, show would proceed at a faster pace, giving more time for music and keeping chatter on adult level.

Chan.

VARIETY 10 Best Sellers on Coin-Machines Week of Feb. 25

1.	RAG MOP (5) (Hill & Range)	*Ames Bros.* *Ralph Flanagan*	*Coral* *Victor*
2.	CHATTANOOGIE SHOESHINE BOY (3) (Acuff-R.)	*Red Foley* *Bill Darnell*	*Decca* *Coral*
3.	I SAID MY PAJAMAS (6) (Leeds)	*Martin-Warren*	*Victor*
4.	DEAR HEARTS, GENTLE PEOPLE (11) (Morris)	*Dinah Shore* *Bing Crosby*	*Columbia* *Decca*
5.	THERE'S NO TOMORROW (13) (Paxton)	*Tony Martin* *Alan Dale*	*Victor* *Harmony*
6.	MUSIC, MUSIC, MUSIC (5) (Cromwell)	*Eddie Miller* *Teresa Brewer*	*Rainbow* *London*
7.	OLD MASTER PAINTER (12) (Robbins)	*Sinatra-Modernaires* *Snooky Lanson*	*Columbia* *London*
8.	I CAN DREAM CAN'T I (23) (Chappell)	*Andrews Sisters*	*Decca*
9.	CRAZY HE CALLS ME (1) (Massey)	*Billie Holiday*	*Decca*
10.	DREAMER'S HOLIDAY (14) (Shapiro-B)	*Perry Como* *E. Wilson-Jenkins*	*Victor* *Decca*

Second Group

CRY OF WILD GOOSE (American)	*Frankie Laine*	*Mercury*
ENJOY YOURSELF (Morris)	*Guy Lombardo*	*Decca*
FOOLISH HEART (Santly-Joy)	*Gordon Jenkins*	*Decca*
BROKEN DOWN MERRY-GO-ROUND (Vogue)	*Whiting-Wakely*	*Capitol*
HAVE I TOLD YOU LATELY (Duchess)	*Crosby-Andrews*	*Decca*
QUICKSILVER (Morris)	*Crosby-Andrews* *Doris Day*	*Decca* *Columbia*
DEARIE (Laurel)	*Merman-Bolger* *Stafford-MacRae*	*Decca* *Capitol*
SITTING BY WINDOW (Shapiro-B)	*Dinah Shore* *Billy Eckstine*	*Columbia* *M-G-M*
C'EST SI BON (Leeds)	*Johnny Desmond*	*M-G-M*
DADDY'S LITTLE GIRL (Beacon)	*Dick Todd* *Mills Bros.*	*Rainbow* *Decca*
WEDDING SAMBA (Duchess)	*Andrews-Miranda* *Edmundo Ros*	*Decca* *London*
WE'LL BUILD A BUNGALOW (Algonquin)	*Johnny Long*	*King*
BLUES STAY AWAY FROM ME (Lois)	*Owen Bradley*	*Coral*
MARTA (E. B. Marks)	*Tony Martin*	*Victor*
EYES WIDE OPEN I'M DREAMING (Crawford)	*Patti Page*	*Mercury*
CHARLIE MY BOY (Bourne)	*Teddy Phillips* *Jimmy Dorsey*	*London* *Columbia*
SATURDAY NIGHT FISH FRY (Preview)	*Louis Jordan*	*Decca*
BIBBIDI BOBBIDI BOO (Disney)	*Perry Como* *Dinah Shore*	*Victor* *Columbia*

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

Passport to Tin Pan Alley

By J. FRED COOTS

O, I know you're a newcomer to Tin Pan Alley, but don't be afraid to smile and shake my hand in friendship, just because I've been a resident of this fabulous thoroughfare called Tin Pan Alley for 30 years or more. You've been on this street for almost three years, and you haven't had much luck so far; and you're confused, and so disgusted and tried with the uphill battle that you're seriously thinking of pulling up stakes, and beating it back to Hogshead Corners, where your sweet old Dad and Mom are always waiting and waiting for their songwriting son to return with a satchel full of royalty contracts and a fat bankroll. Yes, things are so rough with you that there are days when you sneak in the side door of the Greek's for a slug of coffee and no roll to go with it.

So what? Who ever gave you the idea it was a cinch to hit that Hit Parade overnight? Did anyone go down to Hogshead Corners, and pick you out of Old Man Smithwick's General Store where you were weighing out nails, flour, sugar, rice, and wax beans for 12 bucks a week, and yell in your good ear, "Hey kid, you ought to be up in Tin Pan Alley, grabbing yourself some of that big loot they hand out to guys like you, who can cook up some words and music for Tony Martin, and Perry Como, and Sinatra and Bing, too" You know that never happened. No sir!

It just happened that the old bug got you, and from where you sat it looked like an easy way to win fame and fortune. And you've been around these diggings long enough to realize it is a cold blooded and heartless racket that plays no favorites, and enjoys kicking you around just to see if you can stand the gaff. And it's murder. You've gone to your hall bedroom many a night, hungry, and miserable, and you've cried yourself to slumberland, hoping you'd never wake up the next morning. And then—the miracle happened. You got a call from that little music publisher who only had space in a rent-out in the Chill Bldg. and it seems the song you left with him four months ago was shown to a guy who was a friend of an orchestra leader who just signed to wax some sides for a jerk record company over in Weehawken, N. J. and through some freak of fate they liked your song and they recorded it the night before when you were ready to take the easy way out of your despair, and it turned out (your song, that is) sensational. So won't you please hurry down and sign the S.P.A. contracts? Also the Canadian assignments? Oh, yes; and there is a small advance royalty check of $75 dollars, just to show good faith. *Good faith* you say? Nuts to good faith. It means you're moving up; you're on the way—move over Jimmy McHugh.

And you, too, Sam Lewis and Lew Brown and Edgar Leslie and Julie Styne and all the rest of you big shots, says you. From now on you mugs are really going to get some solid competition from a new Irving Berlin in the making, just little ol' me. The name of your song was "Why Do Flies Have Eyes On Their Thighs"? and it sure looks like an overnight smash. Disk jockeys and jukeboxes are giving the song—your song—a powerful blast all over the country, and for one week all you can hear is "Why Do Flies" etc. The sales of records and sheet music are fair for awhile. But the returns of unsold records and sheet music are truly unbelievable.

The little music publisher balls the geewizzes out of you, and calls you a thief for taking his $75, not to mention the cost of a big dinner in Lindy's that he blew himself to on the strength of what he expected to make on your song.

But you're not licked yet, you say? No!? You're just beginning to fight? More power to you? You must have been doing some serious thinking about what it takes to be a real songwriter; a pro like Ray Henderson, Mack Gordon, Haven Gillespie, Mabel Wayne, and a very selected group of guys and gals who did it the hard way, just like you're doing now. Well, if that is your sincere belief, and you will stand up under all the adversity and literal socks on the button, you've got an excellent chance of reaching that goal to which all the great songwriters aspired, when they were just rank amateurs like you are now and like I was too. And you'll win out, and taste the delicious fruits of acclaim, prestige, and the financial rewards that follow. For believe me most sincerely, when I tell you, just as I have told hundreds of others, like yourself, if you're willing to take the "raps on the chin" in order to some day win the "slaps on the back," you will have earned your Passport To Tin Pan Alley.

BAND MGR. GORDON REVOKED BY AFM

Hollywood, Feb. 28.

Band management license of Hal Gordon, who handles Ike Carpenter's orch, has been cancelled by the American Federation of Musicians.

Charge against Gordon was that he sold to Discovery Records some wax which had been made for Carpenter for audition purposes. This, according to the union, was not paid for according to the commercial recording rate.

Mercer Rewriting Dixieland Era Tune

Hollywood, Feb. 28.

Feist Music has commissioned Johnny Mercer to put lyrics to "Jazz-Band Ball," old Dixie tune, written in 1918 by D. J. (Nick) La Rocca and Larry Shields.

Dixieland renaissance seems to be responsible for the Mercer deal. Feist is covered on copyrights to "Ball," having paid the late Bob Zerke to do a piano part in 1939 and also Bob Haggart to redefine it. La Rocca and Shields were members of the legendary Original Dixieland Jazz Band which first really spread two-beat instrumental styling out of New Orleans.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Feb. 25

National Rating This wk.	Last wk.	Title and Publisher	New York, MDS	Chicago, Carl Fisher	Los Angeles, Morse M. Preeman	Boston, H. N. Homeyer Co.	St. Louis, S. L. Music Supply Co.	San Francisco, Pacific Coast Music	Philadelphia, Charles Dumont	Omaha, A. Hospe Co.	Kansas City, Jenkins Music Co.	Rochester, Neisner Bros.	Indianapolis, Pearson	Seattle, Capitol Music	TOTAL POINTS
1	2	"Dear Hearts, People" (Morris)	4	2	1	2	1	2	1	9	1	2	6	2	99
2	1	"Chattanoogie Boy" (Acuff-Rose)	2	1	3	3	3	1	..	1	2	1	5	1	98
3	3	"I Said My Pajamas" (Leeds)	3	3	9	1	8	5	6	2	4	3	3	6	79
4	5	"There's No Tomorrow" (Paxton)	5	5	2	..	5	3	..	6	3	7	..	3	60
5	10	"Music, Music, Music" (Cromwell)	1	4	4	7	9	8	3	..	..	..	1	10	52
6	4	"Old Master Painter" (Robbins)	..	6	5	..	4	6	5	7	5	8	7	9	48
7	7	"Rag Mop" (Hill-Range)	..	7	7	4	..	4	..	8	10	10	4	..	34
8	11	"Johnson Rag" (Miller)	..	9	..	..	6	7	2	..	6	..	..	7	29
9	12	"Daddy's Little Girl" (Beacon)	7	..	..	..	..	..	4	..	..	5	2	..	26
10	6	"Bibbidi-Bobbidi-Boo" (Disney)	..	8	..	..	7	..	..	5	..	9	..	5	21
11	9	"I Can Dream, Can't I" (Chappell)	..	..	..	..	10	..	..	3	7	..	..	4	20
12	8	"Dreamer's Holiday" (Shapiro-B)	..	10	..	8	2	..	..	..	8	..	..	..	16
13	..	"It Isn't Fair" (Words-Music)	6	..	..	6	..	..	..	..	..	..	9	..	12
14	13	"Quicksilver" (Morris)	..	..	..	..	..	..	..	..	..	4	10	..	8

Monica Lewis Signs With M-G-M Records

Monica Lewis has signed a term recording deal with M-G-M Records, her third affiliation. She had been with Decca until recently, when her contract expired. Previously, she had been with Signature, run by her ex-husband, Bob Thiele.

Miss Lewis cut her first M-G-M disks last week, backed by Russ Case's orchestra.

Mercury Set

Continued from page 39

day (23). Geller and Carleton had both been mentioned as possible choices, but few suspected that both would be selected.

Move gives Mercury a tighter grip on its nationwide activities. While Miller was musical director, he would fly from New York to Chicago for recording dates nearly three times a month, and would have to keep in contact with Geller on the Coast for dates there. Geller was more or less a free lance. Now, with Geller in charge, Coast operations are tightened, while eastern operations are under the control of Carleton with the added advantage that he will supervise of all other activities. Complete operation of course, will continue to be run from Chicago.

All in all, the move gives Mercury toppers a chance to sit back and contemplate the picture with more ease than they have in the past. What with Miller shuttling back and forth, and Green never in the same spot for more than two weeks, activities had assumed a helter-skelter nature. Move apparently sets a more steady routine.

Eddy Howard Exits Chi Date Due to Illness

Chicago, Feb. 28.

Bandleader Eddy Howard, suffering from illness, was forced last week to terminate engagement at Blackhawk here March 14. Howard had been given indefinite extension on his engagement three weeks ago.

With departure of Howard, it seems likely that the Blackhawk will revert once more to scale bands. Owner Don Roth has signed Sherman Hayes for the four weeks following Howard's departure. Hayes starts March 15, and no band has been set to follow him. Skitch Henderson was set to follow Howard, but a hitch developed at the last moment, and Hayes was booked in by Music Corp. of America.

Howard will go to Arizona for a month's rest, keeping the band on salary while he recuperates. MCA has set no dates for him until after Easter. In the past two weeks, he had been bedded with colds and Buddy Moreno had been filling in.

Don't Let Toscanini Hear About This!

Fred Pfaff, first tuba player of the NBC Symphony orchestra, conducted by Arturo Toscanini, took what might be termed a busman's holiday last week. He tooted his longhair horn on a Dixieland music record date for Coral Records, working as part of a combination of outstanding jazzmen behind a vocal by Bob Crosby.

He worked only one side, a novelty titled "If You Can't Drum."

SCHENLEY'S TESTING JUKEBOX COMMERCIALS

Chicago, Feb. 28.

A new advertising medium—musical commercials playing in jukeboxes in taverns and restaurants—is being tested in Chicago this week by Schenley Distributors. Commercials play only when jukes are idle.

Working with a newly-organized corporation, Phonograph Advertising Corp., Schenley has installed commercial platters plugging the product to the music of "Clementine" in jukes in 12 Chicago locations.

Wolfe Gilbert Bombards East for ASCAP Bd. Aid

L. Wolfe Gilbert, head of the Hollywood contingent of the American Society of Composers, Authors and Publishers, isn't leaving many stones unturned in seeking election to the Society's board of directors. Spotted as a board candidate as a result of a petition signed by over 300 writer members of ASCAP living on the Coast, Gilbert has been bombarding eastern contemporaries with letters and wires seeking their support in his battle to gain a spot on the board. He was a member once before.

Meanwhile, there has been some conversation in the east about supporting Mabel Wayne for a board chair. Miss Wayne is one of the few women members of ASCAP to be named a candidate for such a position, and she has strong support in some quarters.

2 FOR YOUR MONEY by ART MOONEY

(IF I KNEW YOU WERE COMIN')
I'D'VE BAKED A CAKE

backed by SILVER DOLLAR

M-G-M RECORD #10660

This week's New Releases ...on RCA Victor

RELEASE 50-9

POPULAR

DENNIS DAY

There's An "X" in the Middle of Texas
The Horse Told Me 20-3707—(47-3240)
(From the Paramount film "Riding High")

PHIL HARRIS

God's Country
Lazy River 20-3708—(47-3241)

RAY McKINLEY

I Don't Wanna Be Kissed (By Anyone But You)
The 3rd Man Theme 20-3709—(47-3242)
(From the Carol Reed film production "The 3rd Man," presented by David O. Selznick and Alexander Korda)

TONY MARTIN AND FRAN WARREN

Darn It Baby—That's Love
That We Is Me and You 20-3710—(47-3243)

WESTERN

ROY ROGERS (King of the Cowboys)

Peter Cottontail
Next to the X in Texas 21-0173—(48-0207)

COUNTRY

BILL BOYD

The Bandera Waltz
Letters Have No Arms 21-0174—(48-0208)

EDDY ARNOLD'S FAVORITE SACRED SONGS

Eddy Arnold, The Tennessee Plowboy and His Guitar P-261—(WP-261)

Evil Tempt Me Not
The Lily of the Valley 21-0159—(48-0165)

Beautiful Isle of Somewhere
When Jesus Beckons Me Home 21—0160—(48-0166)

(In the) Hills of Tomorrow
Softly and Tenderly 21-0161—(48-0167)

POP SPECIALTY

SIX FAT DUTCHMEN

Happy Go Lucky Polka
Moonbeam 25-1151—(51-0056)

*45 r.p.m. catalog numbers.

NOTE: All records in this panel are listed alphabetically by song title.

Going Strong...

$ ... *indicates records which, according to actual sales, are recognized hits. The trade is urged to keep ample stocks of these records on hand, or to reorder promptly when current stocks begin to approach the "sold-out" stage.*

7 ... *designates that record is one of RCA Victor's "Certain Seven"—among the leading numbers on the trade paper best selling retail sales charts. Obviously, sure things!*

$ **Bamboo** 7
Vaughn Monroe .... 20-3627—(47-3143)*

$ **Dear Hearts and Gentle People**
Dennis Day .... 20-3596—(47-3102)*

$ **Bibbidi-Bobbidi-Boo** 7
Perry Como .... 20-3607—(47-3113)*

$ **I Said My Pajamas** 7
Tony Martin-Fran Warren .... 20-3613—(47-3119)*

$ **It Isn't Fair** 7
Sammy Kaye .... 20-3609—(47-3115)*

$ **Marta**
Tony Martin .... 20-3598—(47-3104)*

$ **Mommy and Daddy Broke My Heart** 7
Eddy Arnold .... 21-0146—(48-0150)*

$ **Old Master Painter**
Phil Harris .... 20-3608—(47-3114)*

$ **Rag Mop** 7
Ralph Flanagan .... 30-0025—(54-0020)*

$ **There's No Tomorrow** 7
Tony Martin .... 20-3582—(47-3078)*

Coming Up...

★ ... *indicates records which have enjoyed better than average initial consumer acceptance and stand an excellent chance of entering the top-selling hit category. The trade is advised to watch these records carefully in order to maintain stocks consistent with demand.*

★ **Candy and Cake**
Mindy Carson ... 20-3681—(47-3204)*
(Number one the Operators Pick. The Billboard February 25th.)
(Number seven the Disk Jockeys Pick. The Billboard February 25th.)
(Number four RCA Victor Hit Re Run List. February 10th.)

★ **hattanoogie Shoe Shine Boy**
Bradford and Romano 20-3685—(47-3208)*
(Number twenty-nine Most Played by Disk Jockeys. The Billboard February 25th.)

★ **Dearie**
Fran Warren-Lisa Kirk 20-3696—(47-3220)*
("Girl Vocal Record of the Week." Martin Block February 18th.)

★ **Did Anyone Ever Tell You, Mrs. Murphy**
Perry Como ... 20-3684—(47-3211)*
(Number four the Retailers Pick. The Billboard February 25th.)

★ **I Almost Lost My Mind**
Fran Warren ... 20-3686—(47-3209)*
(By far the finest side this thrush has turned in to date is this moving rendition of the fast stepping Rhythm and Blues item which was created by Ivory Joe Hunter. Excellent singing is aided wonderfully by superb Henri Rne orking. Billboard Possibility February 25th.)

★ **Please Believe Me**
Perry Como ... 20-3684—(47-3211)*
(Number five the Disk Jockeys Pick. The Billboard February 25th.)

★ **Quicksilver**
Elton Britt-Rosalie Allen 21-0157—(48-0168)*
(Number six the Most Played by Folk and Western Disk Jockeys. The Billboard February 25th.)

★ **Roulette**
Tony Martin ... 20-3695—(47-3219)*
("Male Vocal Record of the Week." Martin Block February 18th.)

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Single Records
75c Each (plus tax)

DECCA
RECORDS

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Feb. 25

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Denel's Mus. Shop)	Omaha—(A. Hospe Co.)	Detroit—(Grinnell Bros.)	San Francisco—(Sherman-Clay)	Philadelphia—(H. L. Green Co.)	Indianapolis—(Pearson)	San Antonio—(Central Radio)	Kansas City—(Jenkins Music Co.)	Minneapolis—(Don Leary)	Seattle—(Sherman-Clay)	TOTAL POINTS
1	2	**TERESA BREWER** (London) "Music, Music, Music"—604	4	1	3	..	1	1	1	.	..	..	3	3	71
2	1	**FRANKIE LAINE** (Mercury) "Cry of Wild Goose"—5363	1	5	2	7	6	2	..	..	4	7	10	2	64
3	1	**AMES BROS.** (Coral) "Rag Mop"—60140	9	7	..	6	2	3	7	..	8	1	..	6	50
4	3	**RED FOLEY** (Decca) "Chattanoogie Boy"—46205	6	2	..	..	7	..	..	..	1	6	2	5	48
5	4	**TONY MARTIN** (Victor) "There's No Tomorrow"—20-3582	10	3	7	..	9	6	..	..	..	2	5	1	45
6	5	**T. MARTIN-F. WARREN** (Victor) "I Said My Pajamas"—20-3616	8	9	10	1	..	4	5	..	..	10	6	8	38
7	6	**SAMMY KAYE** (Victor) "It Isn't Fair"—20-3609	5	..	..	..	4	..	..	3	3	3	..	..	37
8	10	**GUY LOMBARDO** (Decca) "Enjoy Yourself"—24825	2	4	..	..	..	7	..	8	9	..	..	..	25
9	13	**VAUGHN MONROE** (Victor) "Bamboo"—20-3627	3	..	..	..	..	..	8	2	..	..	..	9	22
10	15	**ANTON KARAS** (London) "3rd Man Theme"—536	7	8	4	..	..	..	..	..	..	..	..	4	21
11A	12	**DICK TODD** (Rainbow) "Daddy's Little Girl"—80088	..	..	..	9	5	..	2	..	..	..	..	..	17
11B	8	**AMES BROS.** (Coral) "Sentimental Me"—60140	..	..	..	..	..	..	3	..	2	..	..	..	17
12A	..	**BILLY ECKSTINE** (M-G-M) "My Foolish Heart"—10623A	..	6	..	..	..	..	4	..	..	..	..	..	12
12B	7	**BING CROSBY** (Decca) "Chattanoogie Boy"—24863	..	..	5	..	..	5	..	..	..	..	..	..	12
13	13	**BING CROSBY** (Decca) "Dear Hearts"—24833	..	..	..	..	..	..	..	..	..	4	..	7	11
14A	14	**LIONEL HAMPTON** (Decca) "Rag Mop"—24855	..	..	1	..	..	..	..	..	..	..	..	..	10
14B	9	**DINAH SHORE** (Columbia) "Dear Hearts"—38605	..	..	..	2	..	..	10	..	..	..	..	..	10
14C	14	**DANNY KAYE** (Decca) "Lovely Cocoanuts"—24784	..	..	..	4	..	8	..	..	..	..	..	..	10
14D	..	**TENNESSEE ERNIE** (Capitol) "Cry of Wild Goose"—40280	..	..	..	..	..	..	..	1	..	..	..	..	10
14E	..	**B. CROSBY-ANDREWS SIS** (D) "Quicksilver"—24827	..	..	..	..	..	..	..	..	..	5	7	..	10
14F	..	**J. STAFFORD-G. MacRAE** (Cap) "Bibbidi-Boo"—57-782	..	..	..	..	..	..	..	..	..	..	1	..	10
15A	14	**DICK HAYMES** (Decca) "Old Master Painter"—24801	..	..	..	3	..	..	..	..	..	..	..	..	8
15B	16	**VICTOR YOUNG** (Decca) "La Vie En Rosa"—24816	..	..	..	..	3	..	..	..	..	..	..	..	8

FIVE TOP ALBUMS	1	2	3	4	5
	SOUTH PACIFIC Broadway Cast Columbia	GENTLEMEN PREFER BLONDES Broadway Cast Columbia	TEXAS LI'L DARLIN' Broadway Cast Decca	KISS ME, KATE Broadway Cast Columbia	SONGS BY BILLY ECKSTINE Billy Eckstine M-G-M

Disk Best Sellers by Companies

(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Decca	9	142	Capitol	2	20
Victor	4	142	Rainbow	1	17
London	2	92	M-G-M	1	12
Coral	2	67	Columbia	1	10
Mercury	1	64			

On the Upbeat

New York

George Marek, who takes over as head of RCA-Victor's Red Seal division, will continue his post of music editor of Good Housekeeping magazine . . **Milton Rackmil**, president of Decca Records, expects to take a trip to Europe sometime late in March . . **Ella Fitzgerald** marks her 17th anni in show business Monday (27) at a party at the Birdland, N. Y., nitery . . **Frankie Carle** recorded "Spaghetti Rag," new novelty pop coming up as a result of **Jack Fina's** M-G-M recording, doing it for Victor exactly as Fina did it—with paper entwined in piano strings to achieve tinny, honky-tonk effect . . **Herb Jeffries** into Apollo theatre week of March 3 . . Both **Carol Channing**, star of "Gentlemen Prefer Blondes," and **Dorothy Shay**, who also recorded the show's tunes for Columbia Records, made honorary citizens of Little Rock, Ark.

Chicago

Freddie Nagel will break up his band after current engagement at Oh Henry ballroom here ends March 5. Reason is that his wife is expecting a baby and couple will go to Coast until baby comes. Nagel then will come back into the business. MCA has cancelled all bookings after present one . . **Sam Fox** has been made permanent Chi office manager for Famous and Paramount Music. He has held the post temporarily since July . . . Final briefs were filed last week in Chi Federal district court in Shapiro-Bernstein's $25,000 copyright infringement suit against Miracle Record Co. S-B claims that Miracle waxing that has been doing business around these parts is in reality Meade Lux Lewis' "Yancey Special," copyrighted by Shapiro in 1935 . . **Danny Alvin** to Normandy Club March 3 . . **Larry Fotine** plays Evansville College, Evansville, April 13, for one night.

Hollywood

Chuy Reyes orch set for several specialty numbers in the Nunes-Cooley production, "Everybody's Dancin'" . . . **Duke Ellington** plays the Million Dollar theatre week of March 1, paying for cost of entire show and splitting gross 50-50 . . . **Paul Neighbors** band signed for eight weeks at Biltmore Bowl . . . Following month at Cocoanut Grove, **Jan Garber** starts indefinite stand at Trianon, Chicago, April 8 . . . **Claude Thornhill** cutting album of George Gershwin tunes for RCA-Victor . **Frank DeVol's** "Modern Originals" album will be released by Capitol March 6.

M-G-M Records has signed **Howard Keel** to an exclusive recording pact . . . **Smiley Burnette** has written two new tunes to warble in Columbia's "Texas Dynamo." Songs are "Fickle Finger of Fate" and "Kitty Love the Calliope" . . . **Guadalajara Trio** will do a musical sequence in Paramount's "My Friend Irma Goes West" . . . **Sarah Vaughan** will make a musical short at U-I, with **Will Cowan** producing.

Pittsburgh

Eddie Haywood into Bill Green's Cocktail Lounge on March 13, following **Ralph** and **Buddy Bonds** . . . **Dave Betcher**, organist at Jordan's Grill for the last three years, left there and will devote all his time to church and radio work . . **Dodo Marmarosa** into Playhouse Grill for late supper piano sessions, innovation at restaurant connected with local community theatre. **Marmorosa**, formerly with bands of **Tommy Dorsey**, **Gene Krupa** and **Artie Shaw**, is being temporarily replaced with **Whitey Schabo's** band at Johnny Brown's by **Joe Lescak**. Latter goes back with **Johnny Marino** again at Triangle Room in few weeks and Schabo will have to find a new pianist then.

Phil Napoleon Signed By Col. for Dixieland

Riding the current Dixieland revival trend, Columbia Records has snared Phil Napoleon's combo for disking session the middle of this month. Columbia tagged Napoleon at the instigation of Jimmy Dorsey, whose Dixie platters are currently among the hottest items in the company's pop catalog.

Dorsey, currently at the Statler hotel, N. Y., steered Col on Napoleon because of a longtime association between the two bandleaders. Dorsey played with Napoleon's original Memphis Five back in the '30's while Napoleon became a member of Dorsey's aggregation for a time about nine years ago. Dorsey, incidentally, is slated to record some more sides for Columbia a few days before Napoleon.

Kaye Orch Escapes • Injury in Bus Crash

Kansas City, Feb. 28.

Members of the Sammy Kaye orch came through without injury when the chartered bus in which they were riding collided with a car on the Intercity viaduct here Saturday (25) morning. The driver of the car, George McCoy, 26, was taken to the hospital in a semi-conscious condition, and he suffered cuts and bruises and head and chest injuries.

The Kaye orch was enroute from Omaha to a one-nighter date at the Pla-Mor ballroom here. Damage to the bus was estimated at $700.

Kaye's Sock Grosses

Sammy Kaye's orchestra did exceptionally well in two separate dates here Friday and Saturday (24-25). Leader played to 2,200 people in the 1,600-capacity Turnpike Ballroom, Lincoln, Neb., the first night and just short of 2,300 at the Pla-Mor Ballroom here the next night, which is capacity. First date was at $2.50 per person and the second $2.25 per.

Kaye played the previous week at the Orpheum theatre, Omaha, racking up a $29,000 gross.

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THE EVER POPULAR
STANDARD
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INTRODUCED
ON A POWERFUL
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SMASH HIT
RECORD BY...

SAMMY KAYE

WITH A SENSATIONAL
VOCAL BY...

TONY ALAMO

RCA VICTOR Records

78 rpm
20-3680
45 rpm
47-3203

Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Emil Coleman*	Waldorf (400; $2)	10	2,200	23,625
Guy Lombardo	Roosevelt (450; $1.50-$2)	22	2,500	59,350
Jimmy Dorsey	Statler (450; $1.50-$2)	3	1,700	5,050
Johnny Long*	New Yorker (400; $1-$1.50)	6	1,100	7,900

---

* New Yorker has floor show; Waldorf, Georgia Gibbs.

Chicago

Johnny Aladdin (Swiss Chalet, Bismarck, 250; $2 min.-80c. cover). Bad weather enticed only weak 1,500 covers.

Dick LaSalle (Mayfair Room, Blackstone, 350; $3.50 min.-$1 cover). Lind Brothers, okay 1,500 customers.

Frankie Masters (Boulevard Room, Stevens, 720; $3.50 min.-$1 cover). Ice show; trim 3,700 tabs.

George Olsen (Marine Room, Edgewater; 700, $1.20). Weather really hit Far North spot; puny 1,200 patrons.

Eddie O'Neal (Empire Room, Palmer House, 500; $2.50 min.-$1 cover). Next-to-last week of Billy DeWolfe solid 4,200 covers.

Bill Snyder (College Inn, Sherman; 500, $3.50 min.). Biz light; 1,800 diners.

Los Angeles

Jack Fina (Ambassador, 900; $1.50). With the Wiere Brothers, third week; fair 2,400 covers.

Chick Floyd (Biltmore, 900; $1.50). Eleventh week, 1,825 covers.

Phil Ohman (Beverly Hills, 300; $4 min.). Average 650 covers.

Location Jobs, Not in Hotels

(Chicago)

Cee Davidson (Chez Paree, 560; $3.50 min.-$1 cover). Jimmy Durante sock 6,000, second week, despite bad weather.

Wayne Gregg (Trianon, $1-$1.15 adm.). Weather again responsible for so-so 5,000 dancers.

Eddie Howard (Blackhawk, 500; $2.50 min.-80c cover). Drab 1,600 customers.

Orrin Tucker (Aragon, $1-$1.15). Dreary 6,000 dancers.

(Los Angeles)

Harry Owens-Danny Beckner (Aragon, Santa Monica). Fair 3,500 admissions.

Freddy Martin (Palladium B., Hollywood). Ninth week, 16,000 admissions.

Glen Gray inked an exclusive recording contract with Signature Records. Deal arranged by Signature prez **Robert Thiele** and Gray's personal rep, **"Cork" O'Keefe** . . . bandleader **Ray Bloch** formed Hollybrook Music. It's an ASCAP affiliate.

FAIRY TALES

recorded and featured by
OWEN BRADLEY & QUINTET
Coral
SALLY & MARVIN CLARK
London
ELLA FITZGERALD & MILLS BROS.
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RCA Victor
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MILLER MUSIC CORPORATION

2 Great Songs!
SCARLET RIBBONS
(FOR HER HAIR)
THERE'S A LOVELY LAKE IN LOVELAND
MILLS MUSIC, INC.
1619 Broadway. New York 19

Meadows (Near Boston) Into Occasional Names

Meadows, Framingham, Mass., cafe in which maestro Vaughn Monroe is a partner, is going into an occasional name band policy. Spot has bought Sammy Kaye's orchestra for two weeks, opening March 10, and is looking the field over for an outfit of similar value to go in later in the spring.

Monroe, of course, has played the Meadows consistently. He lives not too far from the suburban Boston roadside nitery, and when he wants a period at home with his family, brings his outfit there. But, it has never bought anyone as important as Kaye for a run of any length.

U. of Minn. Dancery In Discrimination Beef

Minneapolis, Feb. 28.

U. of Minnesota student government has protested to the Prom ballroom, Twin City spot playing name and other bands, against the exclusion of two foreign students. Don Simmons, president of the All-University congress, wrote J. C. Alexander, Prom general manager, that many students believe the incident was a "discriminatory practice."

The foreign students, F. Del Prado from Surinam, formerly Dutch Guinea, and Shi I Lu from China, weren't allowed to enter the ballroom when they went there with an American couple Feb. 4. Since then, however, Alexander has apologized to the two students and taken them into the ballroom "on the house," he says.

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"Music, Music, Music"
Retail Sheet Music Seller
"Dear Hearts, Gentle People"
"Most Requested" Disk
"Rag Mop"
Seller on Coin Machines
"Rag Mop"
Best British Seller
"Harry Lime Theme"

Top Labels Getting Some of the Frosting On Barton-'Cake'

Top labels lost no time last week getting aboard the tune, "If I Knew You Were Coming I'd Have Baked A Cake," started by Eileen Barton's National recording. Decca cut the novelty two ways, dueting it with Ethel Merman-Ray Bolger, and also by Evelyn Knight. Victor got it out fast by the Fontane Sisters, and Coral cut and released Georgia Gibbs' disk within a week. Columbia has the tune out by Al Trace, and Capitol is out with it by Benny Strong.

Meanwhile, National is attempting to stem the tide of major label opposition by having Mercury Records press and distribute Miss Barton's version under its own label name at the same time National is continuing to market her platter. Idea is to solidify the side before the bigger labels can get a toe in the door.

Marks Wins Dismissal Via a Novel Defense

Justice Aron Steuer in N. Y. supreme court last week signed an order dismissing an action by Alfred J. Mapleson and Richard Hirsch against Edward B. Marks Music Corp. to recover $50,000 for alleged breach of a written agreement dated Jan. 7, 1948.

Mapleson and Hirsch were to furnish a series of operatic scores to be published and sold by Marks, for which they were to receive 25% of the proceeds. The agreement provided that the names of the operas were to be selected by mutual consent and that the selling price was to be decided by mutual consent. The complaint alleged that the parties subsequently agreed to publish 19 scores and likewise agreed upon the approximate selling price of $12.50 for the Wagnerian operas and $10 for all others. Marks interposed a novel defense, via Julian T. Abeles, that it had been unable to proceed with publication because of the refusal of Mapleson and Hirsch to supply and pay for certain material, or to otherwise abide by their obligations under the agreement. Preliminary to making a motion to dismiss, Marks' attorneys, Abeles & Bernstein, required Mapleson and Hirsch to state, in compliance with a Court order obtained by said attorneys, that the alleged subsequent agreement of the parties as to the number of operas to be published and as to the selling price was oral. The case was about to be reached for trial before a jury, when Marks' attorneys pulled the surprise move of making a motion to dismiss. The motion was upon the ground that as the written agreement lacked the essential terms as to the names of the operas to be published and the selling price, the parties could not subsequently orally agree upon such terms, so that the agreement was void and unenforceable.

Judge Steuer sustained this novel contention in granting the order dismissing the action. It is the first case involving a music publication agreement, in which the agreement has been declared unenforceable upon such a ground. The decision is important in setting a precedent, whereby such publication agreements would not be enforceable if any of the essential terms of the agreement are not reduced to writing, regardless of any subsequent oral agreement of the parties as to such terms.

Stuart Wade and **Pete's Playboys** cut the **Allan Jeffries-Herb Waters** novelty, "Rebel Yell," for the Atlantic label . . . **Ted Gomulka** polka band waxed eight sides for Decca under an exclusive disk pact. Organist **Ethel Smith** cut two sides with **Guy Lombardo** for Decca last week.

VARIETY SONG CAVALCADE

(Musical-Historical Review: 1800-1948)

Compiled for VARIETY

By JULIUS MATTFELD

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Legends and other basic background information, attendant to the compilation and presentation, appeared in the Oct. 6, 1948, issue when the Variety Song Cavalcade started publication serially. It is suggested that these installments be clipped and filed for future reference.

Attention is hereby called to the fact that this material is copyrighted and may not be reproduced either wholly or in part.

1943

Amor. Spanish words, Ricardo Lopez Mendez. English words, Sunny Skylar. m., Gabriel Ruiz. Peer International Corp., cop. 1941 and 1943 by Promotora Hispano Americana de Musica, Mexico City.

Besame Mucho—Kiss Me Much. Spanish words and music, Consuelo Velazquez. English words, Sunny Skylar. Southern Music Publishing Co., cop. 1941 and 1943 by Promotora Hispano Americana de Musica, Mexico City.

Comin' in On a Wing and a Prayer. w., Harold Adamson. m., Jimm McHugh. Robbins Music Corp., cop. 1943.

Don't Sweetheart Me. w., m., Cliff Friend and Charlie Tobias. Advanced Music Corp., cop. 1943.

Cavalcade Resumes

Musical-Historical Cavalcade interrupted publication for several weeks because of indisposition of Julius Mattfeld, the CBS musicologist who prepares these song logs. They will continue being published serially, without interruption, from 1943 until 1950.

Do Nothin' Till You Hear From Me. w., Bob Russell. m., Duke Ellington. Robbins Music Corp., cop. 1943.

Goodbye Sue. w., m., Jimmy Rule, Lou Ricca and Jules Loman. Jewel Music Pub. Co., Inc., cop. 1943.

Holiday for Strings. Instrumental piece. m., David Rose. Bregman, Vocco & Conn, Inc., cop. 1943.

How Many Hearts Have You Broken. w., Marty Symes. m., Al Kaufman. Advanced Music Corp., cop. 1943.

How Sweet You Are (film: Thank Your Lucky Stars). w., Frank Loesser. m., Arthur Schwartz. Remick Music Corp., cop. 1943.

I Couldn't Sleep a Wink Last Night (film: Higher and Higher). w., Harold Adamson. m., Jimmy McHugh. T. B. Harms Co., cop. 1943.

I've Heard That Song Before. w., m., Jule Styne and Sammy Cahn. Edwin H. Morris & Co., cop. 1943.

I'll Be Seeing You. w., Irving Kahal. m., Sammy Fain. Williamson Music, Inc., cop. 1938. (Popularized in 1943).

If You Please (film: Dixie). w., Johnny Burke. m., Jimmy Van Heusen. Famous Music Corp., cop. 1943.

In My Arms (film: See Here Private Hargrove). w., m., Frank Loesser and Ted Grouya. Hollywood, Cal.: Saunders Publications, cop. 1943.

It's Love, Love, Love. w., m., Mack David, Joan Whitney and Alex Kramer. Santly-Joy, Inc., cop. 1943.

A Lovely Way to Spend an Evening. w., Harold Adamson. m., Jimmy McHugh. Crawford Music Corp., cop. 1943.

Mairzy Doats. w., m., Milton Drake, Al Hoffman and Jerry Livingston. Miller Music Corp., cop. 1943.

My Heart Tells Me (film: Sweet Rosie O'Grady). w., Mack Gordon. m., Harry Warren. Bregman, Vocco & Conn, Inc., cop. 1943 by Twentieth Century Music Corp.

Oh What a Beautiful Mornin' (Oklahoma). w., Oscar Hammerstein 2nd. m., Richard Rodgers. Marlo Music Corp., cop. 1943. (Successor Pub., Williamson Music, Inc.).

Oklahoma (Oklahoma). w., Oscar Hammerstein 2nd. m., Richard Rodgers. Marlo Music Corp., cop. 1943. (Successor Pub., Williamson Music, Inc.).

People Will Say We're in Love. (Oklahoma). w., Oscar Hammerstein 2nd. m., Richard Rodgers. Marlo Music Corp., cop. 1943. (Successor Pub., Williamson Music, Inc.).

Pistol Packin' Mama. w., m., Al Dexter. Edwin H. Morris & Co., Inc., cop. 1943.

Shoo-Shoo Baby (film: Three Cheers for the Boys). w., m., Phil Moore. Leeds Music Corp., cop. 1943.

Speak Low (One Touch of Venus). w., Ogden Nash. m., Kurt Weill. Chappell & Co., Inc., cop. 1943.

Star Eyes (film: I Dood It). w., m., Don Raye and Gene DePaul. Leo Feist, Inc., cop. 1943.

Sunday, Monday, Or Always (film: Dixie). w., Johnny Mercer. m., Jimmy Van Heusen. Mayfair Music Corp., cop. 1943.

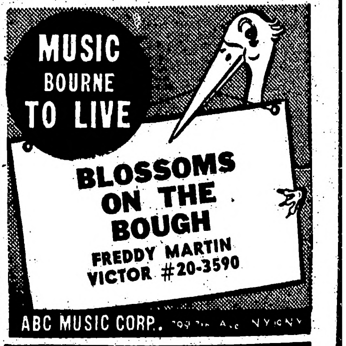
The Surrey With the Fringe on Top (Oklahoma). w., Oscar Hammerstein 2nd. m., Richard Rodgers. Marlo Music Corp., cop. 1943. (Successor Pub., Williamson Music, Inc.).

Take It Easy. w., m., Albert DeBru, Irving Taylor and Vic Mizzy. Santly-Joy, Inc., cop. 1943.

They're Either Too Young Or Too Old (film: Thank Your Lucky Stars). w., Frank Loesser. m., Arthur Schwartz. M. Witmark & Sons, cop. 1943.

(Continued Next Week)

It's Music By
JESSE GREER
Program Today Yesterday's
KITTY FROM KANSAS CITY
(Feist)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BLOSSOMS ON THE BOUGH
FREDDY MARTIN
VICTOR #20-3590
ABC MUSIC CORP.

The American Love Song
I CAN'T GIVE YOU ANYTHING BUT LOVE, BABY
Music by . . .
JIMMY McHUGH
MILLS MUSIC

"MUSIC FOR DANCING"
ROY STEVENS
HIS ORCHESTRA, HIS TRUMPET AND SONGS
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FRANK DAILEY'S MEADOWBROOK
Nightly—NBC-Mutual Networks
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78

33⅓

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MERCURY RECORDS

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Night Club Reviews

Cafe Soc. Downt'n, N.Y.

Jack Gilford, Deep River Boys (5), Martha Lou Harp, Tony Scott Orch (4); $3.50 minimum.

With Jack Gilford back as featured comedian at this Greenwich Village nitery and with the Deep River Boys making their first appearance since their recent tour of Europe, the new show at Cafe Society makes for good entertainment that should lure the payees. Also on the bill are Martha Lou Harp, singer and the Tony Scott orch, a four-man combo which dishes out some sock music despite the limited instrumentation.

Gilford, who has done considerable television work and also was featured in the Broadway revue, "Alive and Kicking," since his last time here, is doing basically his same act. Emphasis is still on the pantomimic mugging of his symphony conductor and the British seaman's chant, both of which draw yocks. In addition, though, he has some bright new material which he projects neatly, including a sparkling monolog for an opener and a psychiatric satire featuring a "Zuckerman" as "Superman." It's funny stuff and he sells it for good audience reception.

Deep River group, comprising the four Negro singers and pianist, has long been one of the best in the business but has taken on added quality via their European trip. Boys combine some fine harmonics with an innate rhythmic sense in their repertoire of novelty tunes but can also get dramatically serious with such material as "Nowhere to Go," lyric song which they introduce as having come out of a concentration camp. Also featured are a couple of Scottish airs picked up on their trip. Their rendition of "Shadrach" and "Whiffenpoof Song" are standout and that closing bit on "I Don't Know Why," in which they strut around the floor, is sock showmanship which earns them a begoff.

An attractive, diminutive gal with a well-pitched, middle-register voice, Martha Lou Harp displays some okay vocalizing in her break-in at this Greenwich Village boite. She's disked some songs for Autograph Records and evidences sharp training via her neat phrasing and diction techniques. While she can sing okay, she still lacks the necessary showmanship to project to her listeners and keep 'em from gabbing while she's on.

Main emphasis in her reportoire is on blues, several of which she groups for a closer. She handles them best but should mix them with her other tunes for more change of pace.

Scott combo, with the leader doubling on clarinet and tenor sax, piano, bass and drums, opens the show with a brace of tunes and backs the other acts neatly. Each of the group has played with various top-name bands and they shine in their fast, swing arrangements. Ballads, such as "Yesterdays," are played just a shade too slowly for maximum results but serve as good show-off pieces for the band's instrumental ability. *Stal.*

Persian Room, N.Y.

Lisa Kirk, Nancy Donovan, Eric Victor, Bob Grant Orch (8), Mark Monte's Continentals (4); couvert, $2, $2.50.

The Plaza's Persian Room in re-signing Lisa Kirk to work the supper show only, doubling from "Kiss Me, Kate," has come up with Nancy Donovan for the dinner show. Thus, both songstresses do only one show each. Dancer Eric Victor works both shows. Under this setup there's sufficient class amusement for this room.

Miss Donovan has come up the hard way She worked a myriad of lesser spots before her eastside potential was realized. Today she's established in this sector of town, having clicked at the Versailles and has further ingratiated herself with her work at the Persian Room.

Miss Donovan, a lissome colleen, has matured considerably. Impressive, visually and vocally, she projects herself with well-written introductions, and generally charms the customers for a 30-minute session without wearing out her welcome.

She shows up best in ballads, pouring a wealth of feeling into these numbers, gathering sufficient impetus to score heavily when she goes into a tune like "Enjoy Yourself." At the conclusion of her turn, there's a jocular stage whisper in which she advises the crowd to go home immediately and "not stay for the supper show."

Victor is the second bearded entertainer in as many shows in this room, following Burl Ives. He's still a non-conformist. Although a click in the Arthur Schwartz legiter, "Inside USA," Victor has still to get down to commercial routines. His turn abounds in esoteric abstractions which, while displaying imaginary choreography and frequently magnificent dancing, the energy devoted by the diners in attempting to divine the meanings detracts from the overall effect. However, his routines are replete with surprises. At one point he makes an amazing leap onto the top of the piano and does a bit of tapping thereon. He shows some excellent kicks and bends during his more commercial taps, and this department is his nearest approach to cafe routining. But in some of the other works, such as his abstraction with an Oriental rug, and a weirdie in which he garrotes himself, are in the what's-it-all-about vein.

Victor's routines may be OK for Carnegie Hall or small gatherings of existentialists, but his Dali-esque ramblings aren't particularly suited for spots where relaxation and entertainment is the chief aim. He should let the general run of people in on his art and get down to earth, since a nitery isn't the medium for this type work.

Bob Grant's band provides fine showbacking and dansapation, and Mark Monte's Continentals work the lulls to good effect. *Jose.*

The Society, London

London, Feb. 21.

Dolores Gray, Jack La Roc Sextet; no minimum.

Dolores Gray makes her cabaret debut after three years in "Annie Get Your Gun" and brings to the West End nitery scene a new, vigorous and vivacious personality. Playing this exclusive spot is no sinecure for any artist, but in a solo spot stretching beyond 30 minutes, she proves to be a top entertainer.

In a well balanced program Miss Gray has little difficulty in captivating the audience. She gets off to a breezy start with a good introductory number and with her cleverness puts over nearly a dozen hits inimitably. Each tune is a winner, but the biggest hand comes for her comedy hits like "Girl From Little Rock," "Feudin', Fightin' & Fussin'," and "Nice to Have a Man Around the House." Other tunes like "Shadrack," "Be Good to Yourself" and "Do I Love You" also get good returns.

Act is well-timed, slickly presented and given nice backing by the La Roc Sextet. *Myro.*

Minn. Terrace, Mpls.
(HOTEL NICOLLET)

Minneapolis, Feb. 25.

Jimmy Savo, Luba Malina, Cecil Golly Orch (12), with Mildred Stanley; $1-$1.50 cover, $2.50 minimum.

Long on laughs and rich in top-drawer talent, this show hits a high entertainment level. It's the first local supper club appearance for both Jimmy Savo and Luba Malina and each scores impressively, contributing socko mirth and song that add up to extra pleasure dividends for the diners.

The superlative serio-comic pantomime and distinctive vocalizing that have brought success to the whimsical Savo are exhibited in a manner which provides a customers' field day. Losing no time in getting his rib-tickling attack started, Jimmy tees off with uproarious pantomimic lampoons of juggling magic and card tricks. He then hits the funny bones even harder with a succession of songs made hilarious by the inimitable Savo touches.

Savo's version of "That Old Black Magic" is still socko. In song he tells of a married man's troubles with his wife, relates the saga of two little rabbits and takes other similar laughter-exciting vocal excursions. He winds up, of course, with the unforgettable "One Meat Ball," leaving the customers almost limp from laughter, but nevertheless clamoring for more.

Miss Malina, a stunning Latin type brunet, in the opening spot, is also a show-stopper. Exceedingly good to look at, she also proves to be a Class "A" entertainer, and she brings practically all original material, most of it first-rate. Her

(Continued on page 50)

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AGVA Tightens Regulations Covering Outdoor Field, Also Agent Pacts

American Guild of Variety Artists has completed a new set of regulations to govern the outdoor field. AGVA's Outdoor Advisory Committee, comprising 25 performers who work fairs, circuses, expositions, parks, etc., has been working for the past weeks with organizer Vic Connors and AGVA national board.

One of the major changes is the modification of exclusive option contracts. Heretofore, acts have been signed for the forthcoming season in November. Consequently, if an agent signed too many acts or if a fair cut down on talent, certain turns didn't get a sufficient amount of work. Under the new rule, acts signed to contracts in November must be notified by March 15 as to the amount of work available. If an agent cannot offer 12 weeks in 15, or four weeks out of five on shorter contracts, option cannot be exercised.

Under the new set of regulations, to be called Rule 12, a performer is to get 60% of his weekly salary on engagements of three days. If date is more than a week, each day over seven must be compensated by one-seventh of the regular salary. New rules also call for employer to pay transportation on jumps over 350 miles.

AGVA's committee has also taken steps to correct what it terms an abuse of charging acts from $50 to $100 for printing a description and photo of performers in a catalog issued to buyers. Under the new rule union must approve such deals.

Proser Delays New Cafe During Copa Tangle

Monte Proser, planning to open a nitery on the site of the former Cafe Society Uptown, N. Y. (more recently Le Directoire), declared this week he is delaying work on the new spot until his tangled affairs with the N. Y. Copacabana management are cleared up. Proser, who is still listed as president of the Copacabana, owning 35% of its stock, is currently having his attorney, Samuel Becker, prepare papers for a suit demanding an accounting of all profits in the Copa for the past 10 years. Papers are directed against Jules Podell, the Copa's supervisor.

Proser declares that work on his new cafe, still unnamed, will proceed as soon as that suit is under way.

Proser's name was recently taken off the marquee and programs of the Copacabana, and currently has no part in management of that spot. There have been difficulties between Proser and Podell for several years over running of that cafe.

Proser stated that lease for the new cafe is in his name. Realtor Irving Maidman, who negotiated the deals for the Copa and the Beachcomber cafe, which Proser operated about 10 years ago, is in with him on the new cafe deal.

Rose Auditions Disk-Jocks For Diamond Horseshoe

Billy Rose is planning a disk-jockey stanza for his Diamond Horseshoe, N. Y. So far he hasn't decided upon a platter-pilot, but is continuing to hear audition-records in hopes of coming up with a guy that might hypo things at the cafe.

Cafe disk-jockeying is on the upbeat in New York. Monte's restaurant installed Earl Wilson on a WINS wire this week. Ed Weiner recently started a show from the Hickory House, and Leon & Eddie's is also reported interested in reinstating a disk-spinner. Jack Eigen of the Copacabana, is generally credited with starting the trend.

Balto Burley Foldos

Baltimore, Feb. 28.

The Gayety, landmark of burlesque here, folded last week when biz hit a new low.

House has been playing wheel shows and may resume with week-end frolics by a stock burlesque for balance of season.

Vaude Acts as Feature Of D.C. Sports Show

Washington, Feb. 28.

Number of vaude and carnival outdoor-type acts will feature the annual Sportsmen's and Outdoors Show which opens at the National Guard Armory Friday (3). Brooke Johns, onetime "Ziegfeld Follies" star and more recently a radio disk jockey and politician in this area, will emcee the performance which includes divers, animal acts, archery, trick shooting, etc.

The show, which will run 10 days, annually attracts thousands to the Armory.

London Bistros Pacting U.S. Acts

For the first time in many years London cafes are buying talent direct from the U. S. Since Jan. 1, when London bottle clubs were outlawed and the curfew relaxed for regulation restaurants and cafes, some American acts have been used, but they were selected from talent playing in Europe. Since acts were already over there, bonifaces didn't have to pay for trans-Atlantic transportation.

First deals from N. Y. for London cafes were set last week. Among those signed are the Mack Triplets, Bobby Breen and Connie Sawyer. Pact for Julie Wilson, current at the Maisonette of the St. Regis hotel, N. Y., is being negotiated.

Acts booked are for the Colony and Astor clubs, London, and they will double between both spots. Operators of these cafes, Eustace Hoey and Harry Morris, have been conferring for the past week with Harold Dobrow of the William Morris agency, and Eddie Elkort, head of the N. Y. branch of the Lew & Leslie Grade agency of London.

DURANTE'S NIFTY 65G AT CHEZ PAREE, CHI

Chicago, Feb. 28.

Despite zero weather and heavy snows, Jimmy Durante broke all Chi nitery records in his second week at the Chez Paree. Although the average tab was slightly less than the opening week, there was complete turnover at almost every show.

Second frame beat the first week by almost $4,000 with a new high gross of $65,000 being reached. Comedian closes March 15 to return to Coast for another picture.

Minsky to Tour His Fla. Show on Cafe Circuit

Harold Minsky, operator of the Colonial Inn, Hallandale, Fla., is planning to package his current unit for a tour of cafes. It's the second year that he'll put his nitery show on the road. Dates are being lined up for the Desert Inn, Las Vegas, and the Beverly Hills Country Club, Newport, Ky. Last season's display was routed out of the Carnival, N. Y., which Minsky operated at the time.

Cast will include Ray Malone, Corinne and Tito Valdes, Gloria French, Jean Courtney, Murray Briscoe and a 16-girl line. Other performers are still to be set. Miles Ingalls is agenting deal.

Aldrich Joins Sherman

Mickey Aldrich has been named eastern rep for Eddie Sherman and will headquarter in the Sherman agency in N. Y. Aldrich will represent Sherman's acts including Abbott and Costello, Allan Jones, Rudy Vallee and Gloria Jean.

Aldrich, who was formerly with the Sherman booking office, will rep acts and will not be involved in the booking of theatres.

Jessie Crawford, Jr., daughter of the organist, started engagement as a singer in the Shelton Corner, N. Y. She's been playing cafe and club dates under the name of Laura Leeds.

Max Liebman to Produce Unit at Palmer House, Chi

Max Liebman will produce a unit for the Palmer House, Chicago, in June. Liebman, who produces the 90-minute "Saturday Night Revue," telecast on NBC-TV, previously did series of units for the Latin Quarter, Boston.

Cast of the nitery unit is still to be lined up. William Morris agency set the deal.

Hefty U.S. Lineup For Paris Cafes; Woo K. Thompson

Rene Fraday, show director at Le Lido, Paris, is on his last lap before returning to France after a looksee at talent in Havana, Miami Beach, Mexico, Hollywood, Las Vegas, Chicago and New York. He is practically set with Kay Thompson, currently at the Versailles, N. Y., to open at Paris' Les Ambassadeurs, which the Lido management (Pierre Louis-Guerin) will also operate this summer in anticipation of the peak European season because of American tourism, the Holy Year pilgrimages to Rome, etc.

Money detail is stalling the Thompson booking, although her boys already are studying French in anticipation. The Ambassadeurs plans a May 15 debut with a combination ice-floorshow policy, 40% only to the portable tank. An English line is being brought over from London, and the idea is to operate it on a class basis a la the Copacabana, N. Y., utilizing a basic format and changing stars. Carmen Miranda, whom Fraday saw at Copa City, Miami, says she's agreeable to taking a cut for the engagement but will have to play Paris before or after Miss Thompson, depending on whether her (Miranda's) picture commitment goes in April or August. Fraday also is talking to Sonja Henie for the third headliner, also with a "prestige" pitch, since obviously there is a money hurdle for the 400-capacity room.

Shorter Revues

Meantime, the new Lido show will essay a departure for the French, i.e., two shows nightly at 10 and 1 a.m. That will mean two different shows, curtailed to 40 minutes each as against the usual 1½-hour revues which Donn Arden and Ron Fletcher are dance-staging, as they did last summer. New show opens in May and will be satirically pointed at the visiting Yanks, with accent on "Paris as the Americans see it." It will be in the idiom of Irving Berlin's "Only For Americans" song, out of "Miss Liberty," and the "Gentlemen Prefer Blondes" current staging. Carrie Finnell will do Mistinguett, and will feature her w.k. muscular-control specialty. The 4 Step Bros., whom Fraday signed while at Copa City, will also be in it. For the first time a line of eight American chorus boys, each over six feet tall, will be brought to Paris. Bela Kremo, currently at the Palmer House, Chicago, who was briefly at Le Lido two years ago, will be featured.

Fraday, who flies back to Paris

(Continued on page 52)

Dorothy Lamour, A&C Pact for London Dates

London, Feb. 21.

Besides lining up Dorothy Lamour and Abbott and Costello for forthcoming vaudeville season at the London Palladium, Lew Grade Agency has also booked Lena Horne for an early July date following her four weeks at the Baccara club, Paris, where she opens May 29.

Others are Peggy Ryan and Ray Macdonald, in return, due here April 3 for an extensive provincial tour for Moss Empires and Stoll circuit, with Palladium to follow. Allan Jones is playing return dates on entire Moss and Stoll circuit opening May 29. Gene Marvey returns in early June for an extensive tour. Leo De Lyon is set for four weeks at Palladium beginning May 8, with Moss tour to follow and Mack Triplets for Bacarra club, opening April 10 for four weeks, and due at Palladium July 3 for four weeks, with Moss dates to follow.

Nitery Show Doubling Continues; China Doll Revue Set for N.Y. Roxy

Doubling of shows from niteries to vaudfilmers is on the unbeat in New York. Latest cafe display to be set for a vauder is the China Doll, N. Y., revue, which doubles into the nearby Roxy theatre, March 17.

China Doll show will be headed by Long Tack Sam, oldtime Chinese act, which hasn't appeared on Broadway for nearly two decades. Before returning to performing he operated theatres in China until recently when Chinese Communists made things difficult. He's reputed independently wealthy.

Others on the show will include Toy & Wing, Ming & Ling, Florence Ahn and the cafe's line.

Currently the Latin Quarter Revue is bicycling between the Lou Walters cafe and the Strand theatre. Recently the Roxy used the show from the Copacabana.

The doubling of cafe shows into vauders has generally worked out well for both theatre and nitery. Theatre bookers feel it's a good idea to get a show that's already broken in and has been previously publicized in a cafe. The cafe owner gets a slice from the theatre as producer and at the same time benefits by having the theatre trailerize his cafe.

There would probably be more cafe-theatre dates but for the fact that the number of cafes with large productions is rapidly decreasing. The only big cafe that hasn't doubled its shows into theatres is the Diamond Horseshoe. At that Billy Rose, at one time, produced parallel editions for vauders.

Orange Show Has $30,000 Budget

San Bernardino, Feb. 28.

Orange show, which opens March 9, will have a talent budget of upwards of $30,000. Line of girls and five standard acts will be used during the nine-day stand of the exhibit. Stan Meyers will baton a crew of 16.

George Jessel will appear opening night, followed by Ralph Edwards, Kay Starr, Peggy Lee, Andy and Della Russell, Judy Canova and Art Linkletter. Bill ("Hopalong") Boyd will make a p.a. on March 18. Mills Bros. also are pencilled in for the final day. Phil Bloom agency here has nabbed the account and is lining up talent.

Cold Wave Hits N.Y. Cafe Biz

The recent cold snap has cut heavily into cafe grosses in New York. Bonifaces are inclined to think that the weather is more responsible for the business drop than the combination of the dimout, Lent and income-tax time. Until the freeze, business had been on a par with last year.

Along Broadway the Latin Quarter is holding up fairly well, otherwise the west side cafes are doing from fair to poor.

The east side is in a comparatively better position than the Broadway spots, but business is somewhat off in that sector as well. The Versailles is holding up okay as are the smaller rooms such as the Blue Angel and Le Ruban Bleu. The Copa's receipts aren't up to par.

VHCS SEEKING SHOW BIZ AID TO CARRY PROGRAM

Means of bringing in showbusiness support of Veterans Hospital Camp shows will be discussed at a meeting of the VHCS board slated to be held tomorrow (Thurs.). Abe Lastfogel, VHCS president, came in from the Coast to attend the meet and will probably return after the confab.

VHCS hopes to make the entertainment of hospitalized vets a community project of the entertainment industry. Organization was put on its own at the beginning of the year when its parent organization, United Services Organizations dissolved. VHCS at that time had enough funds for three months of operation.

Major problem of the board is to line up sources of revenue for the coming year.

Weitman on Hope Tour For Pre-B'way Test

Bob Hope troupe, including film actress Jane Russell and Les Brown and his band, opens at the Paramount theatre, Broadway showcase, today (Wed.) after a warmup in two Massachusetts towns. Robert M. Weitman, United Paramount veepee, trekked to Worcester Sunday (26) to join the comic and work on the Times Sq. opening. Weitman also accompanied Hope to Springfield on Monday (27).

Hope played one-day engagements in each spot following the troupe's plane-out from the Coast Saturday (25). Comic is slated for two weeks at the Paramount on a weekly guarantee of $50,000 plus a percentage.

Shearing's B'way Bow

Bop pianist George Shearing will make his Broadway vaude bow with a date at the Strand theatre, starting March 10 at the head of an instrumental quintet.

He'll be on the bill with Tito Guizar, George Andree Martin and Roger Ray.

Another act is still to be set.

Hildegarde's Continued Boff Take on Fla. Dates

St. Petersburg, Fla., Feb. 28.

Hildegarde is continuing her phenomenal success pattern which she employed in off the beaten path bistro dates in the northern area with similar success in Florida. Last week in Daytona Beach at the Ocean Room of the Sheraton Plaza she jam-packed the 350-seat room at almost every performance of her two-hour concert at $4 per head. On top of that, management reported that during the intermission and after the show an average tab of $3.50 was spent on drinks. Room take grossed $19,000.

In opening days of her engagement here in the Soreno hotel ballroom, which seats about 500, she has had near capacity at $3.75 admission. In addition, she has been averaging the same on drink tabs and should top the Daytona gross by several thousand. Amazing part of the previous week is that business grew and best days were Monday and Tuesday, last part of the date. Chanteuse did a three-hour program Tuesday.

Hildegarde was to address luncheon group of several hundred at the Maas Department store here but mob grew so large that platoon of policemen had to escort her through the thousands who clogged the aisles and store reported the greatest crowds in its history.

Ringling Circus Dickers For Atlantic City Date

Atlantic City, Feb. 28.

Representatives of Ringling Bros. Circus have filed application with the City Commission for a one-day performance here Sunday, May 28.

Finance Director Daniel S. Bader, with whom the application was filed, said he would place it before the other Commissioners at their next meeting. The city has a license fee of $1,000 a day for circuses.

If the application is granted it will be the first license to be issued a circus for many years. Amusement interests and business people here have opposed circus licenses on the theory that it takes money out of town.

DEBBIN'S NEW BERTH

Nat Debbin has joined the N. Y. Branch of the Lew & Leslie Grade Agency of London. He'll work with Eddie Elkort.

Debbin was former personal manager of Lena Horne and prior to that was a music publisher.

Night Club Reviews

Continued from page 48

Minn. Terrace, Mpls.

songs, including some clever parodies, accomplish their designs on patrons' risibilities.

The singing comedienne's opening number saucily tells of her difficult quest for "the right man" and draws the conclusion, "you can't have everything." Least effective is a long-drawn-out interpretation of "I'm True to You in My Fashion" from "Kiss Me, Kate," sung to her boy friend's snapshot. While the latter would benefit from elimination of most of the accompanying business and abbreviation generally, she next lands solidly with a parody of "South Pacific's" "There's Nothing Like a Dame," reversing the sex to permit her to tell why "there's nothing like a guy." Spice and more laughs are forthcoming during a parody on "Riders in the Sky" which is an account of an unfortunate marriage to an aviator who wants to do nothing but fly; a vocal dissertation on "The American Way," explaining why she loves the American man; a "Road to Mandalay" parody, and her impression of a stripteaser.

Cecil Golly and his orchestra, with pleasing vocalist Mildred Stanley, are adept, as usual, in playing the show and turning out tunes for patrons' terping. *Rees.*

Kitty Davis', Miami B'ch

Miami Beach, Feb. 26.

Myron Cohen, Fisher & White, Maxellos, Kenny Davis, Johnny Silvers Orch; minimums $2.50, $3.50.

This spot was doing only fairish business for several weeks before the advent of Myron Cohen. With him it has hit the jackpot. Yarn spinner has a new collection of stories. Each builds for howls and audience response. Basically the tales are still concerned with N. Y. garment district types, but they've taken on a universal tinge through Cohen's manner of winding into them, via his brief and highly amusing introes. On for 50 minutes, he had to beg-off.

Fisher and White have not been seen hereabouts for several seasons. They return with type of material they've used before, but, a tight and more gagged-up stint. Topper is the funny-panned Fisher's takeoff on the Lawrence Tibbett platter of "Figaro." "McNamara's Band" is another familiar that hits for laughs. However, they've interwoven some screwy bits with stooges around the room that keeps howls rolling.

The Maxellos with their balancing and tosses work surprisingly well on the small stage. The aud participation bit with male and femme guests gets them off to healthy mitting. Kenny Davis holds over with his blendings of pop songs. Johnny Silvers and his all tops on the backing. *Lary.*

Latin Quarter, N.Y.

(FOLLOWUP)

A new set of new principals within the holdover production of the Latin Quarter buttresses this Lew Walters show. Primary headliner is the new divertissement is Sam Levenson, the former pedagog, making his Gotham nitery bow. He's as potent a click in this medium as he has been on video, club dates and theatres.

Levenson's version of family lite on the lower east side brings a nostalgic response. And the items that seemed tragic in childhood make for hilarious reminiscences, and the contrasts between the old and modern methods of raising youngsters provides excellent laugh fodder.

Levenson's manner of recounting childhood incidents is straightforward and gives the impression he's enjoying the process of recounting these yarns. The response to his efforts is excellent.

The other newcomers on this session comprise Sherrier (New Acts), a French import; Landre and Verna, ballroomers, and Adriana and Charley, trampolinists.

Landre and Verna win the mob with some sensational one-hand overhead spins. Their terp-work is generally well designed and executed with precision. Adriana and Charley show up well on the trampoline. The male does some fine tricks while femme acts as understander for incidental hand-to-hand work while on the apparatus. Sole fault with their effectiveness in cafes is time taken to set up the trampoline. It takes nearly two minutes to get the machine on stage and set it up properly. That's a long time for the customers to be sitting in the dark.

Rest of the revue and the cast itself are holding well. Ernestine Mercer, Francis and Grey, the Ballet Sevillano, Ben Yost's Vikings and the line contribute nicely toward the integrated production. The majority of the cast is taking the strain of doubling between this spot and the nearby Strand theatre in good stride. *Jose.*

Continental Room, N. Y.

(ST. MORITZ HOTEL)

(Followup)

The Continental Room of the St. Moritz hotel continues as a pleasant dine-and-dance spot. This intimate room, with comparatively small but compact show, manages to provide maximum entertainment for diners. The post-show champagne hour (in which customers terp for prizes), entr'acte fiddling by Leo Pleskow and Erwin Kent's dansapation make for good cafe-going values.

Monette and Ramon, the holdover dance team, perform a nicely integrated floor routine in which they show considerable flash and vigor. Turns and lifts are well-executed and there's a nice balance to their work, which is showing considerably more polish than when last seen here.

Newcomer on this show is Roberta Welch (New Acts), no stranger in this area, since she worked as Nick D'Amico's band vocalist some years ago at the nearby Essex House. *Jose.*

Oval Room, Boston

(COPLEY PLAZA HOTEL)

Boston, Feb. 24.

Vic Damone (2), *Ranny Weeks Orch* (9), *Tony Peters Trio*, $1.50, $2 *cover.*

Vic Damone, currently at the swank Oval Room for a week's stint, is rapidly building himself new fans here, where he is scoring just as solidly with the oldsters as he has with the teenagers. Even a blizzardy Ash Wednesday failed to mar his opening and the firstnight ringsiders were definitely with him during his 45-minute stint.

Guy has no gimmicks, gags, or gab, relying strictly on vocalizing. Damone does about 10 numbers, which give him plenty of opportunity to showcase his talents and definitely lifts him out of the crooner class. He is as adept at selling the rhythmic "What Is This Thing Called Love" as he is with his w.k. ballads, "You're Breaking My Heart" and "My Bolero." Entire stint draws solid mitt action with sock returns for closer, "Come Back to Sorrento."

Solid backgrounding by his pianist, Jack Kelly, and Ranny Weeks house band set neat pattern for nifty performance. Tony Peters trio, who go with the lease, fill in the lulls. Dinner biz solid. *Elie.*

Copa City, Miami Beach

Miami Beach, Feb. 26.

Danny Thomas, Step Bros. (4), *Karen Tedder, Arden-Fletcher line* (18) *with Herb George, Asia Boys, Myrna Bell, David Tyler's Orch; beverage minimums,* $3, $5; *Barry Gray in Flamingo Room; no minimum.*

This is the first big spot Danny Thomas has played in this area—after two dates at the Club Boheme (in Hollywood) with its 200 capacity. That the philosophically tinged comic's draw is potent has been evidenced in the first heavy profit show the Copa has had since seasonal teeoff.

The ideas in song-comedy and gag breaks which Thomas essays is a welcome switch. Perhaps the secret of his click is the manner in which he weaves in the serious, then switches from his special lyrics to a broadism that hits for the laughs. His material is tailored to his serious pan, his easy handling of vocal ranges required and a voice that is one of the more compelling, be it straight or comic, on cafe circuits.

From his opening songology on Miami Beach to his work on ringsiders in which he throws in a birthday song to a prominent guest, he wins them and holds 'em all the way. He could have stayed on all night but called for standard "jack" story and others would have stretched the proceedings into the second show. For the first time this season they're standing in line for the supper show.

Supporting show is okay. Only newcomer with Thomas is songstress Karen Tedder. A trim looking blonde, she gets by nicely, though potency of her personality and delivery could be heightened with a smarter choice of songs. As is, her blending of pops, standards and hillbilly songs earn her hearty reception.

Production holds over, with the Herb George production vocalizings okay, the line niftily costumed and the "Circus" finale still a standout, via the Asia Boys and Myrna Bell's acrobatics. And of course, the four Step Bros. wham over slick hoofery, in which the challenge stuff adds up to show-stopping. David Tyler's orch is solid show backer. *Lary.*

ICER'S HOT 100G, ATLANTA

Atlanta, Feb. 28.

"Holiday on Ice 1950" grossed a whopping $100,000 in 10-day 15-performance stand here ending Saturday (25).

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Gayety, Montreal, Clamp for Sabbath Violation Cues Action on Niteries

Montreal, Feb. 28.

The Gayety theatre, only straight two-a-day vaude house here, was closed Friday (24) on orders from Police Director Albert Langlois. Action was taken because the Gayety has been running shows at 12:05 each Sunday night and the law under which the Gayety's permit had been issued required such amusement places to be closed at midnight.

According to manager Tommy Conway all acts had been paid off, told to return to the U. S. and the management has no idea when house will open up again.

Although city officials claim the shuttering has nothing to do with recent drive on illegal night clubs and current vice probe, sudden action looks obvious in view of the fact that this house has been running similar shows every Sunday night for the past few years without anything more drastic than a couple of minor fines last December for similar offenses but no closings.

Present clean-up which has already closed the Night Cap cafe and threatened several others got underway when The Herald ran a series of stories showing how easy it was to get either a drink or femme company after hours. Stories appeared after a report handed down by Director Langlois that Montreal was rid of all forms of gambling and other attractions that indirectly have made Montreal one of the greatest tourist attractions on the continent.

Sudden purity drive comes as something of a surprise to cafe habitues and show people who take the late saloons as a matter of course and can name a dozen or more in the mid-town section where you can wine and dine till dawn in spite of the two o'clock curfew.

However, till probe relaxes, the padded cellars are heeding the closing and giving their clientele more than a cursory glance.

Michel Rubini

Thanks to Ken Murray and Ted Lesser, I am making my debut as accompanist to my Daddy, JAN RUBINI, on the Ken Murray Television show, sponsored by Anheuser-Busch, March 4, 1950.

Signed *Michel*

P.S.: I am only 7 years old.

FISKE'S DALLAS DATE

Dallas, Feb. 28.

Dwight Fiske has been booked to open March 3 here at the Baker hotel Mural Room for an extended engagement.

Fiske will follow the Merry Macs current at the spot. Jimmy Joy and his orch are on the bandstand.

JAN RUBINI

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Opening at the

PALACE

New York

WEEK OF MARCH 9TH

—Management:—

WILLIAM MORRIS AGENCY, Inc.

Joe E. Brown 1-Man Show To Aid Deaf Children

San Antonio, Feb. 28.

Sunshine Cottage, local school for deaf children, will benefit from a show to be presented here by Joe E. Brown, comedian, at the Municipal Auditorium on March 15.

The show, "An Evening With Joe E. Brown," is part of a nationwide tour.

Revue Shifts to H'wood Nitery When Former Site Is Razed by 90G Fire

Hollywood, Feb. 28.

"Virgin Island" revue has caused the Florentine Gardens to light up again. Show was burned out of Zucca's Opera House in Culver City last week in a fire that damaged $90,000 worth of property. Owners of the Florentine Gardens will share in profits with the Zuccas.

Culver City building was a landmark in Coast show biz. It was built in 1924 and housed many name bands when it was known as the Casa Manana. Benny Goodman and Benny Pollack made their Coast reputations there. During war place was known as the Meadowbrook, operating with a nameband policy until 1947. Revue-type shows it has housed since that time have been moderately successful.

Five Shot in Greenwich Village Nitery Stickup

Two performers and three others were wounded when bandits held up the Moroccan Village, a Greenwich Village, N. Y., spot, early Saturday morning (25). One of the entertainers, Eugene Ebol, 53, a femme impersonator, was shot in the stomach, and is in serious condition. Another performer, Robert Dell, was wounded in the leg. A detective, a patron and a suspect were also wounded.

Holdup came during the late show at the nitery, when one of the bandits commandeered the microphone and ordered customers to leave money and valuables on the tables. Two detectives at the bar adjoining the room started shooting.

JUDY CANOVA

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ARA-AGVA May Reach Accord On $50 Agency Franchise Tap

Artists Representatives Assn. and American Guild of Variety Artists, which have been meeting to form a new set of regulations may reach a compromise on the $50 franchise fee, which is reported to be the main stumbling block. Both organizations are currently going along on a temporary extension of Rule B contract, which expired Jan. 1.

Percenter organization has come up with a proposal in which agents would face a loss of franchise if non-AGVA acts are booked by them. Through this procedure more acts would be forced to join the union, and AGVA's total on such dues would be greater than the franchise fee.

It's been argued that if the $50 fee, which ARA agents pay into their treasury reverts to AGVA, percenters would thus be relieved of current policing of its member-agents and consequently booking of non-AGVA acts would skyrocket. However,

"KEAN SISTERS HILARIOUS . . ."

LEE MORTIMER,
Daily Mirror

BETTY and JANE KEAN

Currently, **ROXY** New York

"Kean Sisters seem now to have hit the pay-dirt formula . . . Bright spot of the show is their nifty comedy work." (Roxy Theatre),
Stal, Variety.

"Not since the comedy team of Jerry Lewis and Dean Martin exploded into prominence, has the stem been so excited over an act, as Betty and Jane Kean." *Ed Sullivan*.

"Two attractive young women, Betty and Jane Kean, are seen for the first time as a sister team and we hope that they will never part again."
(Beverly Hills Country Club).
R.C.H., Time Star, Cinn.

"The Kean Sisters, a pair of lovely looking lassies, really bring down the house." (Roxy Theatre),
N. Y. Post.

"Margaret Truman enjoyed Kean's take-off on Margaret Truman."
(Capitol Theatre),
Arnold Fine,
Washington Daily News.

"Attractive Kean gals . . . had 'em rolling in the aisles." . . .
(Roxy Theatre),
Bill Simon, Billboard.

"Jane and Betty Kean were socko on the Ed Sullivan Toast of Town Sunday night."
(Television),
Variety.

Thank You, MILTON BERLE, for Texaco, and ED SULLIVAN for Toast of the Town

General Artists Corp. for Theatres and Night Clubs

Chi's College Inn Drops Floorshows In Switch to Society Band Format

Chicago, Feb. 28.

The College Inn., practically a pioneer in every form of nitery entertainment for the past 40 years, will close its doors on March 19. Inn, which was started by the late Ernie Byfield's father and which his son sparked into the top hotel spot in the country, will be turned into a room similar to Pump Room in sister hotel, Ambassador East, with society band as only entertainment.

In a board of directors' meeting last week decision was made to convert basement bistro, which brought ice shows, celebrity nights, swing bands, salues to American composers, and finally a tribute and to the efforts of Byfield and his partner, Frank Bering, "College Inn Story," into a more intime operation. Nightclub had not been doing well for the past several months. Although some of the composer series racked up hefty grosses, tabs for present show is low.

Also at the board meeting James Hart was named president of the Ambassador hotel as well as the Sherman, and Pat Hoy, general manager of the Sherman, was moved into the veepee spot. Frank Bering remains chairman of the board.

Conventioneers Hypoing Nitery, Theatre Biz in A.C.

Atlantic City, Feb. 28.

Resort business here is being hypoed this week by 14,000 delegates and families attending the 76th annual session of the American Assn. of School administrators.

While their sessions are concerned with educational problems, their amusement schedule brings to the resort Fred Waring and his Pennsylvanians, who will entertain on the program Wednesday night (1). The Waring organization is being presented by the Associated Exhibitors.

Television in Education was the topic of a discussion group this afternoon with W. H. Lemmel, superintendent of school of Baltimore, Md., the chairman of the meeting.

Hotels, film theatres, restaurants and even the nightclubs are getting a good play from the conventioneers.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Feb. 28.

Andy Grainger back to the Big Town after attending the ski and skating races at Lake Placid.

Birthday greetings are in order to Mabel (legit) Burns, Joe (UA) Phillips and Joseph (IATSE) Fallon, all at Variety Clubs' hospital.

Albert Bagdasarian, announcer and commentator for station WNBZ here left Albuquerque for an indefinite stay.

After 18 months of shutin routine at the Raybrook (N. Y.) sanatarium, Patricia Mitchel, nitery entertainer, received all-clear papers. Ditto for Charlie Dowd, ex-Fox theatre staffer, who returned to his Brooklyn home.

Among the new arrivals here showing nice progress are Jack (RKO) Wasserman, Lawrence Garber and Frank E. Walters.

Sam (RKO) Kelley checked out of the strictly in-bed department.

Albert Schroeter, owner and manager of Hennessey's nitery, joined the Elks.

Your correspondent was honored by being made an Honorary Life member of the Burnt Corkers, Inc., an organization of blackface comedians and minstrelmen, of Lancaster, O.

The Mose LaFountains, who operate the Durgans Nitery here, back from Pittsfield, Mass., where they attended the speed Ice Races. Their son was a competitor in the events.

Write to those who are ill.

Midwest Vaude Dates

Chicago, Feb. 28.

Jackie Heller plays his first Chi engagement in four years at the Vine Gardens March 31 . . . **Ray Lyte** has taken over the booking of Cheat's Lake Club, Morgantown, W. Va., and has set the **June Taylor** dancers. **Carl Ravazza** headlines bill March 21 . . . **Bela Kremo,** juggler, into the Shoreham, Washington, March 6 . . . Main theatre, Racine, Wisc., goes into regular weekend bills March 10, with **Marion Hutton** & **Jack Douglas, Ted & Flo Vallet** and the **Winlows** . . . **Danny Marshall** & **Frankie** have been set for Turin Inn, Sioux City, March 3.

Harmonicats play the Belvidere Country Club, Hot Springs, Ark., March 3 . . . **Dick Gale** & **Jessie Rosella** headline at the Silver Cloud March 3 . . . **Marvin Boon** added to **Al Morgan** bill at Helsings . . . **Eddie Sligh** has pacted **Jimmie Costello** for the Plantation, Nashville, March 13 . . . **Alan Cross,** plus the **Maxims** and the **Stapletons** at Glenn's Rendevous, Newport, Ky., March 10.

Sid Epstein of the William Morris office snagged the Duqouin, Ill., fair and has set a **Wally Wanger** line for Aug. 29 . . . **Dick Contino** show after April 20 stint at the Riverside, Milwaukee, will do series of one-nighters . . . "Asylum of Horrors" broke house record for single performance at the Belmont theatre last week grossing $3,450 . . . **Marie Neglia** into the Chase, March 3 . . . Chicago theatre has added **Mimi Benzell, Cabot & Dresden,** and **Rex Raymer** to the **Billy DeWolfe** bill, March 3 . . . **Key Luke** into Babe's, Des Moines, March 10 . . . **Tony Martin's** date for the Chez Paree has been moved up to March 17 . . . The New Silver Frolics opening has been set for March 16 with first bill comprising **Bert Stone** & **Eddie Schine, Kay Kenton, Ginger Kinney, Raymond Monchito** rhumba band and **Bud Prentiss** orch.

Hefty U. S. Lineup

Continued from page 49

the end of this week or next, accents that so far as the Lido is concerned the management pays Yank talent 50% in U. S. dollars, per contract, on National City Bank in N. Y. There have been instances, says Fraday, where the management had to go to Switzerland to buy dollars but always kept its covenant in this respect. This is in refutation of certain other Paris boites experiencing hassles with American vauders on 50% U. S. currency remittances.

The Lido interior, incidentally, has been reconstructed a bit to move certain pillars back for better view, and at the same time adding 25 tables. Capacity will now be 950, eclipsing Bal Tabarin (in the Montmartre) in size. Incidentally, from Paris it is reported that the Tabarin estate has been talking to Louis-Guerin to take over that internationally renowned cabaret-theatre.

As with Lou Walters' current stunt of doubling his Latin Quarter revue into the across-the-street Broadway Strand, the Lido has a three-times-a-year deal with Warner Bros. in Paris for the Grand Palace. When WB has a run picture at this Paris deluxer, the Lido floorshows become the stage attraction. It was tried out first last Xmas, and will be repeated at Easter and during October for the Auto Fair, a big event annually in Paris. Whenever that is done the cinema raises its prices.

Louis-Guerin also is bringing over the "Skating Vanities" April 26 for a month at the Palais des Sports. This is John H. Harris' Sports. Buster Crabbe's "Aqua-Parade" comes in next, and "Holliday On Ice" will be booked for six months in the provinces, Belgium, etc., playing arenas, but not Paris.

Canada Expo. Mulls Kaye, Hope for This Yr.'s Show

Toronto, Feb. 28

Olsen and Johnson will not play the Canadian National Exhibition this season. After years of headlining the grandstand show to record breaking grosses, fair toppers felt that a change of attraction was necessary.

CNE is currently attempting to line up Danny Kaye and have also thrown out bids to Bob Hope.

CNE is regarded as probably the top fair date. Grosses run around $400,000 for two weeks.

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IRVING FIELDS
A "WOW"!
VARIETY, Feb. 22, 1950
"Irving Fields and his trio (piano, bass and drums) wow with their sock instrumentalism with Fields displaying some pyrotechnical finger-work on their trio of tunes. They open with a fast "Wedding Samba," achieve a good pace-change with "St. Louis Blues" and wind with Fields' composition, "Managua Nicaragua."
(Roxy Theatre Review)

IRVING FIELDS
and His
RCA-Victor Recording Trio
Currently:
ROXY THEATRE
New York

IRVING FIELDS
"DYNAMIC"!
BILLBOARD, Feb. 25, 1950
"In the strictly musical department pianist Irving Fields and his trio offered a collection of flashy finger vehicles culled from his Victor record repertoire. Dynamic specials built on tricky Latin rhythms sold strongest."
(Roxy Theatre Review)

Direction: GENERAL ARTISTS CORP.

New Acts

FRANK GALLAGHER AND SANDRA
Songs
35 Mins.
Normandie Roof, Montreal

Latest husband-and-wife song combo, Frank Gallagher and Sandra shapes up well. Although no stranger to the local circuit, Gallagher is doing present stint with Sandra for the first time and other than the usual opening-night flubs, they drew a neat reception from patrons.

Gallagher opens alone doing a hefty medley of ballads, Irish and corn, and then intros his wife. Sandra is a brunet with plenty of class, and after a little patter that could be sharpened for better effects she teams with Gallagher for "Oughta Know More About You," then singles with "Tell Me Why" from "South Pacific." Voice has appeal but seemingly lacks experience, leaving Gallagher to polish the rough spots with his neat vocalizing.

General tightening throughout session, with an earlier entrance for Sandra, would sharpen interest.
Newt.

THE FOUR COLLEENS
Singing
8 Mins.; One
Colonial, Albany

Quartet of women singers register solidly. Formed in California two years ago and produced by Ben Yost, act vocalizes in smooth, fast, rhythmic fashion, with a few light comedy touches.

An embellished standard number (with soprano solo) is followed by a medley of college numbers. Then a harmony bit, done so well as to suggest more emphasis on this type. An animal story in song is the encore, offered after foursome took several bows in sixth slot. Gals look very attractive in two segments where a bright spot plays on them. They dress nicely, although two wear odd hairdos. A slight reduction in gyrations — smallest girl, at right, sings with rather noticeable effort — would help. They take turns at the p.a.; tall auburn-haired gal is leader.
Jaco.

NAPOLEON REED
Songs
25 Mins.
Carrousel, Montreal

Napoleon Reed, lyric tenor who scored in Billy Rose's presentation of "Carmen Jones" both in New York and on the road, makes his first nitery appearance here and garners a smash reception for song selection and general showmanship.

Offering has plenty of change with "La Mere" and "Stand Up and Fight," from "Carmen Jones," picking up most interest. Using a legit voice at all times, Reed handles the mike like a vet without any of the usual blasting and trick piping.

A good medley about halfway through paces offering, and Reed does seven numbers before getting off the floor. Kudos go to Millicent Brown for a solid boost with her piano accomp.
Newt.

ROBERTA WELCH
Songs
8 Mins.
St. Moritz Hotel, N. Y.

Roberta Welch, onetime singer at the nearby Essex House, with Nick D'Amico's orch, indicates some know-how in her vocals. Projection is generally good and the tune selection, mainly from proven standards, hits the crowd well.

There are some rough spots in Miss Welch's work. One of these is the faultily written introductions to her tunes. Some of her arrangements do not show her voice off to best advantage, but when these kinks are ironed out she'll be okay for general run of cafes.
Jose.

OSWALD BEMAND
Birds
10 Mins.; Full
Palace, N. Y.

This aviary offering doesn't deviate much from the usual pattern of bird acts. It's a standard item with Oswald Bemand pacing the feathered creatures through familiar routines of walking across bridges, standing on spinning carousels and generally obeying the trainer's commands.

Bemand is a personable spieler with a dry sense of humor. The comedy patter should be strengthened to take this act out of the conventional class.
Herm.

SHERRIER
Dance
9 Mins.
Latin Quarter, N. Y.

The singularly named Sherrier, a French import, playing his first U. S. date, has some good terp material in the rubber-legged manner which uses many trick slides, shuffles and eccentric hoofing. He has a good assortment of routines which include satires on the can-can, waltz and rhumba.

For U. S. audiences, however, he needs more pointed material. Present routines, if sharpened, would suffice. Most of his dance-designs are inherently funny. In some respects, he's reminiscent of Hal Sherman.

Sherrier makes an initially good appearance, garb comprising tux jacket with wide, baggy pants, and heavy-rimmed specs give him a good head start. Some revision in routining is called for if he's to get maximum returns from American audiences.
Jose.

GAYE DIXON
Songs
12 Mins.
Carrousel, Montreal

Holding over for a second session, Gaye Dixon socks over her songs. Opens with "Great Day," drops into "All of Me" for the ballad-lovers, and then gets back with a torch treatment of "Lonesomest Gal in Town."

Has a driving beat in all offerings and plenty of charm to carry all songs above the gabfests around the room. Although a little strident at times for an intime cafe, Miss Dixon would be okay in front of a big production, and okay grooming makes her good for tele and vaude.
Newt.

THE WHIRLWINDS (4)
Roller Skating
7 Mins.; Full
Palace, N. Y.

This is a standard vaude opener. Comprising two men and two gals, this quartet is an expert acro-rollerskating team. Repertory of tricks is limited, however, and they are forced to repeat the same stunt several times over.

They do variations of a whirling routine in which the gals are swung around the stage while clinging to the pirouetting men skaters. Effect is spine-chilling the first time but soon wears off. For a windup, they do a foursome spinning stunt with luminous costumes making weird patterns on the darkened stage.
Herm.

Gambling Nix

Continued from page 1

of Music Corp. of America, also came to gander the results.

Further crackdowns are expected. In fact many lush horse-betting concessions in hotels and elsewhere are in danger. Insiders feel that a complete halt to any betting activities will come if certain elements proceed with plans to impeach certain Florida public officials. It's believed that these forces think they went beyond authority by permitting "regulated gambling."

The closing of the cafes, together with the merger, put several top acts at liberty. Other cafes in this area are currently quite willing to take up the slack in headliner employment, but problem is finding the proper slot. For example, Joe E. Lewis and Harry Richman were supposed to open with Sophie Tucker at the Beachcomber tomorrow night (Wed.) but, instead, Lewis most likely will follow Milton Berle at Copa City. Berle, who opens Thursday (2) at Copa City, thus will be in direct opposition to Miss Tucker. Billy Vine is set to open with Miss Tucker. Inasmuch as both are William Morris acts, Miss Tucker is reported to be burned at the situation. She's said to have told agency toppers that they precipitated another Kaye vs. Miranda "situation" by failing to space headliners. Miss Tucker referred to the recent direct opposition of Danny Kaye at the Beachcomber by Carmen Miranda at Copa City. Operators of both spots thus lost out on that deal.

Copa City, from the outset of the season, had difficulty in paying off Olsen & Johnson, and finally settled in a series of installments. Several headliners are still owed some coin. Berle, who has been booked in at $40,000 for the 10 days, insists on being paid off nightly at the rate of $4,000.

Copa's merger with the Beachcomber indicates that an agreement has been made by both managements to pay off the Copa's reported $400,000 indebtedness at the rate of $40,000 annually for 10 years. The new corporation will be headed by Ned Schuyler, who had operated the Beachcomber. Tom Cassara, representing the Copa City's owners, will be veepee. Murray Weinger, who built Copa City, is reported as having no share in the new ownership, but may be retained as manager of the room. New corporate setup is known as the Mid-Century Corp., and after April 3 the Beachcomber site will be closed and shows will go into the larger Copa City.

The merger means the end of a talent "war" between two of the largest cafe talent buyers in the country. Henceforth, the booking of names is expected to be a controlled situation in that area. With such acute competition eliminated, the remaining cafes will be able to make more favorable terms for top talent. It will also eliminate billing battles resulting from the multiple headliner shows. For example, when Miss Tucker was to have opened at the Beachcomber, with either Lewis or Harry Richman, she insisted on the top marquee spot.

Another factor in the probable elimination of headliner scarcity in this area resulted from some curious situations. For example, Danny Thomas, following his run at La Boheme, was booked into Copa City. Owners of La Boheme protested on Copa's opening of Thomas on the same night they were preeming Lewis, and so Copa delayed its preem four days.

Miami and Miami Beach niteries, generally, have had one of the worst seasons in years. The larger spots were the major sufferers since most of the trade seemed to filter down to the smaller clubs where prices weren't as high.

Some percenters feel that because of bad cafe conditions this year, more leeway will be given hotels next year and they may be able to book full-scale nitery shows. Present curfew laws in hotels currently make this prohibitive.

TV's Sat. Nite

Continued from page 1

video. In the move, broadcasters are taking on the toughest challenge of all because of the traditional night-out factor. If they can't meet and overcome competition from films, then they will know just where their medium stands. If no appreciable decline in the film boxoffice is felt, exhibs also will be able to prove that psychological factor of gregariousness, on which they have based their claims that the public wants to gather for their entertainment in large numbers, as they do in a theatre.

If, on the other hand, Saturday night video does nick the boxoffice, exhibs may be forced into some drastic measures to combat the threat. What those measures will be is still wide open to speculation, since exhibs who now believe that TV actually hurts them have not come up with any telling counter-blows. Meanwhile, theatre operators in the video areas have their fingers crossed in the hope that the Saturday night threat may succumb once the novelty of staying at home on Saturdays wears off. They point out that the Milton Berle Tuesday night video stanza, while it's still the top-rated show, no longer has its original impact, when it was responsible for such moves as Brooklyn stores switching their late nights from Tuesday to Wednesday.

TV broadcasters, of course, didn't start the Saturday night boom with any intention of a fight-to-the-finish with films. Move, instead, has been an intra-industry development. Until recently, the networks almost completely shunned Saturdays as a poor stay-at-home night, which it has always proved to be in radio. They now believe that Saturday is a partying night and so, while it may not be good for radio listening, can draw heavy video audiences. That factor, coupled with the dearth of available time on other nights, has resulted in the Saturday emphasis.

Indicating the type of competition that exhibs will have to face and overcome is the new two-and-a-half hour Saturday night spread launched last week (25) by NBC. Show carries a talent and production budget of over $50,000 weekly and features such name talent as Sid Caesar, Jack Carter, Imogene Coca and top guesters. CBS now has both the Ed Wynn and Ken Murray shows on Saturday, and DuMont has its "Cavalcade of Stars," heavily-budgeted vaudeo show topped by Jackie Miles as emcee.

VARIETY BILLS

WEEK OF MARCH 1

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit (FM Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stall; (W) Warner; (WR) Walter Reade

NEW YORK CITY

Capitol (L) 1
Blue Barron Orc
Gene Sheldon
Loretta Fischer
Paul Sydell
Benny Fields
Music Hall (I) 2
Lee Marx
Vic & Adio
Jessica Haist
Frank Gamboni
Patricia Drylie
Roy Raymond
Walter Graff
Rockettes
Corps de Ballet
Sym Orc
Palace (R) 2
Appletons
J & M Barrett
Fayne & Foster
Mello-Larks
Wilbur Hall & Rene
(3 to fill)
Paramount (P) 1
Bob Hope
Jane Russell
Les Brown Orc
Condos & Brandow
Roxy (I) 3
Beatrice Kay
Bill Norvas & Upstarts
Buck & Bubbles
Dunhills
Beatrice Kraft Dcrs
Strand (W) 4
Joey Bishop
Ernestine Mercer
Lucienne & Ashour
Linda Lombard
Ballet Sevillano
Calvin Holt
Ben Yost's Vikings
Gail Bennett
Lynn Storm
Alhambra (R) 1
Willy Bryant
Helene & Howard
Rose Murphy
Mack, Russ & Owen
James Quintet
Stanley Rawls
Andy Kirk Orc

BALTIMORE
State (I) 2-4
Whimpy
Barbara O'Brien
Frank Keenan
Jack Joyce & Madeline
5-8
Sabin's Personnettes
Henry LaMarr
Fred Pisano Co
Brooks

CAMDEN
Towers (I) 3-5
Hamiltons
Howards
Jack Soo
Don Cummings
Juvelys

CHICAGO
Chicago (P) 3
Billy De Wolf
Mimi Benzell
Rex Ramer
Cabot & Dresden
Oriental (I) 3
Ames Bros
Ken Griffin
Nellie Lutcher
Herbie Fields Orc
Eddie Hubbard
Carl Sands Orc
Bob Deu
Regal (P) 3
Lucky Millinder Bd
Hot Lips Page Combo
6 Canfields

Lockjaw Jackson
Apus & Estrelita

DES MOINES
Orpheum (R) 1-5
Roulettes
D & D Workman
Virginia Lee
Think-A-Drink Hoffman
Rex Weber
M & M Viera & Monkeys
Alan Carney
Salici Puppets

HARTFORD
State (I) 4-5
Mel Torme
Ink Spots
Boyd Raeburn Orc

LOS ANGELES
Orpheum (I) 1
Pat, Willa Levollo
Betty Black
May & Balabanow
Joan Brandon
Mage & Karr
Peiro Bros
Buster Shaver
Eddie Peabody

MIAMI
Olympia (P) 1
Jimmy Troy Co
Karen Tedder
Armand Guerra Fields
Hal Le Roy
Bert Wheeler

PHILADELPHIA
Carman (I) 1
Brick Bros & Gloria
Helen Magna
Ross & Stone
Leslie & Lawrence

POUGHKEEPSIE
Bardavon (P) 3-4
Romaine & Babbette
Ralph English
Tanya
Frank Conville Co
Joe Howard

ROCKFORD
Palace (I) 3-5
Art James
Warner & Cole
Pansy the Horse
George West
3 Danwoods

ST LOUIS
Fox (F&M) 4
Jerry Colonna
Gaudsmith Bros
Tommy Hanlon & Murphy
W & V Stapleton
Ting & Tung
Bob & Irene Copfar
Grace Drysdale
Bob & Joann Marco

SPRINGFIELD
Court Sq (I) 2-5
2 Tomes
S & S Arthur
Whitey Roberts
Hermine's Midgets

TORRINGTON
State (I) 5 Only
Jack LaRue
Hillman Bros
2 Jacks
Monroe Seton

WASHINGTON
Capitol (L) 1
Stagg McMann 3
Wyman & White
Clifford Guest
Mario & Floria
Howard (I) 3
Charlie Ventura O
Eddie Heywood
Chubby Newsome
Pigmeat Markham Co
Juanita Pitts

BRITAIN

ASTON
Hippodrome (I) 27
Harry Segal
Michele
Dudley 3
Harold Hatton
Vivienne Tempest
Eager Young Ladies
Lizbeth Young
Kent & Hayes

BLACKPOOL
Winter Gardens (I) 27
Ivy Benson Orc
J & M Kinson
Max Bygraves
Les Biancas
3 Cottas
Drage
Vivienne & Irene

BOSCOMBE
Hippodrome (I) 27
Phil Strickland
Joanne Gaye
Johnnie Laycock
3 Lamarres
Noel Talbot
Jackie Crosby
Gordon Jones
10 Adoreables
Fred Renwick
Matt Lamar
Vee Suzette

EDINBURGH
Empire (M) 27
Curio Cavalcade
Jackie Hunter
Tiny
Bel Argay
Carlo Reni
Sylvia

GLASGOW
Empire (M) 27
Mills Sis & Michael
Jack Train
Sandow Sis
Anona Winn
Pepino's Circus
Radio Revellers
Stan White & Ann
Norman Hackforth

GRIMSBY
Palace (I) 27
Oscar Pummie
Patch Novelty
Amazing Chevalier
High School Horse
Kayes' Lions
Liberty Horses
Paddie the Mule
Spuds Co
Ranleighs

HACKNEY
Empire (S) 27
Big Bill Campbell
Peggy Bailey
Lance King
Buck Douglas
Sioux Dakotas
Mighty Mohawks
Canadian Mounties
Ace Girls
Eddie O'Doherty
Joe Crosbie
Wally Brennan

LEICESTER
Palace (S) 27
Frank Randle
Hal Swain
Swing Sis
Rita Shearer
Jon Boden
Mandalay Singers
Kay Southern
Gus Aubrey
Hal Mack
Dancing Demons
A J Powell
Stan Stafford
Jimmy Clitheroe
A Wazzan Tp

LINCOLN
Royal (I) 27
Monty Marks
Francis Whitmar
3 Loonies
Paul Sheridan
Louise Lorraine
Spangled Beauties
George Alex
Terry's Juveniles

NEWCASTLE
Empire (M) 27
R & M Mereno
5 Smith Bros
Mills & Belita
Dorothy Ward
Frances Duncan
Caryll & Mundy
Harry Bailey
Bobbie Kimber
Sheridan Bros

NOTTINGHAM
Empire (M) 27
Peggy Cavell
2 Virginians
Johnny Lawson 3
Fayne & Evans
Tommy Godfrey
4 Kentons
Joe Loss Bd

PORTSMOUTH
Royal (M) 27
Eva & Lillian
Lee Lawrence
Leslie Sarony
Cynthia & Gladys
Mooney & King
Polion 3
Tovarich Tp
Hackford & Doyle

SCUNTHORPE
Savoy (I) 27
S & M Harrison
Andre Twins & Sandra
Bob Grey
Claude Williams
Jackie Allen & Barbara
Susan Pat

SWANSEA
Empire (M) 27
Tessie O'Shea
Billy Cotton Bd
Annell & Brask
Arthur Dowler
Vernon Sis
George Meaton
Tattersall & Jarry

VICTORIA
Palace (M) 27
Jimmy Edwards
Joy Nichols
Dick Bentley
Wallas Eaton

WOLVERHAMPTON
Hippodrome (I) 27
G H Elliott
Gertie Gitana
Ella Shields
Billy Danvers
Randolph Sutton

YORK
Empire (I) 27
Cecil Sheridan
Joy Brennan
Mickey Reid
Billy Miller
Joe O'Reilly
Jimmy Inglis
Cass & Keegan
2 M's
Irene Dickson
Terry O'Brien
Nemacs & Violet
May Moxon Girls

Cabaret Bills

NEW YORK CITY

Birdland
Ella Fitzgerald
Les Young Orc
Blue Angel
Garland Wilson
Stuart Ross
Eadie & Rack
Mickey Deams
Imogene Coca
H Chittison 3
Portia Nelson
Bop City
Dizzy Gillespie
Mel Torme
3 Blazes
Cafe Society
Jack Gilford
Cliff Jackson
Copacabana
Ted Lewis
Geraldine DuBois
Reed Sis
Merlbeth Old
Gordon Gaines
Patricia Adair
Toni Carroll
M Durso Orc
Alvares Orc
Diamond Horseshoe
Walter Dare Wahl
Gloria Leroy
W. C. Handy
Billy Banks
Noble Sissle Orc
Chic Morrison Orc
Rigoletto Bros
Jack Spoons
Frank Evans
Tommy King
Harry Meehan
Billy Banks
Harry Armstrong
El Chico
Rosita Rios
Los Gitanos
Pilarin Tavira
Sarita Herrera
D'Alonso Orc
Havana-Madrid
Castila Twins
Gayner & Ross
Eulalia Del Pino
Fausto Orc
Pupi Campo Orc
Hotel Ambassador
Jules Lande Orc
Hotel Biltmore
Harold Nagel Orc
Hotel Edison
Henry Jerome Orc
Hotel New Yorker
Johnny Long Orc
Upstarts
Leo DeLyon
Edwards & Diane
Peter Kent Orc
Hotel Pierre
Rosita Serrano
Stanley Melba Orc
Ralph Lane Orc
Ralph Teferteller
Hotel Plaza
Lisa Kirk
Nancy Donovan
Eric Victor
Bob Grant Orc
Mark Monte Orc
Payson Re Orc
Nicolas Mattbey
Hotel Roosevelt
Guy Lombardo
Hotel St. Moritz
M LaPorte
Roberta Welch
Leo Pleskow
Erwin Kent
Ramoni Orc
Hotel St Regis
Julie Wilson
Laszlo & Pepito
Milt Shaw Orc
Hotel Shelbourne
Jane Harvey
Irwin Corey

Carlos Montoya
Cy Coleman
Hotel Statler
Jimmy Dorsey Orc
Hotel Taft
Vincent Lopez Orc
Hotel Warwick
Jan August Orc
Iceland
Korn Kobblers
Saphronie
Oramae Diamond
Ned Harvey Orc
Latin Quarter
Sam Levenson
Vikings
Linda Lombard
Francis & Grey
Ernestine Mercer
Landre & Verna
Art Waner Orc
Le Coq Rouge
Oscar Calvet Orc
Jack Towne Orc
Leon & Eddie's
Eddie Davis
Rosette Shaw
Bella Smaro
Frank Stevens
Macombo
Dorothy Ross
Boylan & King
Gordon Andrews
Monte Carlo
Dick Gaspare Orc
La Playa 6
No 1 Fifth Ave
Walling & McHugh
Downey & Fonville
Hazel Webster
Old Knick
Billy Bryant
Paul Killiam
Janie Stevens
Frank Wayne
Charlotte Ray
Bob Gallagher
Al Cooper Orc
Old Roumanian
Sadie Banks
Jackie Phillips
Irving Grossman
Diana Goldberg
Susan Brooks
Joe LaPorte Orc
D'Aquila Orc
Park Ave
Robert Clary
Four Tones
Beverly Dennis
Benny Payne
Penthouse
Betty & Jane Kean
Helen Edwards
Herb Schutz
Ruban Bleu
Kirkwood & Goodman
Cedrone & Meigs
3 Riffs
Ronnie Graham
Julius Monk
Norman Paris 3
Versailles
Kay Thompson
Lee Scott
Buzz Miller
George Martin
Emile Petti Orc
Panchito Orc
Village Barn
Homer & Jethro
Arline Bright 3
David Blight
Bobby Myers
Village Vanguard
Weavers
Ellis Larkin 3
Clarence Williams
Waldorf-Astoria
Sid Caesar
Georgia Gibbs
Emil Coleman Orc
Mischa Borr Orc

CHICAGO

Blackhawk
Jack Tygett
Janet Campbell
Deon Sherman
Joyce Harley
Jean Stanley
Sammy Shore
Eddie Howard Orc
Blackstone Hotel
Dunninger
Dick LaSalle Orc
Chez Paree
Jimmy Durante
J & A DiGitano
Gloria Van
Adorables (12)
Cee Davidson Orc
Helsings
Al Morgan
Margo Good
Don Bradfields
Billy Chandler Orc
Hotel Bismarck
Maria Ravel
Joe Isbell
Johnny Alladin Orc
H Edgewater Beach
Billy Rayes
Melody Men (2)
D Hild Dcrs (12)
George Olsen Orc
Hotel Stevens
Joan Hyldoft
Arnold Shoda
Morgan 3
Douglas Duffy

Harper Flaherty
Bob Fitzgerald
Skating Blvdears
Jack Raffloer
Buddy Rust
Jerry Mapes
Frank Masters Orc
Palmer House
Victor Borge
Gracie Barrie
A & B Lund
M Abbott Dcrs
Eddie O'Neil Orc
Sherman Hotel
"College Inn Story"
Phyllis Gehrig
Don Weismuller
Christine Nelson
Carmen Albino
Norman Fields
Frank Wagner
Ward Garner
Kenneth Remo
Eileen Green
Cliff Norton
Carolyn Gilbert
Les Weinrott
Vera Gahan
Bill Snyder Orc
Vine Gardens
Gloria Van
Jackie Green
Glorianna & Long
Mel Cole Orc
Pancho Orc

Rockwell's Coast Trek

Thomas G. Rockwell, General Artists Corp. president, is slated to make his semi-annual trip to the Coast next week. He'll be followed by Milton Krasny, GAC veepee, who also divides his time between New York and the Coast.

N. Y. office will be left in charge of Art Weems.

Capitol, N. Y.

Benny Fields, Gene Sheldon, Paul Sydell, Blue Barron Orch (15) with Bobby Beers, Betty Clarke, Helen Lowe, Alan Carrier; "Malaya" (M-G), reviewed in VARIETY *Dec. 7, '49.*

The Capitol's stageshow is distinguished by the first appearance of Benny Fields in a Broadway theatre since the foldo of Loew's State, where the vet singer played exclusively in the past. He's on a bill generally marked by good playing values. The Blue Barron band is designed for vauderies, with stress upon elements that makes the band an entertainment factor. Novelty and comedy are by Paul Sydell and Gene Sheldon.

Fields is a durable performer with considerable verve. Per usual, he comes equipped with a set of carefully tailored arrangements and a good tune selection. While there's a nostalgic mien to his work, his numbers are fashioned for modern audiences. His reception indicates that there's always a Broadway audience for his work. He gets off to an appreciative palm.

Sheldon's pantomime is always pleasing. There are some classic bits to his routine, including his difficulties in getting his foot to tap in time to his banjo-plunking, and his encore piece of "sewing" up his hand. Loretta Fischer assists him in his encore bit for excellent results.

Other act on the bill is Sydell, who puts a set of pooches through a pleasing display for good results.

The Barron band comprises a self-contained entertainment unit. Singers are kept on stage to make it look like a big act at all times, and routines are so designed that the band is able to dispense huge chunks of entertainment for comparatively long periods. There's a semblance of activity at all times. Appearance of the crew is also excellent. Uniforms are better-appearing than those of the average stage orch.

The instrumentation, comprising a brass sextet, four rhythms, and four reeds, results in some smooth arrangements. There's a second piano placed for atmospheric effect. There's a trick whistler, Alan Carrier, who's stationed at the piano throughout the proceedings, and frequently makes like he's working the ivories, but it's probable that he'd ruin the effect if he really did work that instrument. There's a large vocal contingent, including Betty Clarke, a personable chirper, who makes the grade with "Mocking Bird;" Helen Lowe and Bobby Beers provide some pleasing duets, and when choral work is called for, several bandsmen line up. Net effect of their efforts is good.

There's even a finale in which Fields does a bit of terping. Glee-club arrangement and the vocal contingent give an entertaining account of "Your Lips Tell Me No No." It's an effective curtain.

Jose.

Teatro Puerto Rico, N.Y.

Cesar Romero, with Cook Sisters (2); Perucho, Los Cuates Castillo (2), Rosarito Durcal, Dorian Iris, Nagle & Hilja, Amelita Marquez, Enriqueta Faubert, Moreno, Carlos Piantini House Orch; "Una Mujer Con Pasado" (Azteca).

The Puerto Rico theatre, in the Spanish section of the Bronx, doesn't have too many stageshows anymore what with the shortage of top-flight names that the Latins can go for. And when said names become available, salaries are frequently prohibitive.

Fortunately, the house impresario, Carlos Montalban, brother of Metro's Ricardo Montalban, has good connections in the film capital, as well as contacts in the entertainment centers of the Latin-American countries. Consequently, he's able to come up with an occasional attraction that can reap tremendous business.

For the current week, he has Cesar Romero, who cuts a dashing figure in a western costume. Romero would probably attract a great number of the non-Hispanic patronage if he'd include some routines in English. As is, there's a predominance of femmes in the audience and, apparently, his Spanish spiels contain a few notes that hit them right. There are frequent outbursts of applause during his talking sessions, indicating that he knows just what to say to his companeros. After a few minutes of opening remarks, there's a discourse on Hollywood in company with the house emcee, the singularly named Perucho. The humor in this situation apparently lies in Perucho's mispronunciation of various filmsters' names. The payees laughed.

Romero, who used to be part of a dance team when working around New York cafes, reprises some terps with the aid of the Cook Sisters (2). His ballroomology is brief and graceful, and he gets off to a warm hand.

The show topper is in on a $3,000 guarantee plus 50% of the gate after $6,000. Montalban thinks he should walk out with more than $5,000, since the first two opening days hit about $4,000.

Of course, the stuff that Romero shows here isn't sufficient for exhibition outside this area. His terping will do, but he'll have to get an English line of chatter, among other things, to qualify him for work elsewhere.

A lengthy show accompanies Romero. Firstly, there's Perucho, who's dressed in a leopard-skin sports jacket and who occasionally makes like a comic in burlesquing the act that just completed taking a bow. The major outside act is a pair of chappies in serapes billed as Los Cuates Castillo. They're doubling from the Havana-Madrid, midtown cafe. Their harmonic work with their own guitar accompaniment is colorful. They also show lengthy talk routines which rated oles with those digging the lingo.

There's a novelty turn, Nagle and Hilja, who come out in cat costumes for some feline antics. The boy appears to be an excellent acrobat, but routines aren't effective. Dancers in the troupe are Dorian Iris and Enriqueta Faubert, both of whom do okay, especially Miss Faubert, who does a major amount of grinds. Rosarito Durcal finds favor with her songs, and Moreno deadpans his way in sax solos.

Pianist Amelita Marquez is Romero's cousin, a looker who plays a good classical 88 and gives a class touch to the program.

Jose.

Fox, St. Louis

St. Louis, Feb. 25.

Jerry Colonna, Gaudsmith Bros., Wally & Verdyn Stapleton, Ting & Tung, Hanlon & Murphy, Joe Schirmer, Frank Panus Orch; "Port of New York" (EL).

Top billing and honors go to Jerry Colonna in the current layout. Comedian is in fine fettle and not only does his own turn to swell audience reaction but also m.c.'s. His rendition of "On the Road to Mandalay," "Carolina," a satire on grand opera warbling, plus a dramatic skit as an Italian organ grinder who sells his monk to a circus, only to regret it and become reconciled with the animal garners terrif applause.

Bill is opened by Frank Panus maestroing the tooters through a medley of Jerome Kern's ditties for a neat session and in the second slot are Ting & Tung, Chinese lads, have plenty on the ball with their soft shoe dancing, comedy and a swell impression of the Ink Spots, Frankie Lane, Rose Murphy and Frank Sinatra which wins merited applause.

Tommy Hanlon, Jr., with a comely gal tagged Murphy do a comedy skit highlighted with a burlesk of using a miniature guillotine on a audience stooge in a head chopping act.

Wally and Verdyn Stapleton, tap dancers, please with some intricate steps with the gal, a blonde looker, equally as clever as her partner. The Gaudsmith Bros. have a comedy dog act with two highly trained pups. Joe Schirmer, banjoist with the band winds up session with his swell interp of "Begin the Beguine." Biz good.

Sahu.

Casino, Toronto

Toronto, Feb. 24.

Bonnie Baker, Clark Bros., Bob O'Neil, Murray & Hubert, Jimmy Cameron, Mimo Elhlo, Charles Gregory Line (18), Archie Stone House Orch; "Chinatown at Midnight" (Col).

Bonnie Baker is headliner for an enthusiastic reception. Diminutive singer in white, strapless gown, goes over well with baby-voiced versions of her hit recordings and inevitable "Oh, Johnny" finish; but it's the Clark Bros. who sock over for greatest applause honors. The pair do fast and furious tapping, throw in a truckin' routine and finish with a jitterbug at terrific tempo. Had to beg-off.

On comedy end is Bob O'Neil with zany chatter, an impression of a little girl singing "Alice Blue Gown," and some good eccentric dancing; Murray & Hubert contrib their domestic bickering, with the male finally asserting himself and winning the whole-hearted applause of the males in audience. Gregory line girls have two pleasing production numbers, with Mimo Elhlo clicking with a high-kick and acrobatic specialty. Whole bill is well-paced and biz good.

McStay.

Music Hall, N. Y.

"Confetti," musical revue, with Patricia Drylie, Roy Raymond, Walter Graff, Lee Marx, Vic & Adio, Jessica Haist, Frank Gamboni, Corps de Ballet, Rockettes, Choral Ensemble & Music Hall Symphony Orch; produced by Russell Markert; setting, Bruno Maine; lighting, Eugene Braun; choreography, Florence Rogge; costumes, James Stewart Morcom; "Stage Fright" (WB), reviewed in current issue of VARIETY.

The Music Hall has a handsome stage show this stanza, one with appeal for a variety of tastes. Good dancing and singing, in both solo and ensemble work, are backed by some impressive settings and costuming, with the revue sprinkled with a couple of good vaude turns for spice and variety.

Opening curtain reveals an eye-filler, in a stage-full of ballerinas in white, romantic tuttis. Corps de ballet does some neat variations on its own, before forming background pattern for some fine solo work by ballerina Patricia Drylie. Dancer shows good technique and style in some smart twirls and turns.

Quick change of mood comes with Lee Marx's comedy juggling act, with Marx scoring strongly in a variety of bits. Juggling of balls and pins is standard stuff, and comedy is familiar, but the latter isn't overdone while the juggling is expert. Marx's stunt of walking a rubberball up and down a teeterboard, and jumping rope on the way, is good for a rousing finish to strong applause.

Second production number, "Shoemaker's Holiday," starts off ingeniously with an idea apparently borrowed from "Red Shoes" but still pretty smart—a dancing bit with only luminous shoes visible. Then come the Rockettes out of a huge shoe to do their reliable, surefire tap routine, with a comedy finish for a fresh twist. Comedy bit has been done before by the Rockettes, but is still good.

Vic and Adio next offer their sock hand-to-hand balancing, starting with their difficult balancing stunt across a table, and following through with more of their slick, involved tricks. Insertion of a bit of comedy, and the samba dance bits in between tricks, isn't new, but it still scores, and duo rate the strong hand at the finish.

Show closes with an elaborate, colorful operetta excerpt, from "New Moon," with Jessica Haist appealing in her solo and in duet, but with Frank Gamboni less successful with his baritoning chores. Chorus, handsomely garbed, gives rousing support to the various songs, while the setting is impressive.

Bron.

Oriental, Chi

Ken Griffin, Nellie Lutcher, Eddie Hubbard, Ames Bros. (4), Herbie Fields Quintet, Carl Sands Orch; "Quicksand" (UA).

This disk jockey presentation of record stars might be more effective with one more act and a little more relief from straight music. With only four acts, and able assist by Eddie Hubbard, WIND jock, there's too much of the same following each other, and while this may satisfy the devotees, the regulars might find this a bit wearing.

After the special fanfare presenting platter spinner, Ken Griffin, jazz organist, registers with unusual sound effects, not usually associated with the Hammond. His violin effects, a la Jack Benny, in "Love in Bloom" gets chuckles and his train noises during "Sentimental Journey" add a sock touch. However, it's his straight rendition of his hit, "You Can't Be True Dear" that sells best.

Nellie Lutcher hits hard with "Hurry on Down," but the rest of the material seems sluffed off until she gives out with "Real Gone Guy." Her "Alexander's Ragtime Band" is fine except for the bop touches as a closer. Eddie Hubbard, besides filling the middle slot, emcees capably. His uke strumming on "Chattanoogie Shoe Shine Boy" gets big applause.

Ames Bros., four youngsters, are the hit of the show, displaying good voices and arrangements, plus comedy. Quartet tees off with fasty, "I Lover Her, Oh, Oh, Oh" and follows with "Clancy Lowered the Boom." In their vocaling of "Because," youths display fine harmony. Then a medley of "Waiting for the Robert E. Lee," "By the Light of the Silvery Moon," and "Wait Till the Sun Shines, Nellie" interspersed with some soft shoe work and some solid mugging by Vic Ames. Group returns for a mop up with "Rag Mop" and bit of jitterbug. While spiritual, "Who Built the Ark," is a bit anti-climactic they get hefty hand, and have to beg off.

Herbie Fields and his tooters please the hep matinee attendees. Basically, a top quintet, it's the gyrations and gymnastics, rather than the music, which garner the applause. Perhaps, one tune done in standard fashion, might show the real possibilities of the band. Novelty, "Somebody Done Snagged Your Britches," done by Fields and his guitarist, is in sharp contrast to the other material. In closer, "Flying Home," which is overlong, leader does some extra fancy triple tongue and finger work on the clarinet.

Zabe.

Capitol, Wash.

Washington, Feb. 24.

Marion & Miller, Toni Arden, Bob Williams, Dunhills (3), Milt Slosser at organ, Sam Jack Kaufman House Orch; "When Willie Comes Marching Home" (20th).

Capitol comes up with a good, lively layout this week, following standard pattern of house, but better paced and more solid than in recent weeks. Milt Slosser, a house regular, deserves kudoes for his appeal to patrons with community sing and organ solo, always a factor here in getting the galleries into receptive mood for show.

The Dunhills, show headliners, rate marquee attention for their smooth routine of precision terping. Trio of dancers click with a fast, dazzling display of team-work and terp technique. Boys, who have just returned from a British tour, still stick to their standard format of well-timed, swift-moving hoofing. There's the usual stunting and individual turns, but class terping puts the troupe into upper brackets. Walk off to hefty mitt action.

Surprise of show is chantoosey Toni Arden, of disk fame, who nabs much more appreciation for her warbling than Capitol audiences normally allot to this type of act. Gal has a nice personality, varied style, ranging from straight romantic to a sultry handling of tunes, and a pair of pipes that are easy on the ears. Sticks to current and oldie pop numbers, opening with "Sometimes I'm Happy," then on to "Just a Little Love, a Little Kiss," "I Can Dream" and back for "Temptation."

Bob Williams delights moppet crowds and adults with his naive handling of his well-trained pups. It's a dog act with a different touch, and departure from the usual succession of tricks is pleasant. Williams works with a pair of canines, a terrier and a cocker, playing stooge to his animals. There's some delightful comedy, as trainer does a proud mama routine, enthusing over stunts that never materialize. Then, at unexpected moments, the brace of dogs come through with some really difficult stunts, much to payees' delight. This act is surefire.

Marion & Miller make better than average curtain raisers with their rhythmic acro routine, accenting some of the best balancing feats seen here in some time.

Lowe.

Missouri, K. C.

Kansas City, Feb. 22.

Roulettes (3), Dave & Dot Workman, Virginia Lee (2), Think-a-Drink Hoffman (5), Rex Weber (2), Manuel & Marita Viera, Alan Carney, Salici Puppets (4); House Orch (11); "Tell It to the Judge" (Col).

Missouri is back to vaude with a regulation Palace-type bill, first here in a couple of months. Like some of its predecessors it stacks up as moderately good entertainment in the variety pattern.

Roulette trio on rollers mixes up team acrobatics with solo gyrations to start the 70 minutes off to a snappy pace. Second is a musical novelty with Dave and Dot Workman rubbing goblets, ringing bells and getting tunes out of horns and homemade contraptions. Virginia Lee, hefty gal, begins as an acro solo, but soon drags on her plant-partner for a turn at rookie-style acrobatics good for round of yocks and applause.

Think-a-Drink Hoffman is on mid-show with round of drink passing, pouring liberal list of libations from his magic pitcher and supplying orders of customers. In the way of vocal gyrations Rex Weber covers a wide variety, including voice-throwing, dialects and straight work on his established "Brother Can You Spare a Dime." Niche for animal act is filled by Manuel and Marita Viera and their pair of Reiser monkeys, with comedy and rhythms in Latin style to satisfaction of kids of all ages.

Next to closing Alan Carney ventures into lighthearted chatter and takes a turn at Irish, Italian and Yiddish dialects in his monologistic takeoff on a union meeting, for moderate returns. Salici troupe closes with their line-up of puppets which carry off a miniature variety show in their own right, pleasing the customers all the way.

Quin.

Palace, N. Y.

The Whirlwinds (4), Jack Soo, Marvellos (3), Chester Frederics & Bobby, George Beatty, Siccardi & Brenda, Slim Timblin Co. (3), Oswald Bemand; "Father Is a Bachelor" (Col), reviewed in VARIETY, *Feb. 15, '50.*

Current Palace show comprises a fair vaude layout buttressed by only one standout turn, The Marvellos. Rest of the bill is standard, with enough entertainment values to get by, but without any sock audience payoff.

The Whirlwinds open with a standard acro-rollerskating stunts (New Acts). As the only vocalist in the show, Jack Soo registers okay with a brace of romantic ballads. Chinese crooner closes strongly with a powerful baritone rendition of "Lucky Old Sun."

The Marvellos make up a top-flight magico turn, flavoring the legerdemain stuff with good comedy and music to build into a fast and diversified offering. Pivot man is a versatile performer who plays several instruments expertly before making them disappear. Comedy factors are dished up by the two partners, who have dummy replicas of themselves which they use to confuse the audience. Siccardi and Brenda are a classy terping duo with a classical ballet accent. Neat impression is made by their smooth and graceful routines.

Chester Frederics & Bobbie turn in a snappy session of hoofing, with Frederics, a vet performer, executing a fancy series of routines. Gal partner fills in with more conventional stepping and joins Frederics in a cute jitterbug impression.

George Beatty launches his comedy turn weakly with a patter of stale gags but builds to a stronger finish with his drunk imitation. Beatty needs new lines to bolster his casual delivery and ought to give heavier accent to his pantomime bits.

In next-to-closing, Slim Timblin & Co. are dishing out an oldtime blackface routine. Timblin has been doing this act for years. The racial and religious overtones have a different context today, and what was okay yesterday may be bad taste today. Oswald Bemand's bird turn is reviewed under New Acts.

Herm.

Olympia, Miami

Miami, Feb. 25.

Lanny Ross, Professor Backwards, Mary Kaye Trio, Rowena Rollins, Howard & Wanda Bell, Les Rhode House Orch; "The Heiress" (Par).

Twenty-fourth anniversary show for this vaude flagship in south Florida is a well-rounded one that hits applause meter for hearty returns all the way.

Lanny Ross is a fave here, and with this return impresses as having lost none of the vocalistic ability and personable approach that wins the plaudits. Works in the standards he's been associated with, to blend with a "South Pacific" medley plus a French song that adds a fresh note. Had to beg-off.

Almost walking off with proceedings is comedienne Rowena Rollins. The tallish blonde keeps the yocks coming steadily with heaviest howlmakers her "cooking lesson" in which she gets involved with the cooking wine; incisive takeoffs on Mrs. Eleanor Roosevelt and a stripper with political ambitions.

Native Floridian, and an annual returnee here is Jimmy Edmondsen — Professor Backwards. His blackboard routine, on which he spells words called from the audience backwards, inside, garners palm action. Patter on topical matters, done in straight-panned manner, adds laugh potential for a solid stint.

Teeoffers for lineup, Howard and Wanda Bell set zingy pace via their head to head balancing for the gasps and mitts. Mary Kaye Trio score with their instrumental comedy and tricks. Les Rhode and house orch backgrounds smoothly.

Lary.

Apollo, N. Y.

Ink Spots (5), Bullmoose Jackson Band (10), 3 Chocolateers, Lipham Trio, Walter Green, Sammy Hines & Eddie; "Post Office Inspector" (Rep).

The Ink Spots, vocal quartet piloted by Billy Kenny and carrying their own piano accompanist, sparkplug current layout at this Harlem vauder and should hypo biz plenty. Despite this being their umpteeth stand here, audience enthusiasm runs high throughout their entire session.

Bullmoose Jackson band and supporting acts make for a diverting and well-paced session. However, it's the Ink Spots who clean

(Continued on page 60)

Little Immediate Chance of Equity Modifying Policy on Star-Sharing

Little immediate prospect is seen of Actors Equity modifying its established policy in regard to star contracts calling for a share of a show's profits. Question has been raised a number of times lately in connection with intensive efforts by managements to cut down production and operating costs.

It's been suggested that, as a step in reducing the break-even point for shows and thereby being able to pay off the backers sooner, a system might be established giving stars a share of the profits rather than the generally prevailing setup of giving such names a percentage of the gross.

Equity's attitude has always been that it would be too difficult to police contracts calling for a slice of the net, instead of the gross, since it would always be relatively easy for an unscrupulous management to cover up profits by inflating expense figures. Some union council members are inclined to approve of the recent move by the Committee of Theatrical Producers in standardizing production accounting systems, but they point out that there'd be nothing to prevent managements from rigging figures even under the approved bookkeeping setup.

Although Equity does not actually forbid actor cointracts providing for a share of profits, it does not guarantee them. That is up to the stars involved, who generally have to rely on the honesty of the management concerned, plus the regular monthly accountant's statement on the particular production. Contracts calling for a percentage of the gross are relatively easy to double-check, since boxoffice figures are less a confidential matter, especially because of the admissions tax angle.

Actually, only a few top stars normally get a share of the profits of productions in which they appear. Among those who do are Helen Hayes, Gertrude Lawrence, Alfred Lunt and Lynn Fontanne, and Tallulah Bankhead, all of whom also get a percentage of the gross. Numerous other names (and non-names) frequently participate by investing in the production.

ANTA PUSHES TIX VIA GUEST-LECTURE SETUP

Through its guest-lecture setup, the American National Theatre & Academy is taking steps to stimulate group purchase of tickets to Broadway shows among members of clubs, little theatre groups and other organizations within commuting distance of New York. Legit managements are being asked today (Wed.) to submit information about ticket availabilities for their shows, which ANTA will circulate among organizations' interested in buying blocks of tickets.

In addition, ANTA is issuing information to nearby out-of-town groups regarding theatre party agents and ticket subscription outfits. Most of the requests for dope come from organizations before which guest speakers appear. These dates, over 200 of which have been booked by ANTA so far this season, generally involve talks about the legit theatre by show business names.

ANTA's idea in querying Broadway managements is to keep an up-to-date file of availabilities, so when groups in communities within commuting distance express interest in buying blocks of tickets they can be given accurate information.

Syd Chaplin Cast For Saroyan's 'Son'

Hollywood, Feb. 28.

Sydney Chaplin, son of Charlie Chaplin, has been cast for one of the top roles in "The Son," new William Saroyan play to be premiered here in mid-March by the Circle Players.

There will be 45 actors used in the show. Ross Bagdasarian, Saroyan's cousin, will direct, with assists from Jerry Epstein.

Meanwhile, Chaplin, Sr.'s, oldest son, Charles, Jr., is in the new Fredric March-Florence Eldridge play, "Now I Lay Me Down to Sleep," opening this week on Broadway.

Joan Caulfield May Do 'Dream Girl' Repeat

Phoenix, Ariz., Feb. 28.

Joan Caulfield, who guest-starred at the Sombrero playhouse here recently in "Dream Girl," may do the Elmer Rice play again at the New Century theatre, Hollywood, with film director Frank Ross again doing the staging. Idea is to borrow Don Porter, Hayden Rorke and Richard Webb, of the local cast, to repeat their principal supporting assignments, and to use the Sombrero scenery.

Brock Pemberton opens tonight (Tues.) here in "Harvey." Comedy was staged by Margaret Perry, new resident director and daughter of the late Antoinette Perry, who staged Pemberton's original Broadway production of the Mary Coyle Chase play. Miss Perry just took over the Sombrero directing stint from Harry Ellerbe, who returned to the Coast. Next week's bill offers Kay Francis in "Let Us Be Gay."

Sombrero is operated by Ann Lee and Richard Charlton, who also have a strawhat, El Teatro, at Sante Fe, N. M., every summer.

'Prostie' Touring Film Theatres

After 10 weeks on the subway circuit and eight weeks at the Selwyn, subsequent-run picture house on West 42d street, N. Y., where "The Respectful Prostitute" ran in combination with pictures, show is going out on tour. Condensed play version is due at the Apollo, Harlem, and then the Bedford, Brooklyn, prior to a Loew's nabe theatre tour. It will be double-billed with pix.

George Brandt, son of William Brandt, the theatre owner, inducted "Ladies Night in a Turkish Bath" at the Selwyn two weeks ago, with films, where he plans it for four weeks before also sending it out on tour. "Native Son," "Street Car," "Pick Up Girl" and the like are planned for subsequent combination picture theatre condensations. Because of the 20-shows-per-week schedule each company has two casts.

Rathbone Eyed For 'Giaconda Smile'

London, Feb. 28.

Basil Rathbone is now being considered for the male lead in the Broadway production of "The Giaconda Smile," which Shepard Traube is planning for late this spring. Wendy Hiller is being sought as femme lead, but Sir Ralph Richardson, the original choice for the male assignment, is now figured unlikely to play it.

Traube, who holds the U. S. rights to the Aldous Huxley meller, recently arrived from New York to confer with Miss Hiller and Richardson.

Rathbone in Vaude

Basil Rathbone will play a week of vaudeville, beginning March 15, at the Olympia, Miami. Star, who recently closed a limited-run revival of "The Heiress," at the City Center, N. Y., will present a group of dramatic and poetry "readings."

Actor had been mentioned for the title part in Jean Dalrymple's proposed Broadway production of Norman Ginsbury's "The First Gentleman" this season, but that is reportedly now in abeyance.

'Excursion' as Musical In Princeton Am Tryout

Princeton, Feb. 28.

"Dreamboat," a musical version of Victor Wolfson's 1936-37 drama, "Excursion," will be tried out March 31 and April 1 at the McCarter theatre here by the Princeton Community Players, an amateur group.

Show has a score by Alec Templeton, book by Stella Unger, and lyrics by Wolfson and Miss Unger.

Whitehead-Clurman To Eye Paris Click

Robert Whitehead and Harold Clurman, respective co-producer and director of "Member of the Wedding," will go to France in late March or early April to see Franz Kafka's "Les Juste," with the idea of having it adapted for the U. S., possibly for Broadway presentation next season. The drama is a hit in Paris.

U. S. rights to the same author's "The Trial" are held by a Coast group.

New Financing Method Is Seen Via Buildup of Mail Order List for Producers

New York.

Editor, VARIETY:

Joshua Logan's ingenious idea of sending out a letter to 30,000 persons who had previously ordered by mail tickets for "Mr. Roberts," and the phenomenal results achieved for his "The Wisteria Trees, with advance orders to date totaling more than $250,000, suggests a new way of legitimate play financing.

With the cooperation of the management of "South Pacific," "Death of a Salesman" and other hits, Logan's list could be built up to 100,000 or more names and addresses of those who make a practice of ordering their tickets by mail. This list should then be made available to all reputable producers.

With the opportunity of a large advance ticket sale, the producer could then go to a bank and get a loan up to 60% of his budget—just as films are now financed.

Surely Logan's action is the basis of an idea for saving the "fabulous invalid" which ANTA or the Committee of Theatrical Producers would do well to explore.

Alfred L. Golden,
(Co-author of "A Young Man's Fancy").

Cookson Maps London Showing of 'Innocents'

Peter Cookson, producer of "The Innocents," at the Playhouse, N.Y., will probably present the thriller in London in May or June, as a solo venture, but possibly in association with an English management. British director Peter Glenville, who staged the Broadway original, is set to repeat the assignment for the West End edition. Jo Mielziner's setting will also be duplicated.

Present idea is to make a film version of the William Archibald-Henry James drama in England, doing the shooting at Dartington Hall, country home of the parents of Beatrice Straight (Mrs. Cookson), femme lead of the Broadway production and silent partner with husband in the presentation. Several tentative offers have been received for the screen rights, but a deal may hinge on making the picture in England with Glenville directing.

Cookson went to the Coast last week to cast an understudy for David Cole, moppet actor who plays one of the two title parts in the show. He was due back last night (Tues.).

'Roberts' May Be Done In London by June

London production of "Mister Roberts" may be done in May or June by Leland Hayward, possibly in association with H. M. Tennent, Ltd. (Hugh Beaumont). Joshua Logan, co-author and director of the Broadway and touring editions, would probably go over to do the staging.

Herman Bernstein, Hayward's general manager, already tentatively set to go to England about April 1 to make preparations for Hayward's importation of James Bridie's London hit, "Daphne Laureola," will probably also attend to preliminary details of the West End edition of "Roberts." Meanwhile, Hayward and Logan are occupied with their joint presentation of the latter's "Wisteria Trees," currently trying out in Boston for a scheduled Broadway premiere March 29, with Helen Hayes as star.

Alicia Markova and Anton Dolin, sponsored by a new organization, The Amigos de la Musica, scored heavily last week (24-25) in Havana in their first appearance there in three years.

Shubert Trust Suit to Get Drama Desk Going-Over

The Government's anti-trust suit against the Shuberts and the United Booking Office will be the topic of discussion at next Monday's (6) monthly meeting of the Drama Desk, New York legit reporters' group. Principal guests will be Herbert A. Bergson, Assistant U. S. Attorney General and chief of the Anti-Trust division, and Richard Decker, special assistant to the Attorney General in charge of the Shubert-UBO case. Others who have agreed to attend are Louis Lotito, president of City Playhouses, Inc., and manager of the Martin Beck, N. Y.; Howard S. Cullman, theatre owner and investor, and Billy Rose, owner of the Ziegfeld, N. Y.

Lee Shubert, one of those named individually in the Government's suit, has also promised to attend. He is vacationing in Florida.

March Stars In 'Salesman' Disks

Next Broadway straight-play to be recorded in its entirety will probably be "Death of a Salesman." Deal for a Decca album of the Arthur Miller drama is virtually set, with only the distribution of the royalty still to be worked out. Fredric March is to portray the title role in the recorded performance, with the other parts played by members of the original Broadway cast.

Tentative terms reportedly call for payment of a 12% royalty, half of which would go to the author. From the remaining half, producers Kermit Bloomgarden and Walter Fried would pay the cast, including an estimated $5,500 for the supporting players and $1,000, against 2% of the gross, for March. The album may be priced at $12.

Decca recently recorded a full-length performance of T. S. Eliot's "Cocktail Party" on somewhat modified terms. Only other Broadway straight play recorded for issue as an album was the Robinson Jeffers' adaptation of "Medea," in condensed form. That deal was set independently by the star, Judith Anderson, who shared the proceeds with the author, but failed to include the producers, Robert Whitehead and Oliver Rea. A pickup cast was used for the performance.

Lee Shubert Loses Arbitration Award

A $2,500 arbitration award against Lee Shubert was affirmed last week by N. Y. supreme court Justice Benedict D. Dineen. Decision against Shubert was made when the producer filed a claim with the American Arbitration Assn. against Dimitri Tiomkin, Claude Binyon, William Walsh and Frederick Herbert asking return of $2,500 advanced the quartet for rights to their musical, "Sweet Surrender."

Shubert failed to produce the musical, charging the four men with failure to deliver a complete libretto under the regular Dramatists' Guild form of contract. However, the arbitration panel ruled 2-1 against the producer, with the quartet bringing the decision to court for confirmation.

Johnson Gala

Edward Johnson, who is retiring from the Met Opera this June after 15 years as general manager and 13 years prior as leading tenor, was to be honored last night (Tues.) by a gala testimonial at the N. Y. opera house. Performance of "Tosca" was to be followed by an opera pageant and ceremony, with Gov. Dewey and Mayor O'Dwyer slated for the latter, and the entire Met roster participating in the former. Pageant commemorated some of the historic productions in Johnson's regime.

Mrs. August Belmont headed the testimonial committee.

4 Closings Last Week Represent Aggregate Loss of Over $300,000

Four shows that closed last week involved an aggregate loss of over $300,000. Three of the productions shuttered on Broadway and the fourth in Chicago. The three, all new entries, were "Alive and Kicking," "Mr. Barry's Etchings" and "The Enchanted." The fourth was a revival of "Merry Widow."

"Kicking," a revue presented by William R. Katzell and Ray Golden, is figured to have dropped nearly $175,000. Show was financed at $150,000, but had heavy losses in an extended tryout tour and reportedly had cost $160,000 by the time it reached the Winter Garden, N. Y. It incurred an additional deficit during its six-week Broadway run.

"Mr. Barry," comedy by Walter Bullock and Daniel Archer, presented by Brock Pemberton, with Lee Tracy starred, is figured to have lost virtually its entire investment of $60,000. It opened at the 48th Street, N. Y., at a cost of approximately $45,000 (no union bonds were involved), with a tryout deficit, but lost the added $15,000 during its three-and-a-half weeks on Broadway. However, some of the coin may be regained from the film rights, in which there is said to be studio interest.

"The Enchanted," Maurice Valency adaptation of a Jean Giradoux comedy, lost around $60,000. The David Lowe-Richard Davidson production was financed at $72,000, cost about $60,000, including bonds. It operated in the red during its six-week run at the Lyceum, N.Y., but Samuel French paid $3,000 for the amateur and stock rights.

"Merry Widow," revived by the Shuberts, cost only around $20,000 to produce, since the scenery was already in storage from a previous edition, and union bonds were not required. In nine weeks of fluctuating business on the road, the Wilbur Evans-Susanna Foster starrer made an operating profit of approximately $10,000. Shuberts' loss on the presentation was more than offset by their profit on the touring revivals of "Student Prince" and "Blossom Time," earlier in the season. Former netted an estimated $30,000 and the latter added about $15,000.

COLE PORTER MUSICAL TO OPEN ON COAST

Hollywood, Feb. 28.

While Cole Porter's new show, "Out of This World," will rehearse in New York in May, it will pass up the east and open for a four-week run in Frisco in June.

Composer is here now auditioning talent. David Wayne and Mitzi Gerber are the only definite castings to date, with a possibility that Judy Holliday may be in the show if she finishes the "Born Yesterday" film in time. After the musical plays Frisco it will move to Chicago for a run, and then go to Broadway for a September or November opening.

Dennis King Heads Equity Nominating Committee

Dennis King has been appointed chairman of the nominating committee to pick the regular slate of council candidates for the election of Actor's Equity, to take place at the annual membership meeting early in June. Also named to the committee by the council are Barbara Robbins and Loring Smith, with Bill Ross as alternate. Six membership representatives on the committee will be elected at the quarterly meeting Friday afternoon (3) at the Astor hotel, N. Y.

The nominating committee will name 10 candidates for the council, to serve the regular five-year term, one council replacement to serve two years, and one replacement to serve one year. No officers are up for election this year.

Lammister Lonsdale

London, Feb. 28.

Frederick Lonsdale's "The Way Things Go" will have its West End preem Thursday (2) after a tryout tour of Scotland. Lonsdale, however, will not be on hand for the opening, having left Friday (24) for the U. S. aboard the Queen Mary.

The playwright is currently working on a new play.

Legit Bits

Jean Dalrymple's proposed Broadway production of **Norman Ginsbury's** "The First Gentleman" is apparently off, at least for this season . **Ken Parker**, skating playwright in "Howdy, Mr. Ice of 1950," at the Center, N. Y., is breaking in a nitery act Monday nights, when the ice show is dark .. Samuel French will publish "The Velvet Glove," **Rosemary Casey** play at the Golden, N. Y., with **Grace George** and **Walter Hampden** co-starred .. Actors Equity has refused a bid from British Equity for a reciprocal exchange of memberships .. **Emmett Rogers** took over the role of Dick Dudgeon in "Devil's Disciple" last week at the Royale, N. Y., when **Maurice Evans** became ill with a virus infection .. **Max Siegel**, company manager of the No. 1 touring troupe of "Streetcar Named Desire," has written a play, "Park Scene" ... **Stephan Cole** stage mgr. for "Now I Lay Me Down to Sleep" (**Fredric March-Florence Eldridge**), opening tomorrow at the Broadhurst, N. Y., with **Maggie Lewis**, **Bob McCahon**, **Henry Guettel** as his aides.

Lee Holland planes to the Coast this week to talk to **Van Heflin** about playing the **Leslie Howard** role in a proposed revival of "Berkeley Square" .. **Marion Bell** has cancelled some concert dates to co-star with **Wilbur Evans** in Edward Lester's revival of "Chocolate Soldier" as the opening bill of the Los Angeles and San Francisco Civic Light Opera .. Dodd, Mead will issue separate volume editions March 10 of Shaw's "Caesar and Cleopatra" and "Devil's Disciple, each containing scene photos of the current **Aldrich & Myers** revivals of the plays... **Pearl Bailey** upped from featured to co-star billing with **Nanette Fabray** and **Georges Guetary** in "Arms and the Girl," at the 46th Street, N. Y.

Tommy Rall, lead dancer in "Miss Liberty" (Imperial, N. Y.), and **Dolores Goodman**, also dancing in the musical, both of whom had taken a week off to appear in a "Ballet Ballad" to be done at Hunter Playhouse, Sunday (26), were injured Saturday night at rehearsal when a fly dropped. Ballet presentation was postponed, and Rall, with a badly swollen arm, will be out of "Liberty" most of this week . . . N. Y. American Theatre Wing professional training program registering for its 16th session all this week.

Diana Herbert, actress-daughter of playwright **F. Hugh Herbert**, is readying a comedy act for vaudeville. She recently returned from touring with "Light Up the Sky." . Actor-director-author **Hume Cronyn**, stager of "Now I Lay Me Down to Sleep," opening tomorrow night (Thurs.), will do a one-night thesping "comeback" Sunday (5) in a featured supporting part in the "Theatre Guild on the Air" broadcast of "Lady in the Dark," starring **Gertrude Lawrence**. . . . Just before hustling away again Monday (27) for more Vermont skiing, **Anthony Brady Farrell** was notified by the FBI that his private plane, stolen four months ago from Teterboro (N. J.) airport, had been recovered in Kansas City. Incidentally, Farrell has invested $16,000 in the **Frank Loesser-Jo Swerling** musical, "Guys and Dolls," which **Cy Feuer** and **Ernest Martin** will present in the fall, possibly at Farrell's Hellinger theatre. . . . With the closing of "Alive and Kicking" on Broadway last week, the new **Vinton Freedley** musical is dropping its present title, "What a Day," in favor of its original tag, "Great to Be Alive." However, it will continue to be called "Day" for the remainder of the current tryout tour.

Sam Schwartz succeeded **Paul Groll** as company manager of "Now I Lay Me Down to Sleep" for the Broadway run, latter having been set just for the tryout .. Legit pressagent **Bill Doll**, who does publicity for **Ken Murray's** television series for Budweiser, will also publicize the new Anheuser-Busch brewery in Newark .. **Franz Allers** will be the musical director of the touring "South Pacific." He's a ballet director and was pit conductor for "Brigadoon" on Broadway... Ad agency owner **Milton Blackstone** has supplied the supplementary bankroll and is now actually handling the production of "All You Need Is One Good Break."

Burl Ives left Saturday (25) for several months of concert dates. . . . New York City board of estimate last week renewed the lease of the N. Y. City Center for another five years. Non-profit organization, which presents drama, opera, ballet and music at the house, will continue to pay a rental of 1½% of the gross, or $10,000, whichever is greater.

Maurice Evans will continue as artistic director of the annual theatre series . . . "Miss Liberty," scheduled to close March 11 at the Imperial, N. Y., is booked into the Shubert, Boston, for four weeks starting March 13. It then plays a week each in Cleveland and Detroit before going to Chicago for an indefinite run.. Management would have liked to shift the musical to a larger Broadway house for several weeks at reduced scale, but a suitable spot isn't available.

Max Eisen started this week as apprentice pressagent to **Samuel J. Friedman**. . . . **Oscar Hammerstein, II**, in Boston for the tryout of his and **Richard Rodgers'** production of the **Graham Greene - Basil Dean** drama "Heart of the Matter," will lecture tomorrow (Thurs.) before the drama class of Boston U. He s head of the finance committee for the institution's proposed **George Gershwin** memorial theatre. . . Producers **Herman Levin** and **Oliver Smith** were paid $2,500 by the French Line to include the Ile de France scenes and dialog references in "Gentlemen Prefer Blondes." .. **William L. Farrington**, of Beverly Hills, will join the Broadway producer ranks in the fall with the presentation of **Whitfield Cook's** "Human Being," for which **Mary Hunter** is being sought to direct.

N.Y. City Ballet Co.

(CITY CENTER, N. Y.)

The two-year-old N. Y. City Ballet Co., surprising the dance world by promising six new works for its brief spring season, opened its season last Tuesday (21), and premiered three of its novelties in its first week. All are substantial additions to the fledgling troupe's repertoire, and will lend added lustre to the troupe when it goes abroad this summer for the first time to show its wares in a three-month British tour.

The week was really Jerome Robbins.' As associate artistic director of the troupe, Robbins choreographed one of the two new works, "The Age of Anxiety," and danced the lead in two of them, "Anxiety" and "The Prodigal Son."

"Prodigal Son" is George Balanchine's choreography to the music of Prokofieff, telling the familiar Biblical tale with a great deal of poignance and warmth. Ballet is a bit static, being draggy in its middle section, but it is danced superbly by Robbins, who shows himself here one of the great dancers of our time, his terping ability unhampered by his Broadway or ballet directing chores. Maria Tallchief is inhibited as the Siren, in a role that calls for more posturing than dancing. Group scenes, especially the carousing one when the wastrels rob the wayward son of all his possessions, are very effective.

"Age of Anxiety" is Robbins' choreography to the new symphony of Leonard Bernstein, the libretto dealing with the current day unrest and man's problem to find inner peace and security. Piece is serious in theme, unlike the onetime Robbins - Bernstein comedy ballet hit, "Fancy Free." Work isn't completely successful, due to too much weltschmerz. Quartet of dancers who play the protagonists establish their point early that this is the age of anxiety and unrest, and reiteration of this point through repetition of poses and gestures makes for monotony. There also isn't too much dancing per se by the soloists, although their miming is fine. Group scenes are vivid and exciting, painting the malaise of the times graphically. Music, though, thin and precious in spots, is generally effective, adding to ballet's appeal.

Third new work is "The Duel," in William Dollar's choreography. This is the ballet Dollar prepared for Les Ballets de Paris, who danced it at the Winter Garden last fall. This version, however, is amplified, with Dollar dancing one of the leads. *Bron.*

Spike Jones Revue In Mpls. 2-Weeker

Minneapolis, Feb. 28.

First legitimate attraction in recent years to make Minneapolis a two-week stand, and first ever to do so in the 1,900-seat Lyceum, will be Spike Jones and his "Musical Depreciation Revue," starting March 13. Show will have a $3 top.

Two other attractions this season, "Oklahoma!" and "Mister Roberts," had 10-day engagements at the house this season. Both did huge business.

Eye 'Banker's Daughter' This Season for B'way

Hollywood, Feb. 28.

"The Banker's Daughter," Henry Myers-Edward Eliscu melodrama presented by the Actors' Lab at the Globe theatre here, may be produced on Broadway, possibly this season. Idea would be to use at least the nucleus of the present cast, including Howard Da Silva, Morris Carnovsky, Lloyd Bridges, Helen Ford and Cicely Brown.

The Shuberts are reported dickering to take over the production, but several other Broadway managements are also interested.

Sadler's No Hindrance To Ballet Russe Boff Biz Visiting Same Cities

Ballet Russe de Monte Carlo, while on tour last week, settled an interesting question the trade has been speculating on ever since the spectacular visit of Sadler's Wells Ballet of London last fall. Managers have feared that any native troupe visiting a town where Sadler's had played, would suffer by comparison, with its boxoffice affected. Ballet Russe is the first touring troupe to play cities Sadler's visited. Bookings in three towns last week showed that Ballet Russe wasn't hurt a bit, with not the slightest effect on local biz.

Ballet did $21,300 in three performances in Washington; $12,000 in two in Philadelphia (this was an outright sale to the Philadelphia Forum), and $7,200 in a single in Richmond. This $7,200 at a $3.60 top compares most favorably with Sadler's Richmond gross of $7,800 at a $4.80 top.

Troupe did an estimated $40,200 in seven performances on the week, with Pittsburgh and Hershey, Pa., as other stops. First D. C. performance actually belongs in previous week's estimate.

Bill Would Permit Booze Sales in Theatre Lounges

Albany, Feb. 28.

Legit theatres will be able to sell liquor in their lounges if a bill introduced by Sen. Samuel Greenberg, Brooklyn Democrat, passes the state legislature. Bill, which was introduced by Greenberg at the request of the League of N.Y. Theatres, would allow liquor sales half-an-hour before a performance and until a half-an-hour after the show. License would be available for $600, half the usual cafe fee.

Under provisions of the bill, motion picture houses are excluded.

Mull Opera Stars For Canadian Expo

Toronto, Feb. 28.

City fathers are mulling a proposition whereby Harry Hershoran would pencil in the Cincinnati Opera Co. for a grandstand engagement at the Canadian National Exhibition next Aug. 7-15, with a different opera every night. Stars as Lily Pons, Rise Stevens and Gladys Swarthout would appear. New $4,000,000 grandstand seats 24,000.

Hurdles to be overcome include fact that the date desired by Hershoran is just a week ahead of the opening of the annual exposition, and that his offer of $4,000 rental will not be considered because that amount would not cover the operating costs of the CNE grandstand for the week, according to Walter Love, parks commissioner. Hershoran has offered, in addition to the $4,000 rental, to pay all costs of electricity, stagehands, ushers and other help, but city fathers are holding out for 25% of the gross, this the civic policy on CNE grandstand attractions apart from tenure of the big fair.

Hershoran claims he has a five-year option on the Cincinnati Opera Co. and would wish to secure a similar arrangement with the Toronto city fathers to present the troupe here for annual engagements during that period.

Katherine Dunham and her dance troupe have begun a final swing through Italy, to wind up a two-year European stay, which will take them to Turin, Genoa, Naples, Rome, Venice, Bologna and Milan, before returning to the U. S. end of March

Inside Stuff—Legit

Despite the increasing emphasis on mail order business for legit, a striking number of ads for current Broadway shows fails to list boxoffice scales. In some instances even display ads, generally figured as primarily aimed to pull mail orders, don't include ticket prices.

For example, of the 30 index ads for Broadway shows in the Sunday (26) drama sections of the N. Y. Times and Herald Tribune, 18 listed b.o. prices and 12 did not. In certain of the latter cases, notably "Rat Race," which closes Saturday (4), there's little prospect of further mail order business. Also, in the case of "Death of a Salesman," a separate display ad carried a detailed chart of ticket availabilities at various prices. But no scales were printed for "South Pacific," "Come Back, Little Sheba" and "The Innocents," for instance, which presumably should do substantial mail order business.

Moreover, a large display ad used by the Theatre Guild recently to ballyhoo favorable press comment on "Come Back, Little Sheba" also omitted any mention of ticket prices, although it carried a small notation of "seats 8 weeks in advance." Apparent reason was that the Guild didn't want to call attention to the fact that the b.o. scale for the show changes at the end of the subscription period.

In contrast, display ads in last Sunday's legit sections for "Touch and Go," which moved Monday night (27) from the Broadhurst to the Broadway, N. Y., featured the reduction of the top price from $6 to $4.80. Display ads for the incoming "Heart of the Matter" and "The Consul" also listed b.o. scales and invited mail orders. Also, the index ads Sunday for such shows as "Caesar and Cleopatra," "Detective Story," "Gentlemen Prefer Blondes," "Howdy, Mr. Ice of 1950," "Kiss Me, Kate," "Mister Roberts," "Now I Lay Me Down to Sleep," "Texas L'il Darlin'," "Happy Time," "Member of the Wedding," "Velvet Glove" and "Where's Charley?" not only listed prices but specifically mentioned mail orders.

Managers of touring shows are burning over several new items charged by Shubert houses in Chicago. One such assessment is for the letters used in marquee billing. Tap comes to $16 a week for the Shubert theatre, $8 for the Blackstone and comparable amounts for the other local houses. Traditionally, such an item is included in the regular rental. In one case, the company manager of a show proposed to buy the electrically-connected letters at a local equipment firm, but was told the charge would still apply regardless.

Another additional charge is $20 a week for the use of the piano in the orchestra pit. That applies for musical shows, but not for straight plays not making use of the instrument. This item is also normally included in the standard rental.

Third angle on Chicago bookings this season is that the Shuberts refuse to pay the theatre share of advertising placed in the Journal of Commerce, although the publication has previously been on the regular ad list for both theatres and shows. Curious aspect of this situation is that, as producers of the touring "Student Prince," "Blossom Time," "Merry Widow" and "Yes, M'Lord," this season, the Shuberts have included the J of C in their regular advertising lineup.

A reported attendance of 3,500 for the first of the Equity Community Theatre's paid admission offerings indicates group may break even on the enterprise. A joint project of the Equity Library Theatre and the Board of Education, ECT offered its initial production, "My Heart's in the Highlands," for four performances, Feb. 17-19, at the Clinton Community theatre, Bronx, N. Y. At the 50c entrance fee charged by ECT, the 3,500 admissions bring the boxoffice receipts to around $1,750. Figure is approximate since a number of the opening-night ducats were cuffos.

If the group's remaining three productions, also scheduled for four showings each, can draw similarly, the total take for the series of offerings should be near $7,000. This would be a little more than $800 over the estimated cost of the entire venture, which was tabbed at approximately $6,100. The trio of upcoming presentations includes Bernard Shaw's "St. Joan," March 3; Frances Goodrich and Albert Hackett's "The Great Big Doorstep," March 17; and Sidney Howard's "Lucky Sam McCarver," March 31. ECT feels that the success of the venture will probably depend on the outcome of this weekend's (3-5) showing of "St. Joan."

In an attempt to increase employment among its members, Actors Equity last week addressed 34 of the leading strawhat managers, plus drama editors in principal cities and towns throughout the country, on the possibility of the establishment and operation of winter stock companies in their communities. Letter, signed by Louis M. Simon, executive-secretary of the union, cited successful winter stock ventures currently in Phoenix, Ariz.; Las Vegas, N. M.; Atlanta; Albany; Millburn, N. J.; St. Augustine; Cambridge, Mass., and E. Hartford, Conn., as indication that such projects can click if properly managed.

Query concedes that it's too late to start a winter stock theatre this season, but suggests that "the time may be exactly propitious for the planning now for the fall, winter and spring of 1950-51."

The Players' Ring, new Los Angeles legit theatre group, recently formed by dissident members of another thesping organization, started its season last week with a revival of "Street Scene." TPR is headed by Mabel Albertson, actress-producer-wife of film scribe Ken Englund. She directed the 20-year-old Elmer Rice drama. The Englunds' son, George, incidentally, is rehearsing in a new Jean Anouilh play, "Cry of the Peacock," which James Colligan and Donald Medford are bringing to Broadway soon. Daughter Patricia is also histrionically inclined. She's a cast member of the Theatre Guild's "As You Like It."

Contrary to previous reports, Sir Alexander Korda does not have an investment in "I Know My Love." One of the backers, however, is Morris Helprin, Korda's U. S. rep. It is for that reason, plus the fact that Korda is a personal friend of Marcel Achard, from whose "Aupres de ma Blonde" the S. N. Behrman adaptation was made, that the British producer is figured to have an inside track on screen rights.

Laughton Skidoo

Pittsburgh, Feb. 28.

Ralph Harrison and Lenny Litman took a bath last week with their Charles Laughton promotion. Stage and screen star, playing one-night stand at 3,800-seat Syria Mosque with his "personally conducted tour of the classics," didn't draw, and promoters each went for more than a grand.

Laughton got a guarantee of $1,500, and auditorium rent and advertising ran the total nut up to better than $3,000. Entire gross for two performances — one for students at reduced prices earlier in the evening—fell short of $1,000. Litman operates the Copa, downtown nitery, and Harrison is a local booker-promoter. It was their first presentation together.

New Management Seen For Marblehead, Mass.

Marblehead, Mass., Feb. 28.

A new management is expected to take over operation of a summer theatre at the highschool auditorium here. For the past few seasons, the North Shore Players, under the supervision of Blake Johnson, have offered strawhat productions at the auditorium. But to date Johnson has not entered an application for use of the theatre this summer.

It's reported that he has taken a financial interest in the proposed community playhouse on the South shore. However, the Marblehead school committee has received two other applications for summer rental of the auditorium, one from Kurt Winters, William Cowen and John Foley, and another from Charles Blake of Hollywood.

Total Legit Grosses

The following are the comparative figures based on VARIETY'S *boxoffice estimates for last week (the 39th week of the season) and the corresponding week of last season:*

BROADWAY	This Season	Last Season
Number of shows current	31	30
Total weeks played so far by all shows	810	881
Total gross for all current shows last week	$729,800	$743,300
Total season's gross so far by all shows	$20,445,400	$21,135,000
Number of new productions so far	44	56
ROAD (*Excluding Stock*)		
Number of current touring shows reported	26	24
Total weeks played so far by all shows	747	880
Total road gross reported last week	$515,900	$526,600
Season's total road gross so far	$15,342,900	$18,014,200

'Kate' Still Tops Chi at $39,000, 'Lady' 17G, Blackstone Light 9G

Chicago, Feb. 28.

Snowstorms caught b.o. here shivering, with only "Kiss Me, Kate" holding up strong all week. "Musical Depreciation Revue" got hit by weather. Spike Jones cut out midnight show on Saturday, and revue leaves March 11, on way to Minneapolis and easte points. Blackstone the magicia, in first week at the Erlanger, had a moderate turnout.

Ballet de Paris opens at the Blackstone for two weeks March 6. "Madwoman of Chaillot" settles down for six weeks at the Erlanger after Blackstone. "Private Lives" will attempt comeback at the Harris or Selwyn March 20. Until after Easter, the new crop seems light. "Lend An Ear" is headed this way and perhaps "Miss Liberty will pay a spring call.

Estimates for Last Week

Blackstone, Erlanger (1,334; $2.50). Light $9,000.

"Kiss Me, Kate," Shubert (23rd week) (2,100; $6.18). Extra Wed. (22) matinee boosted the Anne Jeffreys starrer to a lively $39,000.

"Merry Widow," Blackstone (2nd week) (1,358; $3.71). Closed Saturday (25) after murky two weeks; finale got $14,500.

"Musical Depreciation Revue," Great Northern (3rd week) (1,500; $3.71). Off to $19,100.

"That Lady," Harris (4th week) (1,000; $4.33). Katharine Cornell fans gave final week a moderate $17,000; show left to continue its tour.

'LEND EAR' PERKS TO $22,500 IN PHILLY

Philadelphia, Feb. 28.

Philly's faltering legit season peps again this week with two important musicals making their local bows. One—Winton Freedley's "What a Day-"—bows tonight (28) at the Forrest for three weeks. Tomorrow night (March 1) Menotti's new musical, "The Consul" will have its preem at the Shubert. It will stay only 10 days instead of the original two and a half weeks' skedded. Meantime, the all-Negro revival of "Tobacco Road" is continuing for its second and final week at the Locust, which means that three of Philly's four legit houses have activity this week.

Next Monday the Walnut will also relight with "The Silver Whistle," now starring Lloyd Nolan. It's in for two weeks. This opening, plus the start of a single week's visit by "Private Lives," with Tallulah Bankhead, at the Locust, means that all four of the local legiters will be occupied. Only other official booking on the immediate horizon will be the new Helen Hayes vehicle, "The Wisteria Trees," opening at the Shubert for two weeks.

Estimates for Last Week

"Lend an Ear," Shubert (3d week) (1,877; $4.55). As figured this musical picked up some with absence of much competition. Reported over $22,500.

"Tobacco Road," Locust (1st week) (1,580; $2.50). All-Negro cast in revival of this perennial got good notices, and biz was okay $9,500, for this low-priced show.

'Silver Whistle' NSG 10G in Split-Week

Richmond, Va., Feb. 28.

Theatre Guild touring company of "Silver Whistle," starring Lloyd Nolan, drew meager $5,000 for four performances, Monday through Wednesday (20-22) at WRVA theatre. Play got another $5,000 the second half of the week at the Playhouse, Wilmington, giving it a pale $10,000 for the week.

Company opened here as kickoff for tour.

Dunn-'Harvey' $11,000 In 3d Date at Mpls.

Minneapolis, Feb. 28.

Playing its third local engagement, "Harvey" grossed $11,000 at the 1,900-seat Lyceum for six nights and three matinees. Show was scaled at a $3 "bargain" price top. James Dunn, who followed Joe E. Brown and Frank Fay in stellar role here, and supporting cast won critics' praise. Attraction had to combat 19—below-zero temperatures.

Katharine Cornell in "That Lady" is in May 1-4, scaled at $4.20 top. "A Streetcar Named Desire," here for a return engagement, follows for seven days at $3.60 top for its exclusive Twin City engagement.

TALLULAH-'LIVES' 28G, TERRIF, IN 5 SPLITS

Syracuse, Feb. 28.

Despite adverse weather and rough conditions brought on by the coal strike, Tallulah Bankhead in "Private Lives" wound up with a terrific gross nearing $28,000 for seven performances in five engagements last week. With the barometer hitting 15-below, show played the Avon, Utica, Monday (20) pulling in over $4,000 at a $4.80 top. Comedy moved on to the Strand, Albany, Tuesday (21), where despite a heavy snow, it took in almost $6,500 at a similar top.

Shutdown of the General Electric Plant in Schenectady, because of the coal shortage, failed to put the damper on the Wednesday (22) evening performance at the 1,172-seat Erie there with about $3,600 coming in. Moving on to the Strand, Ithaca, Thursday (23) show did close to capacity, $3,900. Week ended with play getting near $10,000 for three performances, Friday and Saturday (24-25), at the Empire here.

'Madwoman' Way Off At $15,500, Pittsburgh

Pittsburgh, Feb. 28.

"Madwoman of Chaillot" came a cropper last week at the Nixon, running into a unanimous set of bad notices which cut into a promising advance sale and held gross down to $15,500. More than half of that was in subscription money, fantasy being final offering of the season under Theatre Guild-American Theatre Society.

Broadway hit played here at $3.90 top (including Federal and city taxes) and got away fairly big, but window take went down to virtually nothing after the reviews appeared. Martita Hunt, star of "Madwoman," fell ill at mid-week and was replaced Thursday night (23) by Eleonora Mendelssohn, who normally plays one of the minor madwomen. Her role in turn was taken over by Frances Hammond, a bit player.

Nixon, which ended three weeks of darkness with "Madwoman," is dark again, relighting Monday (6) with "Death Of A Salesman" for fortnight stand. March 20 is still open due to folding on road of "Detective Story," with Ballet des Paris on 27th and "Lend An Ear" coming in April 3.

'Salesman' 20G, Col.

Columbus, O., Feb. 28.

"Death of a Salesman" did profitable at the Hartman here last week, taking in about $20,000.

Drama is at the Cox, Cincinnati, this week.

'Annie' Socko $60,000 In Week at Detroit

Detroit, Feb. 28.

Publicity from Billie Worth's tragic mishap opening night and the last minute addition of a successor, Helena Dudas, helped boost Civic Light Opera's production of "Annie Get Your Gun" to a terrific $60,000 last week at Masonic Temple. It was the best gross for an eight-performance show this season. Top gross of $65,000 was taken by "Show Boat" in nine performances Christmas week.

Current Civic attraction, its last of the season, is "Carmen Jones," featuring Carlotta Franzel, Le Vern Hutcherson and Urylee Leonardos and some members of the original New York and Chicago productions.

Meanwhile, Miss Worth, who collapsed after completing her opening night performance in "Annie," was recovering at Providence Hospital. She gave birth to a still-born three-and-a-half months premature girl last week.

The Cass opened its doors Monday (27) for the first time in a month to present "Madwoman of Chaillot." Play, starring Martita Hunt, is in for fortnight. The Shubert will present Blackstone the magico for a week beginning March 19. Theatre has been closed nearly two months.

'Matter' NSG In Hub Preem; Hayes Sock 27G

Boston, Feb. 28.

"The Heart of the Matter," adaptation of the Graham Greene novel, with an all-English cast, teed off here Fri. (24) as the only opener in town last week. Got generally unhelpful notices and didn't prove to be too strong at the b.o. despite the Rodgers-Hammerstein label and the Ian Hunter marquee appeal. "Wisteria Trees," proving a powerful femme attraction, remained in top gear as a biz-getter, as did "Streetcar," while "Now I Lay Me Down to Sleep" faded at the Shubert.

"Lend An Ear" returned to town last night (27) with a perilously high top ($4.80) for a show with a reputation but no names. Only other immediately ahead is road company of "Mister Roberts."

Estimates for Last Week

"A Streetcar Named Desire," Plymouth (2d wk) (1,200; $3.60). Second sesh found this one still doing nice biz, hurt only by a one-night blizzard, and taking fine $24,000.

"Now I Lay Me Down to Sleep," Shubert (2d wk) (1,750; $3.60). This one didn't catch on at all here, dropping to around $8,500 on its second and final.

"The Heart of the Matter," Wilbur (1st wk) (1,200; $3.60). Opened Fri. (24) and was not too well liked. Did about $4,000 on three performances, which isn't bad but not too good.

"Wisteria Trees," Colonial (2d wk) (1,500; $3.60). They're working hard on this one, holding it out of N. Y. at about a 100G refund or exchange for an additional three weeks. The show is a wow for femmes, the Hayes' attraction being plenty potent, and could clean up on the road. But its Broadway future seems uncertain at this point. Took a wow $27,000 last week, however.

MORRIS-'STORY' FOLDS IN ST. LOUIS AT $18,200

St. Louis, Feb. 28.

After a successful one-week stand ending Saturday (25) at the America theatre, "Detective Story" wound up its tour despite efforts of manager Paul Beisman to hold the piece for a second week. Chester Morris, the drama's star, and the piece copped 100% raves from the crix. Gross was $18,200 for eight performances, with the house scaled to $3.66.

House is dark currently but relights Monday (6) with a one-week engagement of "That Lady," with Katharine Cornell, at $4.27 top.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"Cry of the Peacock" (D)—James Colligan & Donald Medford; Leonora Corbett, director.

Holiday Gives B'way B.O. Boost; 'Cage' Holds $12,700 in First 5, 'Disciple' 19G in 7, Sans Evans

Hypo of Washington's Birthday pushed receipts up a bit last week on Broadway. However, possibly because of the brownout, effects of the coal shortage and the cold snap and snowstorm, the business improvement was somewhat less than normal for the holiday.

Attendance was generally offish Monday night (20), was much better on the holiday eve, Tuesday (21), hit a traditional high on the holiday matinee Wednesday (22), and reacted downward that night and Thursday night (23). Trade was up, as usual, Friday night (24) and at both performances Saturday (25). The week's total gross for all 31 shows was 76.35% of capacity. Business is due to slip this week.

"Alive and Kicking," "Mr. Barry's Etchings" and "The Enchanted" folded Saturday night (25). "Rat Race" will close next Saturday night (4) and "Miss Liberty" is scheduled to go on tour a week later, March 11. Three other shows are uncertain bets to continue.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

Other parenthetic figures refer, respectively, to top price, number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"Alive and Kicking," Winter Garden (6th wk) (R-$6; 1,510; $42,000). Musical never got started, folding Saturday night (25) after 46 performances; finale was meagre $18,500.

"All You Need Is One Good Break," Mansfield (2d wk) (D-$4.80; 1,041; $26,000). Reopened meller started slowly, first full week registering under $5,000.

"Arms and the Girl," 46th St. (4th wk) (M-$6; 1,319; $39,000). With the expiration of the Theatre Guild subscription period, party bookings are starting, which will provide a hypo for some weeks; $36,200.

"As You Like It," Cort (5th wk) (C-$4.80-$6; 1,064; $27,000). Katharine Hepburn show is building a healthy advance to carry it along when the Guild subscription ends; topped $25,100.

"Bird Cage," Coronet (1st wk) (D-$4.80; 1,027; $27,000). Arthur Laurents meller opened Wednesday night (22) to one favorable notice, six pans and one so-so; first five performances rang up over $12,700.

"Caesar and Cleopatra," National (10th wk) (CD-$4.80-$6; 1,172; $30,000). With Lilli Palmer back in her co-starring role, business picked up the latter part of the week; $21,400.

"Clutterbuck," Biltmore (12th wk) (C-$4.80; 920; $20,500). Making a steady operating profit; nearly $13,700.

"Cocktail Party," Miller (6th wk) (C-$4.80; 940; $21,600). Going clean at all performances; nearly $21,600.

"Come Back, Little Sheba," Booth (2d wk) (D-$4.80; 712; $20,000). Riding on Guild subscription the first few weeks; thereafter, the performances of Shirley Booth and Sidney Blackmer will be the principal draw; first full week got about $12,000.

"Death of a Salesman," Morosco (55th wk) (D-$4.80; 914; $23,800). Making ample operating profit; nearly $22,800.

"Detective Story," Hudson (49th wk) (D-$4.80; 1,016 ;$23,700). Rose a trifle on the holiday groundswell; almost $20,300.

"Devil's Disciple," Royale (1st wk) (C-$4.80-$6; 1,035; $27,500). Shaw revival reopened Tuesday night (21) to a fine advance, but the subsequent illness of Maurice Evans has hurt attendance; nevertheless, first seven performances grossed over $19,000.

"Gentlemen Prefer Blondes," Ziegfeld (12th wk) (M-$6); 1,628; $48,200). With the end of theatre parties, grosses should now hit capacity (no standing room is sold); one party last week limited the gross to $47,900.

"Happy Time," Plymouth (5th wk) (C-$4.80; 1,603; $29,000). New Rodgers-Hammerstein click goes along at capacity pace; topped $29,000.

"Howdy, Mr. Ice of 1950," Center (40th wk) (R-$3-$2.88; 2,964; $58,000). Rose a bit with the field; over $31,000.

"I Know My Love," Shubert (17th wk) (CD-$4.80; 1,391; $33,000). Lunt-Fontanne starrer making a healthy profit; $25,300.

"Kiss Me, Kate," Century (60th wk) (M-$6; 1,645; $46,700). Sticks around the capacity mark; $46,600.

"Lost in the Stars," Music Box (17th wk) (M-$5.40; 1,012; $26,600). Dipped slightly to $25,800.

"Member of the Wedding," Empire (8th wk) (D-$4.80; 1,082; $24,000). Ethel Waters starrer gets everything the house will hold; $24,400 again.

"Miss Liberty," Imperial (33d wk) (M-$6.60; 1,400; $44,500). Musical is slated to vacate the theatre March 11 to make way for "Heart of the Matter," but is still making a modest operating profit; moved up last week to over $27,500.

"Mister Roberts," Alvin (106th wk) (CD-$4.80; 1,360; $34,300). Longrun leader and top straight-play grosser has piled up the greatest boxoffice record for any dramatic show in Broadway history; jumped to $33,300.

"Mr. Barry's Etchings," 48th St. (4th wk) (CD-$4.80; 917; $23,000). Lee Tracy couldn't save it and neither could "twofers," so it folded Saturday (25) after 31 performances; finale but $6,000.

"Rat Race," Barrymore (10th wk) (CD-$4.80-$6; 1,066; $30,000). Slowing down as it nears the end of party bookings; folds Saturday (4); still operating in the black at $16,200.

"South Pacific," Majestic (47th wk) (M-$6; 1,659; $50,200). This is getting monotonous; capacity-plus $50,600 again.

"Texas, L'il Darlin," Hellinger (14th wk) (M-$6; 1,543; $42,000). Registering a consistent operating profit; hopped to $33,500.

"The Enchanted," Lyceum (6th wk) (D-$4.80; 990; $22,500). Never got going, and folded Saturday night (25) after 45 performances; nearly $9,000 on the closer.

"The Innocents," Playhouse (3d wk) (D-$4.80; 819; $18,700). Meller has been building steadily, with the advance sale now nearly $35,000; receipts climbed a few more notches to top $16,100.

"The Man," Fulton (6th wk) (D-$4.80; 966; $23,000). Murder meller is uncertain to continue; $8,200.

"Touch and Go," Broadhurst (20th wk) (R-$6; 1,160; $34,500). George Abbott revue moved Monday (27) to the 1,900-seat Broadway, with a $4.80 top and capacity of $46,300; last week got over $24,000.

"Velvet Glove," Golden (9th wk) (CD-$4.80; 769; $18,100). About the same; $10,100.

"Where's Charley?" St. James (71st wk) (1,509; $37,800). Bounded up again; about $37,000.

Opening

"Now I Lay Me Down to Sleep," Broadhurst (D-$4.80-$6; 1,160; $29,500). Elaine Ryan dramatization of Ludwig Bemelmans novel, presented by Nancy Stern & George Nichols, III, with Fredric March and Florence Eldridge starred; production was financed at $100,000, cost about $100,000 (including bonds), and will break even at about $18,500; opens tomorrow night (Thur.).

Future Dates

"The Consul," March 15, at Barrymore; **"Heart of the Matter,"** March 16, at Imperial; **"Great To Be Alive,"** March 23, at Winter Garden; **"Wisteria Trees,"** March 29, at Martin Beck **"Cry of the Peacock,"** April 6, at 48th Street; **"Peter Pan,"** April 9 at unspecified theatre.

Ballet Theatre Neat $28,000 to Pace L.A.

Los Angeles, Feb. 28.

Ballet Theatre, with a new program each night for a six-day stand at the Biltmore, paced the legit b.o. here last week. "The Banker's Daughter," musical adapted from Dion Boucicault's "Streets of New York," continues solid at the Globe. "Kitty Doone," Aben Kandel's comedy about an aging film star, does likewise at the small Circle Playhouse. "Philadelphia Story," opening this week at the Biltmore, has a healthy advance sale.

Estimates for Last Week

Ballet Theatre, Biltmore, (1,636; $3.60) (1st week). Sound $28,000.

"Kitty Doone," Circle Playhouse (150; $2.40). Good at $1,200.

Plays Out of Town

What a Day!

New Haven, Feb. 23.

Vinton Freedley production (in association with Anderson Lawler and Russell Markert) of musical comedy in two acts (16 scenes). Book by Walter Bullock and Sylvia Regan; lyrics, Bullock; music, Abraham Ellstein. Features Vivienne Segal, Stuart Erwin, Valerie Bettis, Mark Dawson, Martha Wright, Bambi Linn, Leonard Elliott. Directed by Mary Hunter; choreography and musical numbers staged by Helen Tamiris; settings, costumes, lighting by Stewart Chaney; orchestrations, Robert Russell Bennett, Donald J. Walker, Hans Spialek; arrangements, Genevieve Pilot; vocal arrangements, Crane Calder; musical direction, Max Meth. Opened at Shubert, New Haven, Feb. 23, '50; $4.20 top.

Leslie Butterfield	Vivienne Segal
Butch	Leonard Elliott
Jake	J. C. McCord
Prudence	Betty Low
Bonnie	Bambi Linn
Albert	Rod Alexander
Maybelle	Aleen Buchanan
Kitty	Valerie Bettis
Crumleigh	Jay Marshall
Carol	Martha Wright
Vince	Mark Dawson
Woodrow Twigg	Stuart Erwin
Mimsey	Marjorie Peterson
Horace Paine	John Neher
Sandra	Virginia Curtis
Freddie	Russell Nype
Blodgett	Lulu Bates
Jonathan	David Nillo
The Minister	Crane Calder
O'Brien	Don Kennedy
Rafferty	Paul Reed

Dancers: Eleanor Fairchild, Eleanor Gregory, Babs Heath, Ann Hutchinson, Norma Kaiser, Janice Rule, Chuck Brunner, Ted Cappy, Roscoe French, David Nillo, Harry Rogers, Swen Swenson.

Singers: Leigh Allen, Jeanne Bal, Virginia Curtis, Ruth McVayne, Joyce Mitchell, Julia Williams, Fred Bryan, Ken Carroll, Ed Gombos, John Juliano, Russell Nype, Robert Wallace.

Premiere inventory on this new Vinton Freedley musical discloses assets offsetting liabilities by a margin comfortable enough to warrant an optimistic prediction for its future. It's by no means a matter of coasting down the preparatory homestretch, as there are vital elements still to be perfected, but the end result can materialize as good clef-and-hoof divertissement. Technicolor could do interesting things with this setup.

Principal deficiency, as of now, is a familiar one—book shortcomings. A novel and absorbing story idea is somewhat dissipated in the telling, due to lack of sock development from the dialog angle. It is a bit surprising to note that the same hand that has scribbled good lyrics (and they are exceedingly bright) also penned considerable ordinary chatter in the spoken sequences. There's radical readjustment required in latter category.

Fundamentally, production has talent, animate and inanimate beauty, a better-than-adequate score, pleasing voices, good dancing, and a thesis with entertainment potentialities. If the show stubs its toe, lack of cohesion will undoubtedly be the prime stumbling block. Mary Hunter is billed as stager, but the final word rests with Freedley.

Built around the theme of a ghostly entourage battling against mortals for undisputed possession of an ancestral mansion in Pennsylvania, script utilizes enough fantasy to intrigue, but not bore, playgoers who don't ordinarily go for dream-world stuff.

Woodrow Twigg, sole survivor of a family most of whose members had met untimely ends, has sold the mansion to Leslie Butterfield, a five-time loser divorcee, because he sees an opportunity for culmination of the thwarted marriage of a pair of spirit relatives who were supposed to have wed 87 years previously. Mrs. Butterfield has bought the estate to stage the wedding of her niece, Carol, and Twigg plans to make it a double ceremony by ringing in the ghosts that inhabit the place.

The spectres are visible only to virgins, which means that a distant maiden cousin of Mrs. Butterfield's, Mimsey, and Trigg, a bachelor, are the only ones who can communicate with them. As the double wedding is about to be solemnized, the minister is shot and the story then resolves into a whodunit quest. Kitty, leader of the apparitions, makes a deal to reveal the murderer's name to Twigg if he will rid the premises of the mortal occupants. Twigg agrees, a haunting sequence frightens Mrs. Butterfield into relinquishing the property, and Twigg goes to her room to help her pack for her departure. When he returns and calls upon the spirits to reveal the murderer, he is no longer able to see the ghosts, but the day is saved by Mimsey, who is still "solvent."

Topping the list of featured players are Vivienne Segal, Stuart Erwin and Valerie Bettis. As the divorcee, Miss Segal has not yet reached the peak of her role's capacity, possibly due to required further playing. Her best vocal number is "That's a Man Everytime," which she puts over in A-1 shape. Erwin battles some stultifying moments but on the whole acquits himself well. With added comedy material, he can make the Trigg characterization a highly satisfactory one. Miss Bettis, whose forte is dancing, finds herself with a thesping assignment that overshadows her terping contribution. Playing the ghostly Kitty, she does very well by the histrionics. Further dancing, however, could add considerable stature to her overall effectiveness.

Mark Dawson and Martha Wright make an appealing team of romancers. Physically a personality pair, their voices blend nicely in the score's top tunes, resulting in substantial audience approval. Bambi Linn's youthful charm and dancing grace carry her to added laurels, and Rod Alexander, as her vis-a-vis, is in the upper bracket. Leonard Elliott's task is primarily routine but he does okay with what he has.

Adding competent support are J. C. McCord, Betty Low, Aleen Buchanan, Jay Marshall, as the spirit contingent; Marjorie Peterson, the maidenly Mimes; Lulu Bates, family cook; Don Kennedy and Paul Reed, gumshoe duo; John Neher, a murdered guest; David Nillo, spectre dancer.

Score, with several hit potentials, gets generally good rendition. Due for substantial pop acceptance are "This Is Love," "It's a Long Time Till Tomorrow," "Dreams Ago." Other sprightly melodies include "Headin' for a Weddin'," "You Appeal to Me," "Believe Me." "Blue Day" is an okay torch number. Featuring snappy lyrics are "Redecorate," "There's Nothing Like It," "That's a Man Everytime." Good ensemble tunes are "When the Sheets Come Back from the Laundry," "Who Done It?", "From This Day On," "What a Day!"

Choreography swings from effervescence to simple charm, with a fiery dance story in between. Incidentally, stanza two could use added terps to equalize dance importance of act one. The haunting sequence, an offshoot of choreography, scores solidly due to novelty.

Combination of two-world characters has allowed for striking effects in sets, costumes, and lighting, plus unusual blue makeup on the spirits. Contrasting bright earthly hues and subdued otherworld colors make the production a visual treat. A crackerjack first-act curtain introduces an outstanding scenic novelty as setting shifts from a single to a double staircase, in audience view. *Bone.*

The Heart of the Matter

Boston, Feb. 25.

Richard Rodgers and Oscar Hammerstein II production of drama in three acts by Graham Greene and Basil Dean, from novel by Graham Greene. Stars Ian Hunter. Staged by Basil Dean; sets, Samuel Leve; costumes, David Ffolkes. At the Wilbur, Boston, Feb. 24, '50; $3.60 top.

Ali	E. Magnus Uju
The Second Boy	Chauncey Reynolds
Louise Scobie	Alison Leggatt
Major Scobie	Ian Hunter
Yusef	Peter Illing
Mrs. Fellowes	Cherry Hardy
Mrs. Halifax	Margery Maude
Police Commissioner	Colin Keith-Johnston
Dr. Jessie Sykes	Norah Howard
Lieut. Bagster, R.A.F.	John Dodsworth
Harris	Robin Craven
Wilson	Peter Jones
Mrs. Bowles	Phyllis Morris
Father Rank	E. J. Kennedy
Sergeant	Randolph Sawyer
Helen Rolt	Rosalie Crutchley
Wilson's House Boy	Herbert Ellis
Colonel Wright	Leslie Barrie
A Sergeant of Police	Olvester Polk

It is by no means a foregone conclusion that the heavyweight team of Rodgers, Hammerstein, Greene and Dean can haul this dramatized novel above the timber line. On the contrary, faced with the severe obstacles of a too-brief tryout period, an overly complicated production and a difficult theme to develop, the problems seem insurmountable.

Drawn by Graham Greene and Basil Dean from Greene's brilliant and successful novel of the same name, the play is most seriously flawed by the many breaks in the narrative line. There are more than a dozen full stops for scene change, a fact that might not disturb the flow of a play with more real dramatic trajectory than this, but one which here destroys the mood. For Greene's theme, that of a man's conflict with God, cannot successfully be told in fits and starts, with jukebox music in between. Without a gradually intensifying sense of the impending tragedy of the leading character's final encounter with God, the play becomes merely a routine and not very original tale of adultery in a Somerset Maugham-like background.

The play follows the general outline of the novel. A major of police in a British West African colony, bogged down in a desultory marriage and an increasingly strong sense of failure and unfulfillment, falls in love with a 20-year-old girl recently widowed. A Catholic among non-Catholics, the major cannot entertain the obvious solution of divorce, nor can he renounce his love for the girl even after she leaves him. Having also lost his self-respect in his deal-

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College Plays

The Myrmidons

(Yale Drama Department)

New Haven, Feb. 25.

Drama in three acts, five scenes, by Tunc Yalman. Directed by Beverly Wilson; ~~setting, James Riley; costumes, Eldon~~ Elder; lighting, Lee Watson. At Yale University theatre.

Cast: Phil Hollis, Ellen Langdon, Walter L. Boughton, Elaine Bullis, Betsey Bacon, Wesley Lau, Anna Leonard, Sue Ann Young, Howard Orms, Thomas Hill, Shirin Devrim Lau, William Francis, Haldun Dormen, Frank Pacelli, Bert Smith, Sylvia Stockdale, Georgia D. Aune, Robert Ackart, Nadya Grushetzky.

Tunc Yalman, playwriting student at Yale drama department, has written a penetrating analysis of the hopelessness of modern existence as certain segments of society see it. Script offers a specific example in the disintegration of a European royal family crumbling under the stress of banishment, yet the whole serves as a symbol of present-day confused thinking, broken illusions, and loss of faith which, in more than one quarter, have fostered a philosophy of "What's the use?"

Laid in the present on a small Aegean island to which the royal family had been banished, play opens with the youthful prince coming back from the metropolitan university where he had been sent four years previously. Filled with enthusiasm, faith and romance, he returns only to find a situation involving illicit affairs, mental breakdowns, frustrated love, suicide and kindred factors that ultimately destroy his better nature and prompt him to live only for the pleasures of the moment.

Title is taken from a word meaning the ant, and theme contains an analogy between the lives of humans and the scurrying-about of the insects. There's some excellent writing in this script, showing familiarity with subject matter. Direction, aside from an occasional snag, guides the story capably. Acting is on a quality par with the balance of the production. Single setting of a house on a rocky hilltop is picturesquely done. Costumes are well executed, and there's an effective contribution from the lighting division. *Bone.*

The Ant Village

(JOHNS HOPKINS)

Baltimore, Feb. 17.

Johns Hopkins University Playshop production of annual Theodore Marburg Prize Play Contest Winner; comedy in three acts by Paul M. Kendall; staged by N. Bryllion Fagin; technical director, James Byrd. At Playhouse, Baltimore.

Cast: Juliette Palmer, Josephine Shyers, Nina Hughes, Carl Skytte, Ray DeBaugh, Ashby Stiff, Lester Wolfe, Marcia Hovick, Florence Aaronson, Bert Hanauer, Bill Seldon, John Ruxton, Martin Railla, Nathan Harris.

This winner of the Theodore Marburg Prize Play Contest, conducted annually by the Playshop group of Johns Hopkins Univ., was selected from among 76 scripts submitted. It is a story of life among the new nobility; the nuclear scientists, and was written by Paul M. Kendall, associate professor of English at Ohio Univ. Hero is physicist who hits the limelight, and play deals with the attendant evils of his work on the atom bomb. Certainly topical and a bit of a switch in dramatis personae, the plot nevertheless bears vintage marks of pre-Oak Ridge days. It's an okay try but far from Broadway in its present state.

The physicist is drawn from the quiet of campus life to world-wide notice because of his work with the atoms—being urged into window-dressing front-running by an ambitious wife endowed with the cash to make such a splash exciting to her if not productive of added knowledge in the prof's chosen field. Conflict comes via a combination lab assistant and secretary who can give with a tune on a trick piano and heist a beeker when the occasion demands. Finish is telegraphed from the beginning with final choice by the prof to stick to his protons, neutrons and understanding assistant instead of his spotlight-seeking spouse. That comes as no surprise at all after a succession of contrived situations and rather forced dialog.

Performances are generally okay with best turned in by Lester Wolfe, as the prof; Marcia Hovick, as the secretary, and Nathan Harris, an understanding colleague in the secret work. Standout also is Florence Aaronson, as a befuddled campus journalist. *Burm.*

BROWN U'S PROD.

Providence, R. I., Feb. 28.

A new musical, "Once Upon a Star," with lyrics by William Dyer and music by Harris Ullian, will be presented at the Faunce House theatre here by the Brownbrokers, Brown U. theatrical group.

Show will be offered for five evening performances beginning March 13.

Plays Abroad

Mr. Gillie

Glasgow, Feb. 14.

Stanley French presentation of comedy in two acts by James Bridie. Stars Alastair Sim. Directed by Sim. Sets by Hendrik Baker; incidental music, Cedric Thorpe Davie. At King's, Glasgow, Feb. 13, '50.

Judge	H. G. Stoker
Procurator	Douglas Muir
William Gillie	Alastair Sim
Tom Donnelly	George Cole
Mrs. Gillie	Megs Jenkins
Dr. Watson	Gordon McLeod
Nelly Watson	Janet Brown
Mr. Gibb	Ronald Adam

James Bridie takes an unsuccessful village schoolmaster as his central character in this amusing, thoughtful two-acter, set in a fictitious Scot village. It's an ideal vehicle for Alastair Sim's typical shrug-of-the-shoulders, painfully-amused comedy style, with Sim spouting the Bridie humor superbly.

William Gillie is the local schoolmaster with ideas, a failure himself but not loath to inspire his pupils with ideas about living dangerously. Their careers rebound upon him, to much talk in the village, back-biting from the rural doctor, and patronizing from the minister who is also chairman of the local education committee.

Gillie inspires a miner's son, Tom Donnelly, to marry the doctor's daughter, laugh at the world, and try his literary career in London. Six months later the boy returns, with his wife a shallow replica of her former sincere self, himself the phoney complete, who has become film critic on a weekly London paper and, through various black market dealings, has amassed a fortune of £5,000.

Is William Gillie, schoolmaster, fit to take his seat among the immortals? Bridie leaves the judgment to a celestial judge, prompted by a procurator's briefing, and the verdict is that Gillie be given a seat betwixt Abraham Lincoln and John Wesley.

Play is witty with impish Bridie, fun, packed with much thought and philosophizing, often weighty, and marred by a poorish first act. Acting of Gordon McLeod. George Cole and Welsh-born Megs Jenkins ranks high, while Janet Brown, better-known for her music-hall impersonations, shows considerable promise in her first straight role. *Gord.*

The [illegible]

London, Feb. 15.

Bedford Theatre presentation of drama in three acts by Dorothy Lang. Directed by Joan Swinstead. At Bedford, London.

Eileen Prentice	Vivienne Bennett
Peer Halvorsen	Albert Lieven
Eric Halvorsen	Ian Fleming
Anna Halvorsen	Pat Nye
Arnold Watson	Basil Dignam
Rickard Olsen	Richard Johnson
Jorstad	Stuart Nichol

This is a promising first play, with natural dialog and dramatic settings, but story peters out to an unsatisfying finish. Its theme could be developed more to advantage in screen form. But it has moments of real drama and sustains interest.

Set on a whaling island off the coast of Norway, plot is obvious in most essentials, but is entertaining in its unfolding. An English girl, grieving for her dead husband, comes to spend every Easter with the owners of the whaling station, a couple she made friends with when they escaped to England during the war. She falls in love with a stranger who proves a Nazi in disguise, with ensuing complications.

Albert Lieven, better known on the screen, makes a creditable, forceful figure of the Nazi, with Vivienne Bennett fine in the complex role of the widow. Pat Nye and Ian Fleming offer contrasting characters as the elderly foster-parents and Basil Dignam makes a likable personality of a visiting English business man emotionally drawn to the girl.

Atmosphere is well depicted and direction helps greatly in its realism. *Clem.*

Flowers for the Living

London, Feb. 22.

Frederick Piffard presentation of drama in three acts by Toni Block. Directed by John Citreon. At Duchess, London, Feb. 21, '50.

Mrs. Holmes	Kathleen Harrison
Mrs. Shadwell	Margot Boyd
Dickie Holmes	William Strange
Lily Holmes	Nova Pilbeam
Shirley Holmes	Suzanne Wilde
Gladys	Myrtle Reed
Sid	Barry Steele
Stan Roberts	Barry Morse
A Stranger	Robert Desmond
Mr. Holmes	Noel Carey

A slice of life as seen in an East End slum at the end of World War II is the background of this production, which made a hit on its tryout two years back. Its strong documentary flavor is a limiting factor to its ultimate success, and the passing of time has robbed it of much of its topical dramatic value.

Principal characters are well chosen and carefully drawn. There is the harassed mother trying to keep the peace between her drunken out-of-work husband and her children; the eldest daughter just returned from the Forces who has developed ideas beyond her station in life; the 17-year-old girl who had to get married; the younger daughter who is heading the same way, and the young son, a bright lad at school who is inhibited by his domestic surroundings.

This is a sordid picture of life in the raw, which makes very little concession. It isn't, however, a hopeless picture, and the gleam into the future as depicted by the returning ex-soldier fiance offers hope and encouragement. Kathleen Harrison is full of warmth and pathos as the mother, but Nova Pilbeam has a streak of unreality as her eldest daughter. Suzanne Wilds and Myrtle Reed are better choices as her other daughters, and William Strange is a standout as the bright boy of the family. There is a solid performance from Barry Morse as Miss Pilbeam's understanding, imaginative boy friend, and a fine cameo from Robert Desmond as a stranger. *Myro.*

Princess Czardas

Paris, Feb. 18.

Marcel Karsenty and Pierre Dux (in association with Fernand Lumbrose) presentation of operetta revival in two acts (six scenes). Stars Marta Eggerth, Jan Kiepura. Book by Rene Peter and Andre Mauprey, from the original by Leon Stein and Bela Jenbach, revised by Michel Duran and Andre Hornez; lyrics, Henri Falk; music, Emmerich Kalman; adapted by Marc Lanjean. Directed by Fred Pasquali. Scenery and costumes by Georges Wakhevitch; choreography, Leonide Massine. At Theatre de Paris, Paris.

Nico	Roland Leonar
Boni	Pasquali
Edwin	Jan Kiepura
Sylva	Marta Eggerth
Mitri	Jacques Loreau
Stasi	Genevieve Kervine
Countess Herlati	Alice Tisset
Prince	Roger Vincent

Michel Duran and Andre Hernez's principal contribution to the "revision" of this universally popular operetta has been to set the story in 1890, which gave Georges Wakhevitch an opportunity to create as colorful a set of costumes as has been seen in Paris in many a long day. The bustles, frills and furbelows of the epoch greatly enhance and almost modernize the old-fashioned and typical comic opera plot of the prince in love with a commoner and the difficulties in the way of their eventual marriage.

Fred Pasquali has likewise done an excellent job of directing. While the piece is played straight, he has injected a subtle undertone of irony that reduces the implausibility of the story, and gives the whole production an atmosphere of fanciful make-believe. Leonide Massine has done his bit, too, with a well-trained troupe of dancers in several pantomimes and rousing Hungarian numbers.

As for the stars themselves, both Marta Eggerth and Jan Kiepura have charm and style, and even thought their voices aren't what they once were, their musical training stands them in good stead, so much so that they sound better than many younger singers in the same field. Alice Tisset and Pasquali do their best with two basically unfunny "comic" roles, and the rest of the large cast is more than adequate. The orchestra, directed by Sylvio Mosse, gets all there is to be got out of the familiar Emmerich Kalman tunes. *Fred.*

Le Don D'Adele

(Adele's Second Sight)

Paris, Feb. 15.

Mireille Perrey, Maxime Fabert and Andre Certes presentation of comedy in four acts by Pierre Barillet. Directed by Jacques Charen. Scenery, Suzanne Reymond; costumes, Jacques Griffe. At Comedie Wagram, Paris.

Adele	Gaby Sylvia
Mme. Veyron-Laffite	Suzanne Dantes
Solange	Colette Ripert
Gaston Veyron-Laffite	Serge Nadaud
Antoine	Daniel Crenet

This is one for both Broadway and Hollywood to look into. Young Pierre Barillet has written one of the most amusing comedies Paris has seen this season which, because of its mixture of the servant problem and a semi-Cinderella story, has much more than purely local appeal. It's a hit here.

Mme. Veyron-Laffite hires a maid. Adele isn't an ordinary maid—she is gifted with second-sight, and since Mme. Veyron-Laffite is not only superstitious, but also involved in some shady financial deals, Adele is a godsend. So much so that Madame insists that the new maid accompany the family to a dinner at Maxim's given by the people with whom she is involved, in order to have Adele's reactions and the benefit of her "gift." Adele's "visions" are accurate enough, but can be,

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Plays Out of Town

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The Heart of the Matter

ings with a smuggler, he contrives to make his suicide seem like death of a heart attack, a stratagem foiled in the end by his own diary. The whole, another in the current series of grapplings with Catholicism, proves not much of anything save that Catholicism is effective except when is isn't.

Where the adaptors make their primary error (and theirs is the chief responsibility) is in failing to lay rough hands on the novel and recast it for the stage. They use four sets where two or at the most three would have sufficed, and skip back and forth from one set to another when scenes could have been combined. This error, in turn, led to another one by the stage designer, three of whose four sets seem altogether too heavy and elaborate for their brief purpose.

In the leading role, Ian Hunter turns in a remarkably well-rounded portrait. His is the most difficult task of conveying the enormously significant mentation of the character that is so important and effective in the novel, for audiences that might not have read the book. It is a nearly impossible task under the circumstances, and that he conveys the anguish of the man, yet remains always in control as well as he does, is an impressive achievement. An equally remarkable portrait on a smaller and certainly easier scale is created by Rosalie Crutchley (who resembles Luise Rainer) and demonstrates a very fresh and vital quality.

Others of the cast, though certainly capable, often prove entirely too British in the sense that they frequently verge close to an American audience's conception of parody. Some scenes, were they played for laughs, would bring down the house. Nor are Greene's lines entirely free of this quality; sometimes they sound like those in a revue sketch parodying the stiff upper lip.

These, however, are matters that this impressive team of theatre people may smooth out. It may also be expected that many major improvements will take place here regarding pace, lighting, cutting, re-routining and so on. Even as it is the play does hold attention, is interesting both to see and to hear, and has a commanding literary and intellectual quality. Yet a major miracle alone can save it, and even if it does occur, the play seems headed for moderate houses at best. *Elie.*

Riel

Toronto, Feb. 23.

New Play Society production of drama in two acts (15 scenes) by John Coulter. Directed by Donald Harron; technical supervision by Robert Christie; historical advisors, Vera Clarke and Frederick Findlay; musical director, Florence Glenn; costumes, Richard Moon and Arden Keay. At Royal Museum theatre, Toronto, Feb. 23, '50; $3 top.

Louis Riel	Mavor Moore
Mme. Riel	Margot Christie
Marie	Bea Lennard
Thomas Scott	Don Harron
Col. Stoughton Dennis	Vernon Chapman
O'Donoghue	Ben Gans
Sir John A. Macdonald	Robert Christie
Archbishop Tache	Leslie Rubie
Sir Georges Cartier	James Scott
Col. Wolseley	Garth Magwood
Marguerite	Pegi Brown
Crown Council	Murray Westgate
Defense Council	Herbert Gott
General Middleton	Garth Magwood
Father Andre	Gus Kristjanson

John Coulter, Irish playwright and poet, has had several of his plays produced by the Abbey Theatre and the Group Theatre in Dublin. For his latest work, "Riel," he takes the man who set up a republic in what is now Manitoba, and who was later hanged for treason when Queen Victoria's troops and the Mounties marched in to put down the Indian and French halfbreed insurrection.

Whether Louis Riel was a dictator or patriot is still a subject of bitter debate in Canada (he was hanged in 1885), but Coulter presents both sides of the question in impartial perspective for current audiences. As one who went through the Irish rebellion of 1916, Coulter is especially equipped for the writing of the parallel Riel drama.

The rebel leader, passionately fond of his people, believed he was a mouthpiece of God; and, for this "blasphemy," encountered the opposition of the powerful Catholic Church as well as the Conservative government in Ottawa. For American audiences unfamiliar with this phase of Canadian history, some further clarification will have to be injected into the writing, but this should not be difficult.

Though manifestly episodic, "Riel" holds considerable vigorous action even if the actual fighting takes place offstage. The first act is the best but the second, devoted mainly to the lengthy trial scene, needs condensing and heightening. The final harrowing hanging scene could also be eliminated.

Mavor Moore, as Louis Riel, gives an outstanding portrayal ranging from great rages to a poignant dignity in defeat. Of the women, Margot Christie, as the mother with Oedipus undertones, gives the best performance, with Pegi Brown and Bea Lennard giving nice shading as Riel's wife and lover, respectively. Robert Christie, as Sir John MacDonald, the then Prime Minister, plays this role for sardonic effect and is a standout. There are some 40 speaking parts. With its historical sweep in the winning of a new province in the west, "Riel" holds fine film possibilities. *McStay.*

King Lear

Cambridge, Mass., Feb. 24.

Brattle Theatre production of Shakespeare's drama. Stars William Devlin. Directed by Albert Marre; sets, Robert O'Hearn; costumes, Robert Fletcher. At Brattle Hall, Cambridge, Mass., Feb. 22, '50; $3.60 top.

Earl of Gloucester	Thayer David
Earl of Kent	Peter Temple
Edmund	Albert Marre
Duke of Albany	Earl Montgomery
Goneril, Duchess of Albany	Joan Croyden
Duke of Cornwall	Will West
Regan, Duchess of Cornwall	Jan Farrand
Cordelia	Leslie Paul
Lear, King of Britain	William Devlin
King of France	Miles Morgan
Duke of Burgundy	Charles Polk
Edgar	Robert Fletcher
Gentleman	Paul Sparrer
The Fool	Jerry Kilty
Oswald	Albert Duclos
Herald	David Bowen
Knights	John Peters, Dana Elkar

William Devlin, making his first American appearance in this production of "King Lear" by the bright Brattle Theatre company of Cambridge, clearly demonstrates the reason for his English raves. He's got all it takes, and plenty in reserve.

What he brings to the role of Lear is lucidity of style and declamation, an attitude of authority, a masterly stage deportment and a dominating physical presence. He sets the proper note from the outset, distributing his realm among his daughters not as a doddering old fool but as a man accustomed to royal wilfulness and conceit. From then on, through successive stages of self reproach, bitterness, rage and madness, every speech, inflection and gesture contributes to the portrait.

Although his supporting cast, all members of this progressive company that is now firmly established in the neighborhood, seemed a little awed by its distinguished visitor and consequently tried a little too hard to keep up at the opening, it was by no means left at the post. Nearly all the members of the cast managed the Shakespearean lines with breadth and style, and several captured more than a fleeting sense of the meaning and significance of the characterizations. Outstanding in this sense were Thayer David as Gloucester, Jan Farrand as Regan and Jerry Kilty as the Fool, with excellent moments by Albert Marre, and Robert Fletcher.

Considering the limitations of the stage and the resources of the company, the staging and costuming are satisfactory. The play was imaginatively conceived by Albert Marre, who picked up from the lines a number of effective visual stage groupings and movements. The consequence was that while Devlin added considerably to the overall impact of the play, his was by no means an unsupported piece of acting virtuosity.

House, a 500-seater, is scaled for about $6,000 a week, and this attraction is SRO. Set for a "limited" engagement, with Edward Everett Horton following up with "The Country Wife." *Elie.*

Paris Ballet Slowed By Cleve. Bliz, $16,000

Cleveland, Feb. 28.

Blizzards last week brought the take of Ballets de Paris down to an ordinary $16,000 in seven performances at the Hanna here. Show played to a $3.50 top.

House goes dark following current engagement of "Diamond Lil."

'Brigadoon' Smash $34,500 in Montreal

Montreal, Feb. 28.

First Broadway legit to play town this year, "Brigadoon" did a smash $34,500 last week at His Majesty's. With little or no publicity show did a near $20,000 advance and was sold out by opening night. The 1,579-seat house was scaled from $3.94 to $1.69.

'What a Day!' Sock $15,800 in N.H. Bow

New Haven, Feb. 28.

Preem of "What a Day" at Shubert last weekend (23-25) took all the house would hold on its four-performance stand. At $4.20 top, this meant an approximate $15,800 sock.

Current is a full week of "Brigadoon" (27-4). Next week is a solid run of "Wisteria Trees" (6-11). "Heart of the Matter" is pencilled for March 13-18.

Premieres on the docket include "Cry of the Peacock" (March 23-25), "Tickets, Please" (Hartmans musical) (March 30-April 1), "The Lyre" (April 6-8).

'BARRETTS' OK $11,500, BALTO, AT POP PRICES

Baltimore, Feb. 28.

"Barretts of Wimpole Street," starring Susan Peters, built an all right total of $11,500 at the 1,900-seat Ford's here last week. In at a pop-priced scale of $2.50, with mats at $2 trade remained fairly consistent throughout the week to reach final figure.

Lloyd Nolan, in "The Silver Whistle," is current as the last of five plays offered under Theatre Guild subscription. Nothing after that until March 13, when "Brigadoon," which mounted a robust gross earlier in the season, will attempt a repeat.

Current Road Shows

(*Feb.* 27-*March* 12)

Ballet Russe de Monte Carlo—Shea's, Erie, Pa. (27-4); Royal Alexandra, Toronto (6-11).

Ballet Theatre — Union H. S. Aud., Phoenix (27); Univ. Aud., Tucson (28); Liberty Hall, El Paso (1); Music Hall, Houston (3-4); Municipal Aud., San Antonio (6); State Fair Park Aud., Dallas (7-8); Convention Hall, Tulsa (9); Home, Oklahoma City (10); Robinson Aud., Little Rock (11).

Ballets de Paris—Royal Alexandra, Toronto (27-4); Blackstone, Chi. (6-11).

"Barretts of Wimpole Street"—WRVA theatre, Richmond (27-1); Center theatre, Norfolk (3-4); Gayety, Wash. (6-11).

"Brigadoon" — Shubert, N. H. (27-4); H. S. Aud., Pottsville, Pa. (6); Lyric, Allentown (7-8); Rajah, Reading (9-11).

"Consul"—Shubert, Phila. (1-11).

"Death of a Salesman"—Cox, Cincy (27-4); Nixon, Pitt. (6-11).

"Diamond Lil"—Hanna, Cleve. (27-4); Hartman, Columbus, O. (6-8); Taft Aud., Cincy (9-11).

"Harvey" — Washington H. S. Aud., Sioux Falls, S. D. (27); Orpheum, Sioux City, Ia. (28-1); KRNT Radio Theatre, Des Moines (3-4); City Aud., St. Joseph, Mo. (6-7); Aud., Topeka, Kansas (8); Music Hall, Kansas City (9-12).

"Heart of the Matter"—Wilbur, Bost. (27-11).

"Inside U.S.A."—Erlanger, Buffalo (27-1); Aud., Rochester (2-4); Metropolitan, Providence (6-8); Bushnell Aud., Hartford (9-11).

"Kiss Me, Kate"—Shubert, Chi. (27-11).

"Lend An Ear"—Shubert, Bost. (27-11).

"Madwoman of Chaillot"—Cass, Detroit (27-11).

"Man Who Came to Dinner"—Curran, S.F. (27-11).

"Mister Roberts" — Bushnell Aud., (27-4); Colonial, Bost. (6-11).

"Oklahoma!" — Shrine Mosque, Springfield, Mo. (27-28); Music Hall, Kansas City (1-4); Convention Hall, Tulsa (5); Home, Oklahoma City (6); Convention Hall, Enid, Okla. (7); Majestic, Wichita Falls (8-9); Majestic, Ft. Worth (11).

"Philadelphia Story"—Biltmore, L. A. (27-11).

"Private Lives"—Strand, Elmira (27); Kalurah Temple, Binghamton, N. Y. (28); Lyric, Allentown (1-2); Playhouse, Wilmington (3-4); Locust, Phila. (6-11).

"Silver Whistle"—Ford's, Balto (27-4); Walnut, Phila. (6-11).

"Streetcar Named Desire" (No. 1)—Plymouth, Bost. (27-11).

"Streetcar Named Desire" (No. 2)—Davidson, Milwaukee (27-4); Lyceum, Minneapolis (6-11).

"That Lady"—Aud., St. Paul (27-28); Lyceum, Minneapolis (1-4); American, St. L. (6-11).

"Tobacco Road"—Locust, Phila. (27-4).

Webster - Shakespeare — White, Fresno (27); Aud. Modesto, Cal. (28); Sacramento Rep, Sacramento (1); H. S. Aud., Maryville (2); Sacramento Rep. Sacramento (3-4); H. S. Aud., Ogden, Utah (6); South H. S. Aud., Salt Lake City (7); Paramount, Provo, Utah (8); Wyoming U. Aud., Laramie (10); East H. S. Aud., Denver (11); City Aud., Pueblo (12).

"Wisteria Trees" — Colonial, Bost. (27-4); Shubert, N. H. (6-11).

"What a Day"—Forrest, Phila. (27-11).

Plays on Broadway

The Bird Cage

Walter Fried and Lars Nordenson production of melodrama in two acts by Arthur Laurents. Stars Melvyn Douglas; features Eleanor Lynn, Sanford Meisner, Laurence Hugo, Maureen Stapleton, Jean Carson. Directed by Harold Clurman; setting and lighting, Boris Aronson; musical background, Alec Wilder; costumes, Ben Edwards. At Coronet, N. Y., Feb. 22, '50; $4.80 top ($6 opening).

Frank	Mike Kellin
Cork	John Shellie
Eloise	Kate Harkin
India Grey	Eleanor Lynn
Ferdy	Sanford Meisner
Mr. Ripley	Heywood Hale Broun
Pearl	Jean Carson
Wally Williams	Melvyn Douglas
Vic	Laurence Hugo
Emely Williams	Maureen Stapleton
Renie Renay	Rita Duncan
Joe Williams	Wright King
Mr. Mack	Rudy Bond

Arthur Laurents, who once worked in a New York nightclub, has put his experience into a play, "The Bird Cage," a strident, disjointed and sporadically engrossing meller. Besides its faults as drama it lacks a sympathetic leading character, so it's a doubtful boxoffice bet. Play's title, incidentally, refers to the name of the nitery where the yarn takes place.

The show is somewhat similar to the old George Abbott-Philip Dunning melodrama, "Broadway," in its picture of the seamy side of nightclubs, and suggests the Richard Rodgers-Lorenz Hart musical, "Pal Joey," in its tale of the downfall of a heel. The Laurents play seems to imply that there is a broad application to this portrait of a ruthless egomaniac and the small realm he tyrannizes.

That, if it actually is the intention, is a provocative idea for a play. But Laurents has failed to put it across in effective theatrical terms. In its present form "Cage" never quite comes to life. Its situation and happenings seem manufactured, and its characters give the impression of having been created to meet the needs of the story, rather than having entity and motivation of their own.

Divided into two acts, instead of three, which might improve it, the yarn takes the bigshot nitery boss through a hectic day or two in which he double-crosses his partner (who helped him frame and oust the former owner), tries to seduce the new singer, crushes the hand of the pianist, betrays and humiliates his wife (whom he has driven to alcoholism), and arranges an assignation for his innocent, teen-age son. Finally he sets fire to the establishment (presumably taking his own life in the act) when his partner is about to force its sale.

Most of the action occurs in a sort of loafing room for the employees, with a service bar on one side, two tables, chairs, a midget piano and an iron stairway to the dressing rooms upstairs. Other scenes take place in the boss' dressing room and, on an upper level, in his private office. The elaborate setting, in fact, seems to be one of the weaknesses of the play, since it involves diffusion of the action, lacks the illusion of a real interior and, from a practical standpoint complicates the production expenses.

Starred as the unsavory hero, Melvyn Douglas is convincing and provides the proper drive for the part, but cannot overcome the lack of dimension and the repulsive quality of the character. Eleanor Lynn is effective as the can't-be-made gal. Sanford Meisner makes a field day of the character part of the partner. Laurence Hugo is acceptable as a cynical pianist, and Maureen Stapleton is attractive in the impossible role of the wife who keeps appearing suddenly and moping around, aparently having nothing else to do. Jean Carson scores with another of her dumb-blond portrayals, while Kate Harkin, John Shellie and Wright King are plausible in smaller parts.

Harold Clurman's direction suffers from the helter-skelter nature of the script, Boris Aronson's two-level setting seems confusing and not readily playable, Alec Wilder's background and scene-change music is distracting, but Ben Edwards' costumes (except for the final, blue dress for Miss Lynn) add illusion. In general, though, "Cage" is the sort of play that makes everyone involved, including the author, appear at a disadvantage. *Hobe.*

Devil's Disciple

(Royale Theatre, N. Y.)

Richard Aldrich and Richard Myers (in association with Julius Fleischmann) are now firmly entrenched in the Broadway legit boxoffice sweepstakes with a brace of Shavian hits, now that they've taken "Devil's Disciple" out of its City Center, N. Y. "civic repertory" status and installed it within the more intimate precincts of the Royale theatre.

Like the Aldrich-Myers "Caesar and Cleopatra" production a few blocks away, "Devil's Disciple" looks set for a run. It isn't often that an incoming Broadway production has such a pre-tested b.o. guaranee, in the wake of the critical kudos extended to "Disciple" in its City Center run a few weeks previous. If anything, the $40,000 which Aldrich and Myers have invested in refurbishing the designs and costuming for its "commercial" run enhances this Margaret Webster production.

Shaw's caustic frolic on the American Revolution and obesiance to the King emerges as one of the delights of the current Broadway season, with Maurice Evans, Marsha Hunt, Victor Jory and, notably, Dennis King in his second-act appearance, capturing faithfully all of "Disciple's" nuances. *Rose.*

Off-B'way Show

Armor of Light

Blackfriars' production of drama in three acts by Rev. Urban Nagle. Staged by Dennis Gurney; sets, Greg Kayne; costumes, Irene Griffin.

Cast: Stanley Phillips, Danny Leone, Michael Spaeth, Edwin Ardath, Gerald Lee, Paul H. A. Menard, Joseph Gilbert, Hazen Gifford, James Arenton, Geraldine Page, John Fox, Charles Gilbert, Edward Joyce, James O'Brien, Barbara Lebby and William Goddard. At Blackfriars' Guild Playhouse, N. Y., Feb. 23, '50; $2.40 top.

"Armor of Light," authored by Rev. Urban Nagle and given production by a capable semi-pro cast at the Blackfriars, will undoubtedly serve its purpose as a Lenten attraction for the N. Y. Bandbox theatre. Its religious theme, encompassing the tribulations of the Christian apostle, St. Paul, is especially attuned to the Holy season. Even dyed-in-the-wool Catholics who would not venture theatreward in the Lenten season would attend this performance.

Play, revolving around the life of Saul, who was an arch enemy of Christ until his conversion as Paul the Apostle, is handled by its author in episodical fashion. For the most part it is moving drama, yet Rev. Nagle seems to have concentrated more on the episodical history of the saint than in the etching of him and the other characters. Nevertheless it moves along interestingly and holds audience throughout.

Stanley Phillips brings compassion and understanding to the role of the turbulent St. Paul. Others acquitting themselves well in principal roles are Paul Menard, Joseph Gilbert, Hazen Gifford, James Arenton, Michael Spaeth and Edwin Ardath. Dennis Gurney has staged it at proper pace, with Greg Kayne's sets and Irene Griffin's costumes as added assets. *Edba.*

DIAMOND MAE HEATS UP TORONTO FOR $27,600

Toronto, Feb. 28.

Despite three-day blizzard, Mae West in "Diamond Lil" grossed a smash $27,600 at the Royal Alexandra (1,525) at $4.20 top. Advance ticket buyers got through the snow for the earlier part of the week; jammed the house to sellouts for latter half.

Miss West plays a return engagement of "Diamond Lil" here in early April.

Woolley-'Dinner' Okay $19,200 in Frisco

San Francisco, Feb. 28.

"The Man Who Came to Dinner," with Monty Woolley, chalked up a good $19,200 for its first stanza at the 1,550-seat Curran, where it opened last week. House is scaled to $3.60.

Margaret Webster's Shakespeare company, which moved into the 1,750-seat Geary last week for one week, left that house after sole stanza. Despite warm reviews troupe only garnered estimated $8,000. House scaled from 60c to $3. Geary will remain dark until Italian pic, "Bicycle Thief" takes over March 12, for two-a-day.

Only legit announced for future is "Death of A Salesman," for the Curran sometime in June, and "The Silver Whistle," for the Geary, in July.

Lillie-'U.S.A.' Healthy $29,000 in Mwkee.

Milwaukee, Feb. 28.

"Inside U.S.A.," starring Bea Lillie, grossed a healthy $29,000 at the 1,496-seat Davidson here last week.

Revue is splitting current week between the Erlanger, Buffalo, and the Auditorium, Rochester, N. Y.

House Reviews

Continued from page 54

Apollo, N.Y.

up in closing spot. Their harmonizing is as sharp as ever, and their slick arrangements are commercial. Kenny, as usual, carries the lead on "No Orchids For My Lady," "Maybe," "With Eyes Wide Open I'm Dreaming of You" and other numbers which have been identified with the group, and they get hefty applause and begoff.

Jackson band, comprising three rhythms, four reeds (including the maestro) and three brasses, give proceedings a rollicking start with a be-bop opener to set a mood for the followup acts. The Lapham Trio, only ofay act on the sepia bill, mop up with their slick hand-to-hand balancing and gymnastics, with femme equally agile on the tricks as her male partners. Walter Green gets over neatly in his taps and rhythms, giving way to Sammy Hines, ventro, who has a fair line of school-days repartee with dummy but really cooks on a couple of duets with latter for closer to garner applause.

Jackson and reed section step down for their own spot, plenty torrid, which spotlights maestro on the sax and on vocals of "Bow-Legged Woman" and other items for solid returns. Three Chocolateers whoop things up in next-to-closing with their knockabout comedy to keep the customers howling. *Edba.*

Orpheum, L. A.

Los Angeles, Feb. 22.

Boy Foy, White & Stanley, Florence Hin Low, Al Norman, Don Zelaya, 2 Zephyrs, Nick Lucas, Peggy Taylor Trio, Rene Williams House Orch (9); *"Passport to Pimlico"* (*EL*).

This week's bill, teeing off on Washington's Birthday, could do no wrong to the full house of opening matinee customers. The holiday spirit helped every act look good, and the friendly, first show audience kept the house echoing to hearty mitt-pounding.

Nick Lucas, his guitar and easy style, pleases with "Dear Hearts," the single concession to modern tunes, but the customers came to hear "Tip Toe Through the Tulips," "Bye, Bye, Blackbird," "Side By Side," and sundry other oldies in the Lucas catalog. On the comedy side of the bill it's Al Norman out front. Old jokes and gags, and limber-legged dancing awaken a strong response, and his act plays for a fast 12 minutes.

Peggy Taylor and two male partners supply spectacular adagio lifts, spins and tossing to keep the customers gasping. There's plenty of pre-curtain work indicated in the precision timing with which routines are run off. Don Zelaya is a comedy pianist who limits his 88'ing to two classical pieces. In between the keyboard demonstration, Zelaya talks. Chatter gets a good share of guffaws.

Boy Foy's juggling atop a unicycle is a smart sight act and gets the show off to a strong start and the audience in the right frame of mind. In the two-spot, White & Stanley supply a neat touch of older vaude. They punch to nice effect with songs and patter. Team has virtually retired so date is in the nature of a holiday booking just to keep their hand in. Florence Hin Low is a contortionist who amazes with her effortless pretzel twists. *Brog.*

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Circle, Indpls.

Indianapolis, Feb. 26.

Eddy Duchin Orch, with Tommy Mercer; Vivian Blaine, Christine & Moll, Herbert & Saxon; "Dancing in the Dark" (*20th*).

Eddy Duchin is giving plenty of satisfaction to customers at Circle this week in a smartly-packaged show, despite fact bill isn't getting attention it deserves, due to overwhelming interest of younger crowd in state high school basketball tournament, which started this week. His piano style is well liked and three supporting acts, including Vivian Blaine, go over big. Duchin also does better than average job as emcee, getting them on and off smoothly.

Only straight band number is curtain raiser, after which Duchin swings into medley. He closes with another medley made up of audience requests. Otherwise, band's job is to play for vocalists and acts. Tommy Mercer registers nicely in "There's No Tomorrow," "Old Master Painter" and "Let's Go West Again." Miss Blaine sells herself strictly on merit in nice selection of popular and character song material. She's cute in "I Said My Pajamas" and does a click job with Eva Tanguay's "I Don't Care."

Comedy punch is provided by Herbert and Saxon and the dancing act, Christine and Moll. Latter has couple of dandy fast tap routines with variations, as when Moll picks up rhythm by snapping his fingers and keeps it going without missing a beat. They also dress it up with amusing by-play. It adds up to outstanding novelty turn. Herbert and Saxon get plenty of laughs for their zany antics. *Corb.*

Hippodrome, Balto.

Baltimore, Feb. 26.

Jack Carson, Robert Alda, Janis Paige, Tommy Wells, Arden & Hartman, Dolinoff & Raya Sisters (4), *Jo Lombardi House Orch* (12); *"Threat"* (*RKO*).

Jack Carson has surrounded himself with good talent for a brisk-playing and completely entertaining p.a. It's paying off at the b.o., too. Added entry of Dolinoff & Raya Sisters was not the best selection from a production point of view, what with Jo Lombardi and his house orch on stage and the blacked out dance illusions necessarily played in front of him. A solid sock in any layout and well received in opening slot here, it served to get Carson's stuff off to a slow start, but flip-talking screen star takes hold and it's all his from there on in.

Weaving in and out of the entire layout, Carson gives with okay gags and interpolations of familiar guy-chasing-a-dame-across-stage bit by Tommy Wells. Robert Alda comes through with a brace of vocals, "Blue Heaven" and "Maria," followed by more vocalizing by Carson, "Scarlet Ribbons in Her Hair" and "Down in Texas." A bit heavy on the song side what with Janis Paige set to follow with more of the same, but contrast in styling helps.

Three hoofing routines by Arden & Hartman, duo of femmes who shake out a legitimate tap to change pace and make a spot for Miss Paige to take hold with smooth vocals of "Dear Hearts." Comes next a build-up of the old three-way love scene by Carson, Alda and Miss Paige, familiar but given new twist with impressions of Gable, Lorre and Colman by Carson for added laughs. A hillbilly song and dance bit with entire ensemble participating winds up matters nicely and provides a good getaway. *Burm.*

Fox, Detroit

Detroit, Feb. 24.

Lionel Hampton Orch (17), *with Jeannette Franklin, Curly Hammer, Kitty Murray, Sonny Parker, Betty Carter, Jimmie Scott, Irma Curry; Low, Hite & Stanley; "Guilty Bystander"* (*FC*).

The only bright spot in this slow-moving show is Lionel Hampton. He lifts it from monotony to a sizzling, crashing, rollicking finish. It is a personal triumph that is all the more amazing because of the weakness of the other acts.

Hamp's crew gets things underway with a fast medley of bebop. Then Betty "Bebop" Carter gets in front of the mike and gives voice to a series of unintelligible sounds. Her applause was mild.

Next is Kitty Murray, a gravel-voiced terper who burlesques "Love Me." She gets a few scattered laughs, but the applause is mild. Teenager Jimmy Scott sings "I've Been a Fool" and "Everybody Is Somebody's Fool" for polite applause.

Hampton and Curley Hammer team for a "I-can-do-anything-you-can-do" go at the drums. Hammer is strictly no match for Hamp. But this act began building the show to its boff finish.

Sweet-voiced Irma Curry vocals "I Can Dream, Can't I?" but seemed to have trouble in the upper registers.

Jeannette Franklin does a neat job with a sultry version of "Sorrento." Hers was the first applause besides the Hampton-Hammer duo that merited an encore.

Low, Hite & Stanley are unimpressive in a slapstick, but come through for a well-deserved hand with their plattermime of the Andrews Sisters.

Hampton takes over at the vibraharp at this point and builds the show to a savage, blasting climax that tore at his audience and made many actually rock with rhythm. The closing number, "Flying Home," was replete with flashing lights and brassy blasts that looked and sounded like a gigantic Fourth of July celebration. *Tew.*

Plays Abroad

Continued from page 58

Le Don D'Adele

and usually are, wrongly interpreted, causing a number of amusing complications.

Comedy is crammed with funny lines and situations that may be obvious but which the author has succeeded in making laughable just the same. In this he is aided by a firstrate cast and excellent direction. As Adele, Gaby Sylvia turns in a superb performance, consistently tough throughout, not only vocally but physically, and without a hint of vulgarity. Suzanne Dantes as Mme. Veyron-Laffite is also excellent, and Daniel Crouet as Antoine is a juvenile worth watching. Colette Ripert and Serge Nadaud give adequate support.

Setting by Suzanne Reymond is effective and the costumes by Jacques Griffe are appropriate. *Fred.*

Heloise et Abelard

Paris, Feb. 15.

Le Rideau de Paris presentation of drama in three acts by Roger Vailland. Directed by Jean Marchat. Scenery and costumes by Soulages. Incidental music by Jean Wiener. At Theatre des Mathurins, Paris.

Heloise	Jany Holt
Abelard	Jean Servais
Fulbert	Jean Marchat
Prince	Roger Gaillard
Margot	Helene Constant
Young Girl	Evelyne Langey
Chevalier	Jean Nessereau

Roger Vailland has written a provocative play that is largely historical but with overtones of contemporary problems around the well-known story of Heloise and Abelard. It is in the best tradition of what the French call the "theatre of ideas," which means that the dialog is rich in thought-provoking content, whereas such action as there is is limited. The chief protagonists are Fulbert, representing bigotry at its worst, and his niece, Heloise, the intelligent but spiritually-minded non-conformist whose love for Abelard brings about the historically known consequences.

The play is magnificently acted, particularly by Jean Marchat, who turns in one of his finest creations as the cringing, hypocritical Fulbert, and by Jany Holt as a vivid, passionate Heloise. Jean Servais lends his beautiful voice and diction to the role of Abelard. The medieval costumes and scenery of Soulages are effective. The play may be too talky for Broadway; in any case its subject matter is too thorny for Hollywood. *Fred.*

ALBANY THEATRE BILL

Albany, Feb. 28.

Assemblyman Francis X. McGowan, Manhattan Democrat, has reintroduced a bill providing that tickets sold for reserved seats in places of amusement shall indicate if the holder has an obstructed or partial view of the stage or ring.

McGowan sponsored a similar measure last year, amending it to affect only reserved seats. The bill passed the Assembly but did not come to a vote in the Senate. Theatre interests were in opposition.

Atlanta's Penthouse Extends to Jacksonville

Atlanta, Feb. 28.

Penthouse theatre, Greek-type showcase atop Ansley hotel, is branching out. A second Penthouse playhouse will open March 13 in Jacksonville, Fla., in Roosevelt hotel's ballroom. Also to be named Penthouse, it will have 500 seats, 50 more than parent theatre here.

Jacksonville Penthouse will bow with Cesar Romero in "Strictly Dishonorable," the same combo that did capacity business here two weeks ago and is scheduled for repeat six-day run starting March 6. Jacksonville scale will be $3.60 top, slightly higher than Atlanta's, where all seats here are priced at $3.

Don Gibson is president of organization that started the highly successful star stock engagement here some 22 weeks ago and has six weeks more to run.

"Blind Alley," starring Alan Baxter, grossed a so-so $4,500 last week. Guy Kibbee opened Monday (27) night in "The Late Christopher Bean."

2 Legits for D.C.

Continued from page 1

the 2,000-seat Strand, currently playing western films, would be suitable for musicals and heavy-budget straight shows.

The Bromley-Healey plans for the Gayety call for a series of presentations opening with Judy Holliday in "Born Yesterday," for an indefinite run. Sought as subsequent offerings are "Streetcar Named Desire," "Anne of the Thousand Days," "Goodbye, My Fancy" and other recent Broadway clicks that have never been seen in Washington because of the lack of a legit house there since the summer of 1948. Original productions would be used if available, or new editions would be presented for indefinite runs. Another prospective booking would be the tryout of "Sweet Poison," Leonard Lee melodrama which Bromley and Miss Healey have scheduled for Broadway presentation this spring, with Richard Whorf and Faye Emerson co-starred.

Herbert J. Freezer, co-producer of the touring "Diamond Lil," starring Mae West, is reportedly one of the backers of the Gayety venture. Lease starts March 20 and extends through May 31, with an option to renew for next season. Meanwhile, the house starts a legit policy Monday night (6) with the presentation of the touring "Barretts of Wimpole Street," with Susan Peters. It recently abandoned its burlesque policy, and has been undergoing renovations for the last couple of weeks.

If the CTP leases the Strand, management of the theatre would probably be in charge of a three-man sub-committee, with Ben Boyar mentioned as possible house manager. No question of bookings is foreseen, since the CTP members sharing in the investment would naturally prefer to use it for their touring shows. Therefore, the project is figured a likely financial risk.

Deal for the Strand is now said to hinge on tests by a a New York engineering firm to determine whether the house's second balcony is safe. That will probably be decided this week. Financial terms for the lease are reportedly agreed verbally, and papers may be signed by the end of this week, if no hitch arises. It's belived that necessary renovations could be completed within a couple of weeks and that the house could be in operation by late March or early April.

Entry of the CTP into the situation apparently eliminates one possible complication in lease of the Belasco, Strand or Gayety. That is that the management of the National, long the sole legit house in Washington, might abandon its policy of racial discrimination and revert to operation as a road stand, if some other theatre opened up the field.

Because of the position of Marcus Heiman, as both manager of the house and president of the United Booking Office, it was figured that if the National reverted to legit, other local theatres might be unable to get more than sporadic bookings. But with the CTP financing the other house, it would be assured of steady bookings of top touring shows. Moreover, the anti-trust suit filed by the Government last week against the Shuberts and UBO might be a factor in any booking snarl.

ALBANY TRYOUT THIRD LESS COSTLY THAN HUB

Albany, Feb. 28

Albany could well become an important tryout town—a niche which it occupied years ago when Harmanus Bleecker Hall was flourishing—if the premiere of "Congressional Baby" at the Playhouse clicks tonight (Tues.). Eddie Dowling, who is presenting Eileen Tighe's comedy, reveals the cost of the presentation here is only one third the nut of Boston or New Haven. Show will run two weeks.

Dowling is using five outside actors—including Nina Foch, Katherine Emmett, Mark Roberts and Neil Fitzgerald—and 11 from the local Playhouse company managed by Malcolm Atterbury. Latter and his wife, Ellen Hardies, are in the cast of "Congressional Baby."

Evelyn-'Streetcar' 18G in Split Week

Grand Rapids, Ia., Feb. 28.

A disappointing gross of nearly $18,000 was taken in by the No. 2 company of "Streetcar Named Desire," headed by Judith Evelyn and Ralph Meeker, in three engagements last week. Show played two-day stands at Indiana U., Bloomington, Monday and Tuesday (20-21); Quimby, Ft. Wayne, Wednesday and Thursday (22-23), and Keith's here, Friday and Saturday (24-25). Poor business was attributed to brownouts and transportation difficulties caused by the coal strike.

Play is at the Davidson, Milwaukee, this week.

Elman Making Tele Debut Before Doing Europe Tour

Mischa Elman, who concluded a coastwide tour last night (Tues.) with an appearance at the Brooklyn Academy of Music, makes his television debut Saturday (4) as guest star on the NBC tele program, "Your Show of Shows."

Elman sails March 23 for London, where he opens a tour of Britain and the continent with an Albert Hall concert.

Sacramento Fest

Sacramento, Feb. 28.

The Sacramento Repertory Theatre has arranged for the Margaret Webster troupe to offer a two-week festival of plays here next January. Productions, which will include "St. Joan," "The Taming of the Shrew," "A Midsummer Night's Dream" and two modern works, will be put on at the newly-built Eaglet theatre.

Miss Webster has also agreed to appear in some of the presentations.

N.Y. INSURANCE BILL

Albany, Feb. 28.

Senator Seymour Halpern, Queens Republican, introduced a bill last week providing that exemption from unemployment insurance for non-profit organizations shall not include entertainments or theatrical productions for which a fee is charged or an admission employed so far as employees of the productions are concerned.

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Literati

Billy Rose Yanks' Trib Col.

Refusal by the N. Y. Herald Tribune to use a column castigating Rudolf Bing and Kirsten Flagstad resulted this week in the Trib announcing in a box that Billy Rose has yanked his three-times-weekly column from the daily. The column was one omitted by the Trib on Feb. 20 because of what the Trib's attorneys described as "libelous" statements. Rose's three-times-weekly column outlet will now be via the N. Y. News.

Rose wouldn't comment on whether he had signed to do the News column before the Trib controversy, but he did state that his exiting from the Trib "was quite sudden" and that the refusal to use the column was a contributing factor to his leaving.

The showman-writer was given his leave from the Trib before the expiration of his contract, at his own request, "because he wanted to clear up the matter before he left for a Bahamas vacation this week. He starts doing the News column on March 6. His contract with the Trib had a couple of months to go, but, as he stated, "The Tribune was good enough, at my own request, to let me out before the contract ended." He stressed the amicable relationship under which they parted.

The controversial column was in the form of a letter to Bing, who recently started preparations to take over as the new general manager of the Metropolitan Opera Co. in New York. The "letter" stated that Rose was impressed most about Bing's announcement that he would select the Met's personnel on the basis of "quality and nothing else." And that Bing had promptly "backed up this esthetic principle by optioning Kirsten Flagstad for 14 performances at the Met—this in spite of the fact that, according to several bulging dossiers, she had entertained and been entertaining the Nazis."

Rose then went on to sneer that, "having gone so far, wouldn't it be the part of wisdom to go the rest of the way and, purely on a quality basis, engage other talents which would contribute to the successful operation of our most important opera company?"

The rest of the column dealt with Rose's caustic "suggestions" as to who could serve on the Met's directorate under conditions that would allow Miss Flagstad to sing there. For instance he "suggested" Dr. Hjalmar Schacht as director of finances, and Ilsa Koch as head of the wardrobe department. In connection with the latter, Rose took a rap at General Clay, obviously for having okayed Frau Koch's pardon.

In closing, Rose pointedly "urged" what he described as a "real eye-catcher in electric lights over the marquee": "Quality Uber Alles."

Rose reports that he's gotten no squawks from any of his other outlets, numbering over 2,000 papers, including dailies and weeklies.

Dailies' Early Bird Competition

Other New York morning papers are acting to meet the competition of the Herald Tribune's early bird edition, which beginning tonight (Wed.) hits the streets at 8 p.m. Daily Mirror and Daily News both started last week to put their first editions on sale a half hour earlier. News had locked up at 7 p.m. and sent mats to Brooklyn, to roll its Brooklyn edition at 8 p.m., but had kept its Manhattan forms open for another half-hour, until 7:30. Now city forms close at 7 and presses roll at 7:30, with trucks beginning to pick up copies around 7:40.

N. Y. Times said that it will not get into the competition, but trade feels the paper may have to bring out an earlier edition. At stake in the circulation war are 1,300,000 readers who buy their papers between 8 p.m. and 1 a.m.

Lait-Mortimer's OK Chi Book

"Chicago Confidential" (Crown; $3) is the second in a series of volumes by vet newsmen Jack Lait and Lee Mortimer retailing the behind-the-scenes life of major U. S. towns. This "lowdown on the big town" is just that; it has everything from backstage and bagnio phone numbers to the origin of the term "white slave."

In 302 fact-packed pages, including a classified directory that tells the reader how and where he can rent a sleigh, buy a second-hand railroad car, get a VD test and find someone to worry over the results to ease strained nerves, Lait and Mortimer limn the Chicago that the casual tourist or passer-through never knows. Three hours with "Chicago Confidential" and you know more of the Windy City than you can learn in 30 hours of Cook's Tours. And it's written in a staccato, engrossing style that will click even if you already know the lowdown.

Like its predecessor, "New York: Confidential!" the new Lait-Mortimer tome is a must for those who want to know the town. *Kap.*

Columnist Shellacking

The Broadway columnist as a breed comes in for a severe shellacking from Richard Mealand in "The First Person," recently published by Doubleday. Mealand is former story editor of Paramount and before that was an editor of Good Housekeeping and Cosmopolitan. He has written one previous book, "Let Me Do the Talking," about a literary agent.

Columnist in "The First Person" is not directly identifiable with any of the current Broadway crop, but is a composite of a writer of both chit-chat and weighty opinion. Principal motivation revolves around his feud with another pillar-writer. Both are presented in anything but a sympathetic vein and Mealand does a rather slick and entertaining job of skinning their hides off. *Herb.*

Distaff Mags' Shakeup

Major shakeups hit two distaff mags last week, with the repercussions still being felt. Triangle Publications' Seventeen lost Helen Valentine, editor-in-chief since the mag started five years ago, and managing ed Andree Vilas, both of whom resigned to join Street & Smith's Charm, monthly aimed at the business girl. Seventeen art director Cipe Pineles also left, following the firing of promotion director Estelle Ellis and publicity director Adelaide Weinerman. Alice Thompson, who was upped as the teen-gal publication's publisher last May, is taking over the editorial chair.

Charm, meanwhile, has dropped editor-in-chief Frances Harrington, associate editor Oliver Claxton, regional director Eloise Ray, coordinating editor Nathan Mandelbaum, home editor Theo Pascal and merchandise editor Lucia Foreman.

Both Miss Valentine and Miss Vilas worked for Street & Smith before going to Seventeen. Trade expects to see editorial policy changes in both mags.

Book Awards' Judges

Judges for the National Book Award Committee, to select the most distinguished books of 1949 for the American Book Publishers Council, American Book Sellers Assn. and Book Manufacturers Institute, were picked this week. Non-fiction board includes Elmer Davis, Fairfield Osborn, Henry Steele Commager, Norman Cousins and John Kieran. Fiction Committee comprises W. G. Rogers, Glenway Wescott, Mary Colum, Malcolm Cowley and Max Gissen. Poetry board includes W. H. Auden, Louise Bogan, Babette Deutsch, Horace Gregory and Louis Untermeyer.

Awards will be made at a Waldorf-Astoria, N. Y., dinner March 16.

Hearst's Cook's Tours

John Kobler and Charles Addams, having returned from a European junket for Hearst magazines, which resulted in stories for both Cosmopolitan and Good Housekeeping, editor Herbert Mayes is sending Richard Sherman abroad on a similar mission to gather material for fiction. Eliot Paul likewise did "Paris Revisited" under a Hearstian assignment. It starts in Cosmo in April.

Incidentally, the new Eric Hodgins sequel to "Blandings' Dream House," titled "Mr. Blandings' Progress," is slated for June Cosmopolitan. It has fun-in-an-ad-agency as a theme, sans any "huckster" overtones. Simon & Schuster doing the book version.

Max Wylie's Radio-TV Tome

Radio and Television Writing, b. Max Wylie (Rinehart & Co., $6.50) is a revised and enlarged edition by the same author some time ago. Wylie knows his radio and besides he has the top authorities of and in radio and television who have contributed good, solid advice and examples of fine writing in all fields.

The editing is a bit sloppy as persons are mentioned holding spots they haven't held in a few years. But this book holds plenty for the tyro who wants to build up ulcers seriously, that is radio writing, and no doubt the book will be used as a text wherever radio and TV writing is taught. It covers all angles of the writing biz, giving examples of scripts of Eddie Cantor's show, Danny Kaye, Burns & Allen, Allan Young, Henry Morgan. Fred Allen, Abe Burrows, which you must admit are tops in comedy writing. Besides these there are articles by experts, dramatic shows and adaptions, situation comedy, serials, mystery, newscasts and commercials. Through actual scripts he discusses the markets and general problems of the young writer.

In fact, all one has to do after reading this book is to sit down and write scripts, and then buy a luck charm to sell them.

Joe Laurie Jr.

Albany Correspondents Hoopla

Albany Legislative Correspondents will hold their golden anniversary show and dinner at the Astor hotel, N. Y., on March 11, first time in 50 years the old political satire-dinner affair is being held outside the state capital.

Leo Egan, of the N. Y. Times, is chairman of the show. James C. Hagerty, Governor Dewey's press secretary, authored the book and lyrics. Thomas C. Stowell will direct.

'Sonny Boy' Jackson

Charles Jackson's new book, "The Sunnier Side," a portion of which is in the new Cosmopolitan, was born of a fan letter from a woman in his home town who wanted to know why he "doesn't write more about the wholesome things such as forgotten childhoods," etc., instead of themes about drunks ("The Lost Weekend"), despair, etc. This letter followed a short story he had written in Good Housekeeping. Jackson took her at his word; recalled that she was from his home town; dwelt more on the fictionalized careers of four girls, with whom he had grown up, etc.

Jackson's expanded book version will reprise the original GH story, followed by her letter, and will include his own reply, "I'm grateful for your interest," etc., and then go into "The Sunnier Side."

CHATTER

Jimmy Durante is profiled in the April Esquire with "Nort and Sot of the Border."

Mabel Hill Souvaine, editor of Woman's Day, to Beverly Hills week of March 5 for mag features.

The Great Boston (Brinks) Robbery has sparked Satevepost into assigning David G. Wittels doing a three-parter on "Bank Robbers."

Philippe de Croisset, general agent of French National Tourist Office, resigns today (Wed.) to become assistant to the publisher of Conde Nast.

Japanese police last week gave greenlight to Norman Mailer's "The Naked and the Dead," after banning it recently on the grounds of indecency.

King Features is readying a series of 16 Sunday comic pages based on Walt Disney's "Cinderella," the first new Disney comic in three years.

Abe Burrows' new tome, "The Girl With the Three Blue Eyes," will be published by Doubleday this fall. Volume will consist of rambling essays.

Mary Johnson Tweedy, former Time & Life reporter, authored "Bermuda Holiday: A Guide Book" which Crown Publishers is bringing out next month.

Lee G. Miller's "The Story of Ernie Pyle" will be serialized first in McCall's, hence its Viking publication is being postponed from April until September.

Gene Fowler huddling with Jimmy Durante in Chicago, where latter is currently at the Chez Paree (nitery), in connection with a biog on the Great Schnozzola.

Ernest K. Lindley, Newsweek Washington bureau chief, won the Overseas Press Club award for best TV reporting of foreign news. Kudo will be made at annual dinner at the Waldorf-Astoria, N. Y., Friday (3).

Harper's bringing out a revised edition of Robert E. Sherwood's "Roosevelt and Hopkins" on March 15, including new material uncovered by Sherwood since completing original manuscript. Also new two-page preface will be added.

Random House prexy Bennett Cerf staying on west for the Hollywood literati party March 3 in connection with Leonara (Bubbles Schinasi) Hornblow's first novel, "Memory and Desire." It's a Hollywood story about "highest echelons" in film production ranks.

SCULLY'S SCRAPBOOK

By Frank Scully

Dry, Wash., Feb. 17.

Between Dale Kramer's "Life of Heywood Broun" and Richard Mealand's "The First Person," one of which is presumably fiction, the story of the personal column as it grew and spread all over the land in the first half-century is amazingly well told. Of course, Chicago may enter a dissenting brief because there is little or no mention of Bert Leston Taylor's "A Line O' Type Or Two." But from the standpoint of New Yorkers it is a full story.

Previous to the arrival of Broun, New York had its offshoot of B.L.T. in The Evening Mail. That was F.P.A. and his column, "Always In Good Humor." The Evening Sun had "The Sun Dial," conducted by Don Marquis, but the great upsweep of columnists began when the New York Tribune took Broun and F.P.A. and others and built up a whole page of what previously would have been considered too trivial for anything more than fillers in competition with the day's news.

In England, of course, this sort of journalism had been going on for years. G. K. Chesterton wrote a column in the News which was very much like the sort Heywood Broun subsequently wrote in the World. In France, too, Georges de la Fouchardiere wrote a column very much in Broun's style for l'Humanite.

Latter-day columnists might maintain in their own defense that the widespread popularity of columnists really began with tabloids, notably the Graphic and the News, and that Winchell, Sullivan, Skolsky, Sobol, Hellinger, Durling, McIntyre were all gossipers, who got their effects chiefly by a series of short shocks which, when strung together, totaled a column. Few made attempts to carry out a story-idea but treated material as lightly as a feather.

This particular combination of whimsy and whamsy was most characteristic of Broun. Oddly, wherever he worked, within a few years he became more serious and ultimately so serious as to come in conflict with the front office. He invariably carried the subject on until the paper felt it had to give Broun the biz or give the biz to Broun. In the World's case it amounted to almost the same thing. Fired from the paper, he was there on the Telegram to catch the World on the bounce when it came time to give the Pulitzer paper the old heave.

Latins Without a Quarter

Like many others around New York, I had known "the old unmade bed" as a baseball writer and often wondered how one so disorderly could have a mind so neat. Of course, a good deal of his early Bohemianism could be explained on the ground that New York before, during and especially after the first World War was a Latin Quarter—without a quarter. It tumbled all over town, usually ending in Neysa McMein's studio or Si Newton's on Park avenue.

Broun himself was living in an old apartment house at Seventh avenue and 55th street, in the very rooms where Rudyard Kipling once lived, when he began his career as a columnist. He had been doing the first daily book column in New York journalism and he had a small son. From literature to life was but a step, and so "H the 3rd" reached the magic of print.

The Trib's m.e. gave Broun an office above the city room. Across an alley he could see Don Marquis, practically buried in a cubbyhole of chaos, knocking out his column, "The Sun Dial." Personal columns were on the upbeat. F.P.A. had his Pepys' Diary, Marquis his cockroach, Broun his baby.

Some Read, All Write

The Algonquin bunch seemed to be pretty much a noontime version of the Thanatopsis Pleasure and Inside Straight Club. It was begun by John Peter Toohey, p.a. for George Tyler; Murdoch Pemberton, p.a. for the Hippodrome, and Alexander Woollcott, p.a. for Alexander Woollcott. Early to the table were Ruth Hale, p.a. for Arthur Hopkins; Beatrice Kaufmann, wife of George S.; Jane Grant, wife of Harold Ross; Heywood Broun, F.P.A., Brock Pemberton, the glittering trio from Vanity Fair—Dorothy Parker, Robert Benchley and Bob Sherwood—and young wits like Howard Dietz, Morrie Ryskind and Herman J. Mankiwiecz. The poker club added Marc Connelly, Herbert Bayard Swope, Harpo Marx, Irving Berlin, George Gershwin, Crosby Gaige, Paul Bonner, Gerald Brooks and, for sex appeal, Alice Duer Miller.

This was the greatest collection of logrollers since Paul Bunyan came out of the Michigan woods. But the fact that they drew very little weight beyond their own circle came to light when Broun campaigned for Congress in a silk stocking district and even more than myself proved to be the run on a silk stocking district.

It is hard to believe even now that Broun ended the campaign in third place, and a bad third at that, with 6,662 votes, as opposed to Ruth Pratt, the winner, with 19,899. I got as many votes in an assembly district which is one-quarter the size of a congressional district, and felt disgraced even so. So you can imagine how Broun must have felt.

Of his fights between elections the one with Joe Brooks, an old all-American, was the drollest. They took off their dinner jackets, and after two punches, Broun was hors de combat. Dorothy Parker helped Broun to his feet. The gladiators redonned their dinner jackets, shook hands, and went their separate ways. But a little later Broun found out that he was wearing the jacket of Brooks. In one pocket he found an address book filled with names of girls and their telephone numbers. Brooks never got the book back.

Among the things that Broun did at that time, which surprise me even now, were starting George Bye as an agent and Paul Robeson as a singer. Robeson, it seems, played around with H 3rd, who was called "Woody" at home, and would sing old spirituals to the kid. Robeson, like Brooks, had been an old All-American. He had played in Eugene O'Neill's "The Emperor Jones," but it was Broun, it says here, who arranged for Robeson's debut at the Provincetown Playhouse as a singer. Broun's chauffeur, incidentally, was named Earl Wilson, but beyond that being the name of a present-day popular columnist, they were in no way related.

Change Here To Mealand

Though listed as fiction, Mealand's "The First Person" is about as lively an inside story of columnists of today as is likely to be written till a new bunch crops up. A former associate editor of Cosmo and story editor of Paramount, Mealand should have been called in to save "Stromboli." He uses a double-identity wienie in "The First Person" that certainly could have saved the Rossellinis.

Mealand's hero is a columnist named Luke Peters who has a wife, a mistress and a new secretary who looks like the dark mare of the race. Some lout has been going around the country using the columnist's name. He's got a gal in trouble. Peters sets out to catch the thief. This is the wienie of Mealand's story.

All of us have been caught on that double-identity gimmick at some time or other. I remember a dame writing to me regretting that each time she was out with me she got drunk or she would have invited me up. The next time, she assured me, it would not happen.

"Dear Mabel," I wrote her, "I must have been drunker than you. I don't remember this at all."

She must have compared handwritings. Anyway, I never heard of her or the phoney again.

Among the columnists in "The First Person" I was thrilled to find myself mentioned in the first 15—just behind Wilson but ahead of Crosby, Sullivan, Walker, Rose, Lolly, Hedda, Johnson, Kilgallen, Pearson, Pegler and Ickes.

Almost all the columns, Luke later told his secretary, had to do with politics, personalities or petty subjects of the day. They were strictly American and very proud of it. "But how good," he wanted to know, "was this boast of being American when it meant being brassy, ignorant, insensitive, mass-minded and arrogant?"

Broadway

Herb Shriner opens vaude tour March 8 at Olympia, Miami.

Ted Nathan, Warner Bros. ad copywriter, resigning to revise his play, "Obligato."

Bonded Film Storage opening a new screening room at the Film Center Friday (3).

Metro star Audrey Totter in Boston to open the Red Cross drive at Symphony hall.

Fox Hill Inn, Ridgefield, Conn., plans a summer theatre in its barns adjoining the main building.

Nat Dorfman, p.a. for "Texas, Li'l Darlin'," to Florida to golf and read scripts for Tony Farrell.

Tony Kiss, formerly at Glass Hat and Ritz Towers, set by Louis Ritter to run dining room of the Weylin hotel.

Robert Young, co-star of Harry M. Popkin's United Artists release, "Ellen," in town for two weeks to help ballyhoo the pic.

Emanuel Frisch, treasurer of Randforce Amus. Corp., is amusements chairman of the Brooklyn Red Cross 1950 fund drive.

Will Yolen has resigned from Yolen, Ross & Salzman publicity setup to handle consultant accounts for various organizations.

Thelma Ritter leaves this weekend for the Coast for a featured part in "I'll Get By," starting the second year of her contract at 20th-Fox.

Mary Helen Weimer, Indianapolis resident brought up under the name Lavinda Arnold, looking for her parents Louisa Arnold and Paul Fredrick.

Victor Solow, who recently directed the Eddie Albert documentary, "Human Beginnings," currently working on a pic for the U.S. Army's civil affairs division.

Arthur Davis, film publicist who recently formed his own foreign pic distributing firm, garnered a two-page spread in current Life mag plugging his p.a. stunts.

Robert H. O'Brien, United Paramount's secretary-treasurer, slated to speak before the Chicago Television Council, March 8, on the prospects of theatre television.

Mary Toye, San Carlo Opera Co. flack, retired yesterday (Tues.) after 25 years with the outfit. Miss Toye originally joined the company as secretary to impresario Fortune Gallo.

Bernard Lewis, longtime film publicist, named exec chairman of the Page One Ball, staged annually by the N. Y. Newspaper Guild. Event skedded for Hotel Astor April 15.

N. Y. Brewers Board of Trade and the New Jersey Brewers Assn. hold second annual Bock Beer Festival March 15 at the 71st Regiment Armory, receipts going to American Red Cross.

New tune by Tom Pryor, Times film news editor and critic, introed by Bob Hope on his air show last night (Tues.). Pryor did lyrics for the number, "Never Again," with music by Al Urbano, Pryor's neighbor.

Richard Rodgers named chairman of the fifth annual George Gershwin Memorial Concert to be held at Carnegie Hall March 25 under sponsorship of the B'nai B'rith Victory Lodge and Hillel Foundations.

Twentieth-Fox prez Spyros P. Skouras has extended his Miami vacation a week and now due back at the homeoffice today (Wed.). During his Florida stay he was guest speaker at a United Jewish Appeal dinner Sunday night (26).

N. H. Bronsten, independent British film producer, returned to London last week on the Queen Eilzabeth after a month's stay in New York and on the Coast. F. Baden-Powell Weil, board chairman of his company, accomped him.

Mrs. Pete Lang who, with her husband, made up the vaude team of McLeod & Melville, being sought along with her mother Mary E. Demarest by Westfield, N. J., legalites Nash & Davidson, regarding some unclaimed Westfield property.

Marti Stevens (Schenck), Loew's prexy Nick Schenck's daughter, who has embarked on a nitery singing career, was to have preemed at La Boheme, Miami Beach, when the gambling tabu folded the spot. Her parents are currently wintering in Miami.

Jan Rubini, violinist, in town from the Coast for the Ken Murray TV show March 4 and a week at the Palace beginning March 9. His seven-year-old son Michele will debut with him during the latter engagement. Rubini recently finished a seven month concert tour of South Africa.

Frank McCarthy, associate producer of 20th-Fox's "Call It Treason," flew back to the Coast over the weekend following his return from Germany last week. With producer-director Anatole Litvak, he had been scouting locations for "Treason," which is to be lensed entirely in and around Munich.

Paris

By Maxime de Beix

(33 *Blvd. Montparnasse*)

Viola Ilma back from her U.S. trip.

Gerry Mayer back from trip to Spain.

The Gene Van Dees back from Austria.

Raymond Hakim joined here by brother Robert.

Louis Lazar off to Italy for a survey of construction there.

Nina Dova, Canadian chanteuse, opening at Le Night Club.

George Canty expected in Paris this week on way to Rome assignment.

Francoise Rosay to England to star in legit thriller, "Madame Tic-Tac."

Joris Ivens, Dutch documentarist, being given a festival at the Salle Pleyel.

Amato productions inking Lewis Milestone for a James Mason starrer.

Jean-Louis Barrault added to the star roster of the Max Ophul's pic, "Le Ronde."

Marta Labarr, new Henri Varna star, is the daughter-in- law of the Duc des Cars.

French production increasing the last few years from 89 pix in 1946 to 96 pix in 1949.

Claude Vormorel back from a six-month sojourn in Africa with a pic, "The Solitary Conquerors."

Bill Marshall to shoot a co-production pic, "Confession," with Simone Signoret, Vincent Price and Dalio.

Micheline Presle to the Philippines to star opposite Tyrone Power in "Philippine Guerilla," to be directed by Fritz Lang.

Anouk Aime, French starlet, firmly ensconced in England with a three pic contract after the success of "The Golden Salamander."

Eugene O'Neill's "Emporer Jones" being presented at La Maison De Le Pensee in French and starring Haitian actor Habib Benglia.

South Africa

By Joe Hanson

Bodenwieser Viennese Ballet a hit in Johannesburg.

"Macbeth" is being done in Afrikaans at His Majesty's, Johannesburg.

Florence Desmond a big hit in Johannesburg and Cape Town on South African tour.

Johannesburg to have repertory theatre when old Lyric theatre, at present used as storehouse, is rebuilt as an intimate 300-seater.

Armando de Miranda, managing director of Portugal's best-known film company, Cineditoria, in South Africa to make documentary films.

Construction work has begun on African Film Production's new 30-acre studio at Parkmore, Johannesburg. Completion is expected by 1952.

"Annie Get Your Gun," after successful extended season at Alhambra, Cape Town, is on tour to Port Elizabeth, East London and Durban.

Afrikaans (Dutch) version of "Macbeth" at His Majesty's, Johannesburg, under combined auspices of National Theater and African Consolidated Theatres. South African tour will follow.

"Salute to the Voortrekkers," a 16m documentary of recent Voortrekker celebrations, has been made by Pecten Film Library division of Shell Oil Co. for distribution to schools, colleges, etc. Will probably be blown up to 35m for worldwide showing.

Washington

By Florence S. Lowe

Alec Templeton will play a benefit concert here March 12.

Marge & Gower Champion, terp team who entertained at White House Photographers' dinner, opened at Statler Hotel's Embassy Room Monday night (27).

"Journey Back," Veterans' Administration film on a disabled veteran, highlighted mass meeting sponsored by American Federation of Physically Handicapped.

Col. McGraw, executive director of Variety Clubs International, here for a four-day round of civic p.a.'s, including speech at local Variety Tent's Brotherhood luncheon, where he shared spotlight honors with ex-Secretary of Navy John L. Sullivan.

London

John Corfield getting over a very serious case of flu.

C. J. Latta back after two months in New York and Hollywood.

Phil Hyams' Eros topper sailed Friday (24) for a routine trip to New York.

Arnaut Bros. at the Colony restaurant for two weeks, starting Monday (27).

Cicely Courtneidge to tour the Stoll circuit for 14 weeks, opening March 13 with her own vaudeville unit.

Nat Karson trying to squeeze a short visit home in between Empire stage productions to visit his mother.

"One Wild Oat" folded last Saturday (25) after celebrating its 500th performance the previous weekend.

Irene Dunne spending a fortnight in Rome before coming to England to star in 20th-Fox's "The Mudlark."

Ronnie Ronalde just closed two years' contract with Columbia Gramophone Co. to record eight disks per year.

Murray Silverstone spending few days in London before visiting the Continent, but returning shortly for an extended stay.

Reginald C. Bromhead, chairman of the Trade Benevolent Fund, back from a three months' vacation in South Africa.

Isabel Bigley has quit the cast of "Oklahoma!" after 1,269 performances and plans a trip to Germany to sing for the troops.

John Mills is returning to legit after an absence of five years and opens in Newcastle March 13 in "The Damascus Blade," which is being produced by Sir Laurence Olivier.

New company formed by Sir Charles Cochran will present "Ivory Tower" at Oxford as its first venture, and others are being acquired for production in partnership with Lord Vivian.

Minneapolis

By Les Rees

Mae West in "Diamond Lil" set for Lyceum in April.

Bernard Simon here ahead of "That Lady" at Lyceum.

Frances Langford underlined for Hotel Nicollet Minnesota Terrace.

Mel Torme and Peggy Lee inked for Club Carnival; return date for former.

Stan Kenton's orchestra at St. Paul Auditorium for concert March 8.

Liberace went from Hotel Nicollet Minnesota Terrace here to Washington to appear at Press Ball Feb. 25.

For return date, "Streetcar Named Desire" passing up St. Paul and playing at Lyceum here for seven days starting March 6.

Delta Rhythm Boys, Keye Luke and Vera Love into Club Carnival with Carmen Garcia's Rhumba Band, Dick Gordon and Carnival Orchestra

Rome

By Helen McGill Tubbs

Alan Curtis still in Cairo.

Montgomery Clift at the Savoia hotel.

Actor Steve Barclay vacationing in Austria.

Actress Faye Marlowe here from Hollywood.

David Brooks here from Milan on a business trip.

Gabriel Pascal left for London but will return soon.

Edward G. Robinson is at the Hassler for a few days.

Peter Lorre ill in Germany, but expected in Italy soon.

Marta Abba (Mrs. Severance Milliken) is at the Hassler.

Maria Denis, Italian actress, has returned from a St. Moritz vacation.

Roman night clubs are doing huge business for the current carnival season.

Ernest Hemingway is in Cortine in the Dolomite mountains for the winter months.

Countess Dorothy Di Frasso entertained the film crowd at her home this week.

Film importer Julio Castelli, of the Rosa Films in Madrid, in Rome on a business trip.

The George Ornsteins (UA) vacationing in Vienna with the Eugene Van Dees of Paris' MPAA.

Mike Frankovitch, producer of "Dark Road," off to London to do his technical work on the picture there.

Mona Barrie, who has been visiting in Rome, will hop off for London for a few weeks, but will return here.

The Kevin McCarthys, of the London company of "Death of a Salesman," seeing Rome with Montgomery Cliff.

David Pelham, former "Dead End" kid, now operating the Keyboard Club night club in Rome, off to Austria for skiing.

The George Ornsteins (Gwynne Pickford) of UA are visiting the Douglas Fairbanks, Jr., family at Bad Gastein in Austria.

Anthony La Penna, New York actor who recently appeared in "Death of a Salesman" in London, now in Rome with his actress wife, Natalia Rae.

Maria Montez off for Paris, to join her husband, Pierre Aumont, and their child. She will return to Rome, April 1 for completion of her current assignment in "Thief of Venice."

Pittsburgh

By Hal Cohen

Playhouse-born revue, "Lend an Ear," booked into Nixon for week of April 3.

Lorraine Rognan headlining Carousel with Lee Davis and Enrico and Novello.

Jackie Heller gets home March 13 after West Indies cruise and seven-week vacation.

Marina Koshetz will be guest soloist with Pittsburgh Symphony weekend of March 31.

Evans Family into Nixon Cafe for week, with Raul and Eva Reyes coming in next Monday (6).

Hank Senber, on special exploitation, and Ted Goldsmith on regular advance chores in ahead of "Death of a Salesman."

Joe Howard now doing song called "Best Days of Our Lives" written in collaboration with Bob Vetters, local tunesmith.

Russ Black, Dorothy Shay's accompanist, and Maestro Hal Kanner having a reunion at Terrace Room; they were both with Fred Waring.

India

By N. V. Eswar

Passion Play staged in St. Xavier's College, Bombay, at cost of $15,000.

M. Hajesji has gone to Hollywood as technical adviser to Metro on "Kim."

Films Division of Government of India now supplying weekly newsreels to 2,300 theatres in India.

Orient International Film plans production of "Lead Kindly Light," life of Gandhi by Vincent Sheean.

Hyderabad State Government has lifted the ban on the playing of music before mosques in the state.

First convention of all motion picture asociations was held in Bombay recently, with steps taken to form an all-India federation of film associations.

Jupiter Pictures of Madras bringing out Tamil version of "Robinhood," with accent on music, due to success of Gemini's Tamil version of "Corsican Bros."

Dublin

Bob Eberly show being aired over Radio Eireann for local sponsor; it's first American package show used thus Here.

Film imports into Ireland in 1949 totalled 9,764,475 feet, compared with 7,954,440 feet in 1948, according to Central Statistics Office report.

P. J. O'Connor seeking theatre for proposed production of Fr. Urban Nagle's Christopher-award play "City of Kings"; no show likely until Fall.

National Film Institute reports it protested to government against acquisition of four nabe houses by Rank interests. Houses were purchased last year. No government action likely.

Buenos Aires

Lumiton Pictures launches new Argentine weekly newsreel.

Film stars Alberto Closas and Amelia Bence to form legit company for 1950 season.

Veteran revue actress Sofia Bozan to marry millionaire Carlos Hess, but won't abandon career in show biz.

Comedian Enrique Serrano nixed film and legit contracts for current year and will take prolonged rest in Europe.

Friar Jose de Guadalupe Mojica winding up Argentine concert and radio chores, then will trek to Rome on Holy Year pilgrimage.

Portland, Ore.

Ike Carpenter orch heading for Pacific Northwest on one-nighter tour.

Hamrick Evergreen Theatres split up into the John Hamrick and Evergreen Theatres.

Monty Woolley in "Man Who Came to Dinner" opening for three days at Mayfair March 14.

Eppy Pearson and Marylin Hare closing at Amato's Supper Club after two weeks. The Day Dreamers open next.

Hollywood

Hal Wallis and Cy Howard to Las Vegas.

Sid Grauman recovering from a heart attack.

Gordon MacRae vacationing in Palm Springs.

Ann Sothern recovering from major surgery.

Marge and Gower Champion to Washington, D. C.

Robert Warwick observed his 46th anni as an actor.

Lucille Ball sent home from Columbia lot with high fever.

William Pine released from the hospital after minor surgery.

Andy Devine installed as honorary mayor of Van Nuys for 11th time.

Cecil B. DeMille and Y. Frank Freeman to Chicago for a Red Cross show.

Richard Todd drew Parents' Mag award for his thesping in "The Hasty Heart."

Al Jolson, Bob Hope, Danny Thomas, George Burns and Danny Kaye lined up as entertainers for B'nai B'rith Lodge's "Man of Year" dinner.

Eddie Cantor lectured at University of Arizona Monday night (27) and moves into Tucson tomorrow (Wed.) to speak for United Jewish Appeal.

Jock Lawrence planed to N. Y. after a week of conferences with Sam Goldwyn on ad-publicity campaigns for "Our Very Own" and "Edge of Doom."

Dana Andrews forgot to duck during a scripted battle with Lou Nova on "Where the Sidewalk Ends" set at 20th-Fox, and came up with a busted nose.

Miami Beach

By Lary Solloway

Teddy Powell's orch into Ciro's.

Martin Block in town for a few days.

Ted Briskin soloing it here at the Roney.

Sophie Tucker joined show biz colony at the Lord Tarleton.

20th-Fox's Spyros Skouras and Al Lichtman at the Roney Plaza.

Milton Berle begins 10-day date at $4,000 per night at Copa City on March 2.

Lee Shubert at the Saxony and does not plan immediate return to New York despite antitrust suit.

Every gambling spot from here to Palm Beach shut down, with equipment moved out, on the governor's order.

Drew Pearson in town for United Jewish Appeal kickoff dinner last Sunday, making rounds with Walter Winchell.

Walter Winchell subbed for ailing Ed Sullivan as m.c. of Variety Tent's Children's Hospital benefit at Olympia theatre.

The Arthur Godfreys anni partied at the Kenilworth last Friday (24) with attorney-manager Leo DeOrsey tossing the shindig.

Club Boheme (Joe E. Lewis and Gracie Barrie) shuttered Sunday (26) with the thrush heading to Chicago for Palmer House date. Lewis is a probability to join Sophie Tucker at the Beachcomber.

Philadelphia

By Jerry Gaghan

Film and radio scripter Parke Levy in town for visit to his ailing father.

Bill Layne resigning as chairman of executive board of local American Guild of Variety Artists.

Donald W. Thornburgh, prexy of WCAU, named public relations chairman for the 1950 Cancer Crusade.

Margaret O'Brien made personal appearance at Wanamaker Store here to introduce her own autographed shoes.

Accordionist Andy Arcari and Singer Eddie Roecker will appear in recital at Academy of Music, March 23, under sponsorship of Harry Biben.

John Auspitz, executive director of Radio Electronics Institute, named a companion of British Institute of Radio Engineers, first American to receive that honor.

Scotland

By Gordon Irving

The Piddingtons, Aussie thought-reading couple, to tour U. S. in fall.

Annabelle Logan, of Scots stage family, now in Tunis and returning to States shortly.

Freddie Sales, English comic, booked for Scotland's strawhat revue, "Half-Past Eight."

Eileen Herlie to appear in Glasgow in revival of Pinero's "The Second Mrs. Tanqueray."

Robert Hare and Arthur Riscoe slated for King's theatre, Glasgow, March 20, in Vernon Sylvaine farce, "One Wild Oat."

George Clarkson, Jr., and wife, Gail Leslie, now entertaining in cabaret in Bombay, have further three-month stint in Calcutta.

OBITUARIES

SIR HARRY LAUDER

Sir Harry Lauder, 79, world-famed Scottish comedian, died at his home in Lenarkshire, Scotland, Feb. 25, from arterio-thrombosis and a kidney ailment after a long illness. Comedian was near death last August but rallied and for weeks seemed greatly improved.

For more than half a century the stock-kilted comedian with tam and crooked walking stick was one of the most popular and high-salaried entertainers in show biz history. He had been knighted in 1919 in recognition of his tireless efforts in entertaining British troops during World War I.

Further details, encompassing Lauder's career by Joe Laurie, Jr., appear on Page Two.

PAUL MOSS

Paul Moss, 70, who conducted a cleanup campaign against improper shows while he was N. Y. Commissioner of Licenses in the administration of Mayor LaGuardia, died of a cerebral hemorrhage at the Medical Arts hospital, N. Y., Feb. 25. He had been striken on Thursday (23) in his office at the City Center of which he was managing director.

As Commissioner of Licenses Moss rang down the curtain on the old-fashioned type of burlesque show in New York. With the exception of this form of amusement, Moss took action that resulted in the closing of only two New York shows—"Wine, Women and Song" in 1942, and "Trio," in 1945.

Before Moss' regime, unaccompanied children were not permitted in motion-picture theatres. The practice was for them to wait outside until some adult came along and took them in. In 1936 the Commissioner had a law passed allowing them in, provided they sat in a separate section, with a matron in attendance.

After his retirement from the License Department on Jan. 31, 1946, he became managing director of the City Center, where he had been unsalaried assistant to the president since 1944, and took an important part in the presentation of its low-cost drama, ballet and symphonic offerings.

The son of Albert and Rose Schwartzwald Moss, Moss was reared in this city. As a youngster he was part of a vaudeville team known as Clark and Williams, blackface singers and dancers.

Many years later, in association with his brother, B. S. Moss, a pioneer in the film industry, he produced early five-reelers and afterward operated many vaudeville and picture theatres in N. Y.

He was associated with the Theatre Guild in its early years. With Warren Munsell of the Theatre Guild, he produced a play, "The Mongrel," starring Rudolph Schildkraut. Then, with the Neighborhood Playhouse, he was co-producer of "The Grand Street Follies."

With Marcus Heiman, later president of the League of New York Theatres, Moss produced "Subway Express," in which Edward Ellis and Dorothy Peterson starred. Subsequently, with Maurice Wertheim of the Theatre Guild, the partners produced Noel Coward's "This Was a Man," with Francine Larrimore, A. E. Matthews and Nigel Bruce and directed by Basil Dean.

Moss, who was not married, was one of a family of seven. The surviving brothers and sisters are B. S. Moss and Moses J. Moss of New York, Louis Moss of Beverly Hills, Calif., and Mrs. Etta Flatto and Mrs. Rae Trilling.

CHARLES E. KING

Charles E. King, 76, known in the music world as the dean of Hawaiian composers, authors and publishers, died in New York Feb. 25 after a heart attack. He had been living in N. Y. suburbs since the early '40s when he moved here from Honolulu.

King was born in Hawaii and was interested in music all his life. He taught it in the schools of the Islands and in later years wrote music and lyrics and published some of the best known Hawaiian tunes, such as "Song of the Islands," "Dreaming Aloha of You," "Beautiful Kanahana," "Serenade," etc. His ancestors were New Bedford whalers who were shipwrecked in the Hawaiian group and remained there. He was a godson of Queen Lil, Hawaiian tribal head who made the pact with U. S. President Grover Cleveland which turned the Islands over to U. S. protection.

Survived by widow.

FRANKLYN BAUR

Franklyn Bauer, 46, a tenor who sang in the "Ziegfeld Follies" and with the Revelers Quartet of the early days of radio, died at his home in Brooklyn, N. Y., Feb. 24.

Baur, who was born in Brooklyn, began his singing career as a tenor soloist at the Greenwood Baptist Church, Brooklyn, and later held the same position at the Park Avenue Baptist Church. He joined the singing group known as the Shannon Four, which was the predecessor of the Revelers. With the latter organization, which also included Wilfred Glenn, bass; Elliott Shaw, baritone; and Lewis James, second tenor, he made many radio network appearances in the 1920s.

Baur sang in the "Follies" of 1927 and 1928. The Firestone Tire Co. chose him as its original "Voice of Firestone" for a national radio program, and he sang in this capacity from 1929 to 1931.

Survived by a sister.

WM. A. CASTELLINI

William A. Castellini, 50, former publicist, liaison officer at Philco Radio & Television Corp., and director of public relations at the Franklin Institute, Philadelphia, died Feb. 23 in Cincinnati.

A native of Cincinnati, Castellini first made contact with the Franklin Institute while arranging a Philco high-fidelity demonstration known as "The Voice of Radio," at the institute in the summer of 1935. Shortly after he was named a director at Franklin Institute, and set up its public relations department remaining here until 1940.

He returned to Cincinnati in that year to join the staff of Dinerman & Co. advertising agency. Wife and three children survive.

JAMES A. NASSAU

James A. (Uncle Jim) Nassau, 50, a pioneer in broadcasting in Philadelphia, died Feb. 23 in Glenside, Pa. Nassau, who lived in Allentown, was former co-owner and operator with his brother Joseph of Station WIBG, when that station was located in Glenside.

From 1923 until 1935 he was associated with WLIT, and when WLIT and WFI united to become WFIL, Nassau joined the new station. He left it shortly afterwards to launch WIBG. From 1939 to 1949 he had a radio and record business in Glenside and last year moved to Allentown, to act as program director for WAEB.

JOHN G. LOGAN

John G. Logan, 78, veteran newspaperman and former society and drama editor of the N. Y. Herald Tribune, died in Cooperstown, N. Y., Feb. 24. He had retired from the H-T last year.

Logan began his newspaper career on the staff of the old N. Y. Herald when under the aegis of James Gordon Bennett and eventually became society and drama editor of the newspaper. After the merger of the H-T he continued in that post, but in recent years he had functioned as assistant society editor.

Survived by wife, son, a sister and brother.

EDYTH WALKER

Edyth Walker, 80, former dramatic mezzo-soprano of the Metropolitan Opera Company from 1903 to 1906, and more recently a teacher of singing died in New York, Feb. 25.

After appearances at the Metropolitan in Italian and German operas, Miss Walker sang in Munich, Baireuth and Hamburg.

Born in Hopewell, N. Y., she taught school before starting her operatic career. She lived for a time at Scheveningen, Germany, and taught at the American Conservatory in Paris before returning to the U. S. in 1936.

CHARLES GAY

Charles Gay, 63, lion breeder, died Feb. 23 after a heart attack at his home in Newport Beach, Calif. His animal farm at El Monte, established in 1925, increased to 217 lions by 1942. It was closed then "for the duration of the war" and never reopened.

His farm, never a show place, was a breeding ground for lion cubs which were sold to circuses, zoos and motion picture companies. His champion was Numa, which appeared in more than 100 films and earned more than $80,000.

JOSEPH L. ALLER

Joseph L. Aller, 67, pioneer in film processing for motion pictures, died Feb. 19 in Hollywood. He moved to California in 1909 after functioning as laboratory superintendent for David Wark Griffith and opened the Standard Lab at the old Triangle Studio.

In later years he formed the Rothacker-Aller Co. which merged in 1928 with Consolidated Lab. He was vice-president of that organization when he retired in 1945.

ALBERT ELDRIDGE

Albert Eldridge, 64, songwriter and former pianist with name bands, was found dead in his St. Louis hotel room Feb. 22. Death appeared to have been due to natural causes.

Eldridge, in his younger days, was a soloist with Paul Whiteman and Isham Jones. He also played with the late Gene Rodemich at the New Grand Central theatre in St. Louis.

RAYMOND W. BEEBE

Raymond W. Beebe, 55, composer, died in Cleveland, Feb. 26. Beebe, who turned out such tunes as "Lovable Sue," was an assistant conductor to Maurice Spitalny, when latter batoned at Cleveland's Knickerbocker theatre during the silent pictures era. He later served as arranger for the Loew houses in Cleveland.

Wife survives.

ANDREW D. REID

Andrew D. Reid, 59, electrician at Paramount for 15 years and one of the pioneers of the industry, died Feb. 24 in Hollywood, following a heart attack.

He was chief electrician for David Wark Griffith and later was associated with Mack Sennett and other top producers in the early days of the film industry.

SIR MAX PEMBERTON

Sir Max Pemberton, 86, British novelist and playwright, died in London, Feb. 22. He received his knighthood in 1928.

A director of the late Lord Northcliffe's newspapers, he also wrote two early revues, "Hallo Ragtime" and "Come Over Here," which had successful London runs.

BURK SYMON

Burk Symon, 61, former stage manager for David Belasco and later a test director at 20th-Fox, died Feb. 20 at the Motion Picture Country Home.

He had been associated with Belasco for many years and after the latter's death he went to Hollywood.

ARTHUR MORRISON

Arthur Morrison, 71, pioneer film actor, died Feb. 20 in Los Angeles.

He had been a screen player for 33 years, starting with World Films in 1917.

JOSEPH S. HEBREW

Joseph S. Hebrew, former Warner Bros. division manager and one-time owner of the Boulevard theatre, Brookline, Mass., died in Philadelphia, Feb. 26.

THOMAS J. LINGHAM

Thomas J. Lingham, 79, retired stage and screen actor, died Feb. 19 at the Motion Picture Country Home, Calabasas, Calif.

Wife, 58, of Louis A. Brunnenkant, film house manager and sister of Dick Dickson, division chief of Fox West Coast Theatres, died Feb. 20 in Hollywood.

Father, 70, of Robert M. Sylvester, N. Y. Daily News amusement editor, died in West Haven, Conn., Feb. 27. A wife and two daughters survive besides his son.

Edward Calder, 46, radio station manager, died Feb. 17 in Los Angeles.

Wife, 69, of songwriter Albert Von Tilzer, died Feb. 26 in Beverly Hills, after a long illness.

Father of Jerry Rosen, N. Y. talent agent, died Feb. 27 in New York.

MARRIAGES

Viola Saydus to Benny Ray, Phoenix, Ariz., Feb. 21. Bride is secretary of Las Palmas theatre there. He's a nitery performer.

Florence Josephson to Stuart H. Aarons, New York, Feb. 26. He's an attorney for Warner Bros.

Shirlee Weingarten to Robert Lantz, New York, Feb. 24. Bride is casting director for the Theatre Guild; he's a talent agent with John Gibbs agency.

Moira Shearer to Ludovic Kennedy, London, Feb. 25. Bride is ballerina with Sadler's Wells ballet and star of the film, "Red Shoes"; he's a writer.

Irene Rich to George Henry Clifford, New York, Feb. 28. Bride is stage and screen actress, whose last Broadway appearance was in the musical "As the Girls Go."

Joan Elizabeth Lochner to Henry S. Jacobson, Westport, Conn., Feb. 24. He's son of Mrs. Oscar Hammerstein, 2nd, by prior marriage to the late Henry I. Jacobson.

A Bonnie Laddie

Continued from page 2

try to just entertain a few Scots, it wouldn't pay me. I am an actor and a singer. I'm not a roarer and I didn't come here to roar and I'm not going to roar. If I can't be heard it's because you don't listen. I won't be dictated to by people in the back of the hall that paid only 50c for their seats. I am now going to sing a little song and when I get to "Auld Lang Syne," I want you all to join me.' They all did and walked out satisfied."

It was in 1911 that Bill Morris booked Lauder at the Manhattan Opera House, N. Y., for two weeks (the first time anyone ever played there outside of an opera and ballet). He took an extra week in England thinking he could get back here in time for the opening. He arrived on a very foggy day, and the ship was held up in Quarantine while a jammed house was waiting for him. Bill Morris figured the best he could do after going through a lot of red tape would be to get Lauder at the Opera House not earlier than 10 p.m. He went all over Broadway and dug up acts to go to the Opera House to hold the stage until Lauder could show up. He went to Sharkey's saloon and met the heavyweight champ Bob Fitzsimmons. "Please go down there and do something; sing, dance, recite, do anything you can Bob to kill time." "Maybe you don't think I can recite?" asked Fitzsimmons. "I'll show you." He did for 20 minutes. He could fight very much better.

It was 12:45 a.m. when Lauder showed up. He received an ovation from an audience that hadn't moved since 8:15. Lauder's opening line was, "Ha ye na hame?" He worked for two hours straight to a smash hit.

Money's Worth

In 1912 he broke all records at the Casino theatre, N. Y., playing to $23,000 on the week. It was in 1913 he returned $3,000 to Bill Morris for the time he missed performances. "I want to be paid for work I do but don't want money for something I didn't do." (The difference between him and Gaby Deslys, who was not a Scot, when she was presented with a $5 cleaning bill for a dress she refused to pay it until the cleaner reduced the bill to $2). Lauder always insisted he get his $4,000 in three $1,000 bills, one $500 bill and the rest in small currency. When asked why so much currency, he said, "For ma piggy bank."

In 1914 the Palace, N. Y., which never would pay Lauder his salary, ran his singing picture (a pioneer pic where he was synchronized with phonograph recordings). They had three sheets in front of the theatre with Lauder's name in four-foot letters and in tiny print underneath "Singing Picture." The picture cost them $500 a week; Lauder would have cost $5,000. And while on the subject of singing pictures Lauder was a pioneer in all the new facets of show biz—moving pictures, singing pictures, radio and television.

It was in 1917 that Harry Lauder and his charming wife, Nancy, suffered their greatest sorrow. His very talented son, Capt. John Lauder, who was an accomplished musician and often accompanied his father on the piano, was killed in World War I. The son and father were inseparable and his death was a great blow to Harry. He was going to retire from the stage, but instead plunged into war work. All the stingy gags that Jack Lait made up about him just didn't add up now. He gave away thousands of dollars for all sorts of war charities. He recruited a band of Scotch pipers and drummers, and paid for their equipment and Highland uniforms. They traveled all over Britain recruiting—and again Lauder paid all the bills. Lauder went to the front lines and sang for the boys, day and night, for months and months, pouring oil of his humor and songs into the wounds of the lads in hospitals. He broke his no-work-Sundays rule for hundreds of charity shows. In 1917 he gave three performances a week for the Red Cross. It was 1919 when Harry Lauder was knighted. No one deserved it more.

In 1920 show biz history was made. William Morris placed a theatrical ad in the Christian Science Monitor for the Lauder show. It was the first break in that great paper for a theatrical ad. Their policy was not to take ads of shows because of murder or immoral topics in shows. The N. Y. Hippodrome was the second ad to follow the Lauder show.

In 1927 Sir Harry lost his Nancy, his helpmate and inspiration for many years. Her maiden name was Annie Vallance, but he always called her "Nance." They were one of the most affectionate couples in show business.

In 1928 he missed his first show in 25 years. It was at the Alhambra in Glasgow, playing out some old time contracts. He had a very bad cold.

$5,000 Per Song—One Hymn Cuffo

It was in 1929 when Sir Harry got on the radio. He received $15,000 (a money record) for three numbers. The sponsor was Enna Jettick Shoes. Sir Harry threw in a final hymn for free. He broke his no-work-Sunday rule record (outside of his war work) at CKY, Winnipeg, with a 46-station hookup. That same year, when he was announced to sing over KFL, Los Angeles, there were plenty of cancellations at the box-office at the theatre he was playing.

In 1930 on a spending spree he gave a party prior to his departure for Europe. He broke all Scottish precedent, 28 guests at the Mayflower hotel in N. Y. He presented a silver traveling clock to his dearest friend and manager, William Morris, and a diamond wrist watch to Mrs. Morris. He told the guests they could only stay two hours as the hotel would charge him any overtime. When the maitre d'hotel advised him that there would be no extra charge for the room, Sir Harry extended the invitation for his guests to stay as long as they liked. "I'd invite you all to the theatre but I'm not playing this week and I've spent so damn much money on this food I haven't any left for theatre tickets." This was the same Sir Harry Lauder who let himself be kidded (for business reasons) that he was vera vera stingy. This was the Lauder who worked for Bill Morris all these years without a contract. They had what the Scots call a "grasp o' the thumb contract," which we call in America a "handshake contract." The same "grasp o' the thumb" contract applied to William Morris, Jr., when his revered father went "Upstairs" and junior managed Sir Harry's last tour in America.

Who can ever forget his singing "Risin' Early in the Mornin'," "Saffest In the Family," "Parted On the Shore," "Wee Deoch and Doris," "Stop Your Ticklin' Jock" and "She's Ma Daisy." He had more imitators than Geo. M. Cohan and Charlie Chaplin. But you can't imitate genius.

Speaking to William Morris, Jr., the other day, I reminded him of a wish Sir Harry once made. He said, "All I ask when I die is for a tartan-draped hearse and a band of pipers in front playin' 'The Land of the Leal' and 'Will Ye No Come Back Again'." . . . Yes, Sir Harry, I hope the folks over there did this for you. But all of us here in America to whom you have given so many of your songs that hugged our hearts, we will hum as you pass by, "Auld Lang Syne."

BIRTHS

Mr. and Mrs. Hal Ferrin, son, Atlantic City, Feb. 20. Mother is the former musical comedy dancer, Jean Moorhead; father is musical director at Haddon Hall hotel there.

Mr. and Mrs. Eddie Hirshberg, daughter, Pittsburgh, Feb. 20. Father is manager-owner of station WEDO in McKeesport, Pa.

Mr. and Mrs. Peter Lagi, son, Pittsburgh, Feb. 18. Father is with Nick Covato orch.

Mr. and Mrs. Leo Jaffe, daughter, New York, Feb. 18. Father is Columbia Pictures' assistant treasurer.

Mr. and Mrs. David Alexander, daughter, New York, Feb. 21. Father is a legit director.

Mr. and Mrs. Harold Butchin, son, Chicago, Feb. 18. Father is assistant midwest publicity director for Universal Pictures.

Mr. and Mrs. Howard Sinnott, son, New York, Feb. 25. Father is head of one-nighter band department at General Artists Corp., N. Y.

Mr. and Mrs. Jack Kingsley, twins (son and daughter), New York, Feb. 25. Father is a Warner Bros. h.o. flack.

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"YOU'RE BREAKING MY HEART"

"MY HERO"

"PENTHOUSE SERENADE"

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'GIMMICK PIX' BEAT B.O. NIX

January-February Biz Bears Out Disk Industry's 1950 Optimism

Expectation at the outset of this year that 1950 would witness a comeback into the profit column by the record industry has been borne out by the solid business racked up during January and February. Milton Rackmil, Decca prexy, said the industry has picked up markedly from the 1949 doldrums due to the stabilization of the rpm situation.

If March biz continues at the same clip as the previous two months, Rackmil stated that Decca would forge ahead of first-quarter earnings in 1949, an unusually good period for the disk company in light of general conditions. Decca's full 1949 financial statement, which is expected to be released sometime next week, will reveal the company in the unique position of being in the black for all four quarters of the year. Earnings for 1949 will be about equal to the preceding year.

Referring to the confusion stirred up by introduction of the 33⅓ and 45 rpm disks, Rackmil declared: "The industry now knows that if it could live through that mess, the record business is here to stay." He pointed out that the situation has stabilized to the point where now retailers could stock up on the various types of records without fear of being caught with obsolete inventories.

'RED SHOES' FILM HELD KEY TO BALLET UPBEAT

Pittsburgh, March 7.

When Ballet Russe de Monte Carlo played a day's stand last week at Syria Mosque to biggest business in several seasons, Donald Steinfirst, Post-Gazette music critic, asked Frederic Franklin, principal male dancer with the organization, to what he attributed the resurgence of interest in classical ballet.

Franklin answered without a minute's hesitation: "The picture 'Red Shoes'."

Dancer told Steinfirst that in all his days of trouping across the country, he's never seen anything like the trade for Ballet Russe this year. He said he's spoken to people in communities of all size inquiring why they had bought tickets to the Monte Carlo performances, and majority of them have told him it was because they had seen ballet the first time in "Red Shoes," and liked it.

William Beegle, running May Beegle Concert Bureau, which impresarioed the local engagement, backed up Franklin's opinion. He said mail orders had come from distant communities in area which never get live ballet, and surveys have shown that in all those towns where requests for seats have come from, "Red Shoes" had already been shown.

Cantor's Concert May Be Prelude to One-Man Show

Eddie Cantor's concert stand at Carnegie Hall, N. Y., March 21, will serve as a test for a possible appearance in the fall in a Broadway legit house in a one-man show.

Should stunt be successful, the William Morris Agency is expected to line up a Broadway theatre for a two-week run on regular eight-show-weekly basis.

Maurice Chevalier did a successful one-man stint in a legiter several seasons ago.

Benny Tosses Hat Into Arena Tours

Jack Benny is the latest headliner to display interest in the huge grosses that can be racked up on arena tours. He has been submitted to the Arena Managers Assn., which controls most of the major arenas, at $10,000 guarantee against 60% of the gate. However, AMA is averse to offering such guarantees and is willing to take the Benny show on a straight percentage arrangement. No pact has been set as yet.

Benny's deal is being patterned along the same lines on which Bob Hope is being sold. Hope during his tour this summer will be getting a minimum of $10,000 against 60%. On some dates where matinee and evening performances are to be held in the same spot, terms will be $10,000 for each

(Continued on page 63)

SCOTS PROTEST TO BBC ON LAUDER SONG 'CASTS

Glasgow, Feb. 28.

Radio listeners all over Scotland telephoned British Broadcasting Corp. and newspapers in protest after ~~two of Sir Harry~~ Lauder's best-known songs had been broadcast in "Palace of Varieties."

To include "Stop Your Ticklin', Jock" and "The End of the Road" in last night's (27) radio show while Scots the world over were mourning Lauder's passing the night before (26), was "shocking bad taste," said the complaints.

The songs were featured in a program of w.k. music-hall successes of yesteryear, with a wisecracking chairman introducing the different turns. Program was recorded earlier in the week. Listeners pointed out that, even with this taping, it would have been possible to do some cutting

All Scotland is in mourning for Lauder.

OFFBEAT THEMES THE BEST PAYOFF

"Gimmick pictures"—those that for one reason or another are off the beaten path—appear to be the dominant category of product that has been scoring at the b.o., a study of hits and flops of the past three months discloses. Otherwise the hit list is diffuse as to type as ever—and can be matched up by films of exactly the same type in the roster of boxoffice disappointments.

Picture execs, faced more vitally than at any time in film history with the problem of guessing right on the type of subject matter to be sent before the cameras, have been analyzing grosses extremely carefully in an endeavor to lay a finger on the style of film best calculated to stir interest at the b.o. The "gimmick picture"—as exemplified by the success of "Francis," "Pinky" and "All the King's Men"—is the only general category that appears worthy of emulating, and a hunt for scripts of this type is already on.

Otherwise, war pictures and comedies predominate on the list of boxoffice winners. Success of "Battleground" and "Iwo Jima" has already sent a number of other war films into production. Studios realize, however, that the market will absorb only a limited

(Continued on page 63)

Copa-B'chcomber Merger Stymied; 'Sneaking' in Fla.

Miami Beach, March 7.

It now appears the reported Copa City-Beachcomber merger is headed for legal entanglements which may stymie official taking-over of the setup by the newly formed Mid-Century Corp., headed by Ned (Beachcomber) Schuyler and Tom (Copa) Cassara on April 3, despite fact that all necessary papers have been signed. Murray Weinger, who built and headed up group which owned the Copa spot, insists he is very much in the picture, and that there is more to the taking-over than a matter of transferring the various forms of ownership. Understood he will be in for 25% on the new deal, if it goes through.

Attorneys for the Schuyler interests report that all documents calling for takeover on the April date are signed. Weinger claims that, though papers may have been signatured, he is very much in the picture and will remain so—adding that he is also "protecting the large group of employees who have been with me throughout." A good many of these employees bought stock in the original corporation which built the Norman

(Continued on page 63)

Start of TV Programming Trek West Seen; Fairbanks System Is Hypo

Television is packing up its luggage for its first mass N. Y. to L. A. move in the near future, with the Coast due to come in for a major share of top video program origination.

Key to the trek westward, which will duplicate that of both the film and radio industries in the early days of their development, was the decision of the Young & Rubicam ad agency this week to start filming the "Silver Theatre" TV show on a mass production basis on the Coast. Extremely well-satisfied with the experimental "Silver" show lensed via the new Jerry Fairbanks multi-camera system and aired as a regular part of the CBS series several weeks ago, Y&R plans to put the final 13 weeks of the series current cycle before the Fairbanks cameras next week. International Sterling is the sponsor.

N. Y. representatives of the Fairbanks organization, meanwhile, are talking with agency producers of two big full-hour dramatic programs to line up a similar move for them, as well as with a dozen or so producers of half-hour programs. Move will be gradual but is definitely in the works.

Among those considering the switch is CBS-TV's "Ford Theatre," produced by Kenyon & Eckhardt.

Y&R producer Frank Telford, who produced the first experimental "Silver" program via the Fairbanks system, leaves for the Coast Tuesday (14) to put the other 13 in the works. First of these will be aired in the east April 3.

Whether N. Y. or Hollywood would emerge as the TV program origination center has long been one of the major subjects for argument in the trade. Because of the film studios and the preference of some of the top radio stars for the California climate and swimming pools, it was thought the Coast

(Continued on page 63)

Laughtons Dickering For Nitery Dates

Charles Laughton and Elsa Lanchester (Mrs. Laughton) are dickering for nitery dates. Deal is currently on for Laughton to do a single at the Oval Room of the Copley Plaza, Boston, for a May date, depending on his completion of film commitments.

Miss Lanchester is set for a stand at the Wedgwood Room of the Waldorf-Astoria hotel, N. Y., in October. She had been set for an engagement at the defunct Cafe Society Uptown, N. Y., several years ago, but date was cancelled by mutual consent.

CBS Preps Buy Of Coast Pix Studio

Hollywood, March 7.

CBS is preparing to buy a film studio for its television production, with five lots now up for consideration, including Warners' Sunset Boulevard plant, Samuel Goldwyn, Eagle Lion, Motion Picture Centre and Hal Roach. Howard Meighan, CBS veepee in Hollywood, admits studios have been eyed, saying, "We've quit looking around but haven't yet made up our minds which studio we'll buy." Owners of lots, it is understood, would be willing to sell.

James M. Seward, top CBS executive, arrived Sunday (5) from N. Y. He is known as the network's "cleanup man" and his arrival here hard on heels of the departure for the east of Frank Stanton, who looked at studios with Meighan, inspires trade belief some deal is imminent. Meighan recently said CBS is looking ahead 10 years and some studios gandered have been ruled out as

(Continued on page 18)

CLEVE. D.A. SEES BARS AS BOOKIE JOINTS VIA TV

Cleveland, March 7.

A television screen has in it the possibilities of making any bar a bookie joint, according to U. S. District Attorney Don Miller, who returned from a Washington district attorneys' confab on crime.

He declared he was told that television coverage is complete at Roosevelt Raceway, where the Grand Circuit Trotting Races are held, and that "television screens show frequent views of the pari-mutuel odds before the race, and the track odds are shown after the race is run. A bar with a TV set," he added, "can take bets and pay off immediately after each race, at trackside odds."

B'WAY STARTS LOSING ITS BROWNOUT BLUES

Lifting of the brownout Monday (6) shattered an adverse triple-parlay that had Broadway business in the doldrums for the past three weeks. The two-week dimout, which combined with severe cold weather and the Lent season to depress the b.o. to the lowest point in years, was ended following settlement of the coal strike over the weekend.

First reaction to the lighting up of the Main Stem's marquees and spectaculars was a slight upturn in theatre business. Influx of normal crowds into the midtown area, however, was expected to be felt later this week following publicizing of the brownout cancellation. The onset of warmer weather was another factor hypoing activity on Broadway.

Broadway managers, although glad that the street no longer

(Continued on page 63)

Ach, Wien! Waltzes Are for A.K.'s Now; Foxtrots, Sambas Rule Orch Roost

By JOSEF ISRAELS, II

Vienna, Feb. 21.

Fasching (Mardi Gras) season draws to a close with a sock b.o., registering close to 2,000,000 admissions to some 2,000 public and semi-public balls held in Vienna. To foreign observers the affairs have been plenty luxurious and gay. What they've marked is the decline of the waltz. Here, in the city of Johann Strauss, the dance floors emptied by half this year when the orchs went into drei viertel takt. The Viennese like foxtrots, sambas, rumbas and polkas, in that order. The stately waltz is for a.k.'s and tourists. That means loss of one of the town's real spectacles, the sight of 1,000 couples in evening dress waltzing in perfect time and rotation around a big ballroom as if directed by Cecil B. de Mille or Willi Forst.

Oldtimers report that this year's Fasching outdid even the much remembered times of the monarchy for sheer volume, fun and expense. The affairs ranged from medium-size club balls for 100 or so people to the giant Gschnasfest and Artists Ball which run for three and two nights respectively. Gschnasfest this year drew the biggest attendance of all Vienna parties. Held in all rooms of the Kunstlerhaus, it clocked crowds of 3,000 to 4,000 on each of three Saturdays. Parties run from 9 p.m. till unconscious and have been known to reach the breaking-up stage the next afternoon.

NITERIES LEFT HOLDING THE (TEA) BAG IN PARIS

Paris, March 7.

The new switch on Paris night clubs is that they are making easier coin during tea dancing than at night when champagne buckets are on the tables. Most clubs are depending on the afternoon revelers to help them pay expenses in the boites. Reason for large grosses before dark is tea comes in pots at 600 francs ($1.75) a tiny kettle. Except for a bag of Lipton's this is all clear profit.

Baccara, L'Aiglon, Club des Champs Elysees and Claridge have decided that tea dancing is the difference between black and red ink. At the moment the Club des Champs Elysees is only open in the afternoon.

Most clubs are griping because lack of franc-spending patrons and some may fold before tourist season starts. One new one will open in April when Brick Top, who ran a string of successful and snooty boites before the war, takes over another club in Montmartre.

Crosby Enters British Golf Championship

St. Andrews, March 7.

Bing Crosby is filing an entry in the British Amateur Golf Championship, to be played on this famous Scottish course from May 22.

Star is entering from the Bel Air Country Club of Los Angeles, where he's rated as a three-handicap golfer.

More War Pix?

Comparative success of war pictures recently continues to sharpen the trend toward them on production schedules. Latest indication was registration with the Motion Picture Assn. of America title bureau last week of "Operation Java Sea" and "Torpedoes Away."

Both claims were staked out by RKO.

BART MARSHALL ALSO GETTING THAT TV YEN

Having just completed a picture on the Mediterranean isle of Majorca, Herbert Marshall arrived in New York last week and is now "belatedly" getting into television. Actor is auditioning for the new medium in a program based upon one of his old radio shows.

Majorca pic, Marshall said, was turned out by Alsa Films of Paris and deals with trafficking in drugs. Titled "Black Jack," the film was directed by Julien Duvivier, and other cast toppers include George Sanders, Agnes Moorhead and Patricia Roc.

Coal Strike Induces Special Talent Clause

The flurry of act cancellations, brought on by the recent coal strike, has prompted the inclusion of a special strike clause in some newly-made booking contracts. Though most of the talent buyers who asked out during the strike were treated amicably by the booking agencies, a number of them aren't taking any chances on the same thing happening again.

According to a number of N. Y. bookers, news of the strike nearing an end Saturday (4) brought immediate requests for talent, with a fair percentage of buyers in town Monday (6), the day after the strike's official end. The weekend news was also responsible for a pickup in business in most situations.

Alert Exhibs to Phoney Video 'Talent' Agencies

In the wake of the police drive in Hollywood against seven television talent agencies as "rackets," Gael Sullivan, Theatre Owners of America's exec director, has alerted exhibs throughout the country to be on the lookout for similar activities in their home territories. Special bulletin to TOAers requests theatre men to advise Art Arthur, exec secretary of the Motion Picture Industry Council on the Coast, if they spot any illegal agencies.

"If exhibitors have any reason to be suspicious of people showing up in their towns and cities and claiming Hollywood identities, they need only get in touch with Arthur for accurate identification, and any available information on their credit standing," Sullivan said. Thorough probing of talent schools, dancing schools and contests for screen tests should be made before exhib participation, TOAer added.

Driven from the Coast, these "shady promoters" will undoubtedly turn up elsewhere to renew their trade, Sullivan said.

3/8

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WILL MAHONEY

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Boys, I'm a lucky guy! No worries because I've got a good man piloting me, JOE GLASER OF ASSOCIATED BOOKING CORP. and he says that I start March 12 at the

LATIN QUARTER

NEW YORK

Taxes Deferred On Frozen Coin

Washington, March 7.

Extending indefinitely a wartime regulation, the Bureau of Internal Revenue ruled the past weekend that American business firms with earnings frozen in foreign countries need not pay income taxes on those earnings until they are released. This means until dollars are released for remission to the U. S. or unless the foreign earnings are spent abroad.

Biggest beneficiary of the ruling is expected to be the American motion picture industry, with millions tied up in countries all over the globe. Some companies have actually not reported all their foreign earnings in their tax statements because it was informally decided some time ago that the new ruling would be forthcoming. The drive to renew the wartime regulation got under way about a year ago, but moved slowly through the mills of the Treasury Dept. and Bureau of Internal Revenue. At one time it got a hypo from the California congressmen, who went to bat for the industry.

Just how much American money is frozen is uncertain, but Eric Johnston, prez of Motion Picture Assn. of America, stated early in January that the iced coin in Britain would be down to $6,000,000 by June. At one time Hollywood had about $50,000,000 of its profits in foreign countries tied up because of the dollar shortage.

CANADA LEE'S KORDA PIC?

Canada Lee flew to London over the weekend for confabs with Sir Alexander and Zoltan Korda on possibility of his playing a role in "Cry the Beloved Country," which Zoltan will produce under Sir Alexander's banner. The actor was one of a number of Negro players of whom Zoltan shot tests in New York a couple weeks ago.

Lee will return to the U. S. this week and, if conversations work out satisfactorily, proceed to South Africa with several other American actors later this month to begin shooting on the film adaptation of the Alan Paton book.

H'wood Comes to Haiti

Port au Prince, March 7.

Among former filmites here in Haiti are Richard Barthelmess, Rex Ingram, who directed Rudolf Valentino in "The Four Horsemen," and Ramon Novarro in "Ben-Hur"; and Andre Roosevelt, of the Oyster Bay Roosevelts, who produced the big-grossing "Goona Goona." Roosevelt is now managing director of the swank new Hotel Ibo Lele.

Barthelmess and his wife are island-hopping in the West Indies. Ingram, in delicate health and now a Moslem in religious faith, says the only thing that would tempt him out of retiremen would be a script to suit James Mason. He names the British star as "the greatest artist of his time."

'Samson' Paces Nation for February, 'Battleground' 2d, '12 O'Clock' 3d

Feb. Golden Dozen

1. "Samson-Delilah" (Par).
2. "Battleground" (M-G).
3. "12 O'Clock High" (20th).
4. "Sands Iwo Jima" (Rep).
5. "The Outlaw" (RKO).
6. "All King's Men" (Col).
7. "Foolish Heart" (RKO).
8. "Stromboli" (RKO).
9. "Willie Home" (20th).
10. "Montana" (WB).
11. "Mrs. Mike" (UA).
12. "Malaya" (M-G).

"Samson and Delilah" (Par), which loomed as a potentially mighty boxoffice picture late in January, roared ahead to become national winner last month, according to reports from VARIETY correspondents in 24 representative key cities. The Cecil B. DeMille opus landed in first place every week during the month, grossing an estimated $1,345,000 for the month. It was closely pressed by "Sands of Iwo Jima" (Rep) the first week in February but after that drew away from the field. "Samson" was third in January.

"Battleground" (M-G), winner of seventh place in January, came through strongly last month to take second spot by a handy margin. Picture racked up nearly $920,000, finishing second twice and taking third money as many times. "12 O'Clock High" (20th) captured third position.

"Iwo Jima," champ in January, showed enough sustained strength to wind up fourth despite being mainly on holdover, since playing extensively in January. "The Outlaw" (RKO) landed fifth slot after being fourth in January.

"All King's Men" (Col) moved up from 11th place of the preceding month to sixth as the picture obtained a lot of additional bookings.

"Foolish Heart" (RKO) finished seventh while "Stromboli" (RKO) was eighth, first-week blanket unveiling enabling the Bergman film to cop second place that week.

"When Willie Comes Marching Home" (20th), although a bit spotty on initial playdates, displayed sufficient draw later to take ninth money.

"Montana" (WB) was 10th best; "Mrs. Mike" (UA), 11th, and "Malaya" (M-G) rounded out the Golden Dozen.

Runner-up films were "Eiffel Tower" (RKO), "Chain Lightning" (WB), "Ambush" (M-G) and "Red Shoes" (EL), in that order.

"Cinderella" (RKO) and "Francis" (U) shape up as two of the strongest new entries. They ran almost a dead heat for second-place coin the final week of the month, both inidcating they will be heard from plenty. Aside from its ability to be leader in many keys, opening-week, tipoff on "Francis" is the fact that it is the next picture to play the N. Y. Paramount. The Walt Disney "Cinderella" is fooling plenty of exhibitors by drawing big night business.

Although disappointing in N. Y., where caught by the downbeat, "Key to City" (M-G) started doing nicely the final week of the month around the country. Clark Gable starrer finished fourth that session. Another new film, "Three Came Home" (20th) opened big at the N. Y. Astor, its initial playdate.

"Stage Fright" (WB), which drew strong reviews in N. Y., hints future promise at N. Y. Music Hall opening week. "Capt. China" (Par), another newcomer, failed to land among the toppers last month. "Third Man" (SRO), racking up nice grosses, indicates solid future possibilities once it gets additional dates.

"Dear Wife" (Par), also new last month, managed to finish seventh one week and become a runner up another stanza. "Borderline" (U) landed in eighth slot one week, being runnerup two other sessions. "Hasty Heart" (WB) proved disappointing boxoffice-wise despite

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THEATRE USED TO HOLD OVERFLOW OF TRIAL

Minneapolis, March 7.

With overflow crowds attracted to the trial of Laura Miller, accused of murdering her married sweetheart, at Glencoe, Minn., near here, Charles Novak, owner of the Oriel, film theatre, across the street, with the court's approval had microphones set up in the courtroom to carry the proceedings to his showhouse. The testimony went out in the theatre through microphones over the p.a. system.

Novak advertised "Hear the Trial at the Oriel Across the Street—Free." The theatre was filled throughout the trial, and Novak gained considerable publicity, not only in his home town, but also here. Local papers showed pictures of people reading the signs and also of the crowds in the showhouse.

Straus, at 80, Is Busy On Film, Stage Chores

Paris, March 7.

Oscar Straus, who turned 80 yesterday (Mon.), is still active despite his years. The Viennese-born composer, now an American citizen, expects to leave March 18 for Munich where his newest operetta, "Her First Waltz," is slated to open at the State theatre March 24.

Aside from the operetta, Straus is busy working on a film which Sacha Gordine is producing here under Max Ophuls' direction. Picture has a Viennese origin and is built around several separate sequences on the order of Somerset Maugham's "Quartet."

Gordine project, titled "La Ronde," stars Anton Walbrook, and other cast toppers include Simone Simon, Danielle Darrieux, Isa Miranda and Fernand Gravet. Shooting schedule calls for completion by April 1. Straus, who is composing the film's score, returns to the U. S. late this spring.

British Pic Producer Refused Visa as Red

Washington, March 7.

Iver Montagu, British film producer, is included in the delegation of 12 Europeans whom the U. S. State Department has just refused visas to visit this country. They were to come here representing the World Congress of Partisans of Peace, described by the State Department as "the leading overall Communist-front organization in the world."

Montagu was listed by the State Department as a "British film producer, director and scenarist, and active in many phases of motion picture production. He has been a Communist Party member since 1932 and is a member of the Daily Worker editorial staff."

Among others in the group turned down were painter Pablo Picasso, and Rev. Hewlett Johnson, known as the Red Dean of Canterbury.

'Skipper' as French Pic

London, March 7.

"Skipper Next to God," by Jan de Hartog, which was tried out at the Embassy theatre in 1945, has been acquired by J. Levi, French film producer, to be made into film in France.

Play ran on Broadway for some months in 1948, with John Garfield starred.

Bob Hope Chairmans National Palsy Drive

Bob Hope will chairman the first nationwide cerebral palsy campaign, being conducted under the auspices of the United Cerebral Palsy Associations, headed by Leonard H. Goldenson, United Paramount Theatres prexy. Hope will hit every medium of communication in pitching for the campaign, which begins in May. Newsreels of the comedian's acceptance of the chairmanship Monday (6) will be shown on both theatre and television screens.

Functions of the drive are to raise $5,000,000 the first year, present the public with facts about the disease and further scientific study of cerebral palsy. Paramount has turned out a three-and-one-half minute Alan Ladd short trailerizing the subject.

INDUSTRY'S $50,000,000 LAG

Cowdin-Prutzman May Bid Against Fox-Meyers-Work for RKO Theatres

J. Cheever Cowdin, erstwhile board chairman of Universal, and Charles D. Prutzman, U's former veepee and general counsel, are currently on the prowl for the RKO circuit. Cowdin and Prutzman are reliably reported trying to piece together a Wall street syndicate with enough coin to swing a deal for the controlling stock interest of Howard Hughes, production chief and dominant stockholder of RKO.

According to one report, Cowdin has fixed his sights at offering Hughes $8 per share for the latter's interest. Since Hughes holds close to 1,000,000 shares of RKO stock, Cowdin must raise in the neighborhood of $8,000,000.

It is likely that Hughes would accept an offer in this amount since it represents a big boost over prices heretofore proffered. Proposal of Matty Fox-Stanley Meyers-Cliff Work combine last year was $6 per share. That deal fell through after coming close to the inking stage.

Hughes paid $10 per share when he bought out the Atlas Corp. control to the integrated company. Circuit figured to carry a much higher price than the picture company since it has been a consistent earner. Net take before taxes came to $5,500,000 in 1949 while the studio ended in the red.

Cowdin continues with U in an advisory capacity after resigning late last year.

Korda Sending Over Powell & Pressburger To Testify vs. Selznick

British producer-director team of Michael Powell and Emeric Pressburger cross the Atlantic this month in response to an s.o.s. from Sir Alexander Korda. Duo along with Korda will testify before former Secretary of War Robert P. Patterson on hearings slated over the distribution battle being waged between the British film producer and David O. Selznick. Korda plans a return to the U. S. the week after next to take up the cudgels over "Gone to Earth" and "The Third Man."

Pressburger and Powell both wrote the script and directed-produced "Earth." Their testimony on the moot point of whether the film follows the story line laid down in a distribution pact between D.O.S. and Korda is apropos to the tiff. Selznick is also marshalling his witnesses.

Patterson begins getting down to cases tomorrow (Thurs.) behind closed doors in his New York law office. One hearing was held last week but it was merely to set up the preliminary tactics of how to handle the dispute. Patterson was named as special master recently by the N. Y. federal court after the feudists failed to agree on an industryite as arbitrator.

One significant thing about Patterson being named as special master instead of arbitrator under

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Sam Goldwyn, Jr., Joins Guess-Who as Producer

Samuel Goldwyn, Jr., a producer and writer for the past four years, today (Wed.) joins Samuel Goldwyn Productions, Inc., as a producer. His first project is "No Time Like the Present." It goes before the cameras this summer in Italy, Germany and Hollywood.

Young Goldwyn broke in as an associate producer for the Rank organization in England. He was there two years. In 1949 he joined Universal-International in a similar capacity. "No Time" is based upon Goldwyn, Jr.'s, original idea. He's handling scripting himself in association with Denver Post scribe Blaine Littell.

Neat Trick

Hakim Bros. have apparently hit on a new angle for capitalizing on Broadway stage successes without the necessity of buying screen rights. They have registered with the Motion Picture Assn. of America title bureau within the past few weeks "The Turn of the Screw" and "The Cherry Orchard."

"Screw" is the novel by Henry James from which William Archibald adapted the current legit success, "The Innocents." "Cherry Orchard" is the Chekhov play on which Joshua Logan has based "The Wisteria Tree," Helen Hayes-starrer which is due in New York soon.

Johnston-Arnall Ready 'Surprise' British Accord?

There would be no surprise in informed industry circles if the "exploratory talks" on which Eric Johnston and Ellis Arnall will shortly embark in England resulted in consummation of an agreement on renewal of the Anglo-U. S. films pact.

Although the word "exploratory" continues to be used in referring to their London visit, both the Motion Picture Assn. of America prexy and the Society of Independent Motion Picture Producers topper will be prepared to work out a deal. It undoubtedly would require, however, approval of their constituent bodies in the U. S. before final okay.

It is understood that Arnall may be accompanied by James A. Mulvey, prez of Samuel Goldwyn Productions, who repped SIMPP when the original pact with Harold Wilson, president of the British Board of Trade, was worked out in March, 1948. Johnston is expected to have with him John G. McCarthy, MPAA's international division chief, and will have the services of Fayette W. Allport, the Association's rep in London.

Reference to the talks as "exploratory" is understood for the purpose of putting the American team in an improved bargaining position. Under the circumstances, this method of handling the negotiations is thought better than sending over the special MPAA bargaining committee, consisting of Johnston, Nicholas M. Schenck, Barney

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British Censors Again Warn H'wood on Violence

London, March 7.

For the second time within a few months the British Board of Film Censors has warned Hollywood and British producers that there must be a stop on films displaying violence, cruelty and sadism. This is the expected sequel to the new wave of violent crime which has been sweeping England. Inevitably motion pictures have been blamed for influencing the gangster type of criminal.

The Board of Film Censors say they mean business. Secretary of the BBFC, A. T. L. Watkins, explained that they had already told producers that scenes of torture, beatings and cruelty must be cut out and now they felt they had had enough of screen brutality.

Dr. Clifford Allen, noted Harley Street psychiatrist, in a letter to the British Medical Journal, contends that the prevailing diet of sadism on the films is causing young people to grow up with a

(Continued on page 18)

MUST MAKE IT UP, FREEMAN WARNS

Hollywood, March 7.

Pressing need for an early revamping of production-distribution methods is sounded by Y. Frank Freeman, Paramount studio exec, who sees a $50,000,000 hole between the cost of production and the amount of money being returned from the domestic market. In a speech before the American Society of Cinematographers Monday (6) night, Freeman said only 12 pix out of a total of 146 averaging $750,000 last year actually earned back more than the cost of production.

Citing facts and figures to ring the tocsin for reform, Freeman asserted the total revenue collected by major studios in 1949 dropped to the $400,000,000 level against total revenue of $525,000,000 in 1947. "The cost of producing pictures here last year will exceed $250,000,000," he said. "In order to break even these pictures will have to gross $450,000,000. The difference is not being made up at the moment."

In noting the startling fact that only 12 pix broke the profit ice, Freeman outlined the following breakdown. Of the 146 pix, 29 grossed only 50% of their cost. Another 59 grossed only up to 75% of their nut; 33 up to 90%; 13 up to 100%; six hit between 100% and

(Continued on page 22)

Bob Hope's $40,000 Net Per at N.Y. Par

Bob Hope's current date at the Paramount, N. Y., will net him around $40,000 for each of the two weeks. That's believed to be the top sum ever earned by an actor on Broadway.

Hope's deal calls for him to receive 50% of the Par's gross take with a guarantee of $100,000 for the two-week stand. Otherwise expressed, it calls for a $50,000 weekly guarantee with an even split on the gross over $200,000 for the two weeks.

Out of that the comic has to pay for the show, on which he has a minimum weekly nut of $18,500, plus transportation, overtime and some other expenses. He is giving Jane Russell $10,000 weekly, Les

(Continued on page 24)

Stop Finding Reasons Why They're Not Attending Pix; Start Action To Get 'Em Coming: Bob Weitman's Ideas

Need for the film industry to "set off its own atomic bomb" in the entertainment world in order to rekindle public interest in theatregoing was stressed this week by Robert M. Weitman, United Paramount Theatres v.p. He's plugging as the first step to fire up enthusiasm a series of Hollywood star caravans, similar to those which toured the country for charitable purposes and bond-selling during the war.

Stirred by VARIETY's editorial of last week, "There's Nothing to Fear but Fear Itself," which discussed industry attitudes on television competition, Weitman is hot for a huge and dramatic nationwide crusade to create talk and interest in films. This must be supplemented by live action on the part of showmen in local areas, he declares. He aims to light the way, he asserted, in United Paramount's houses.

"There are too many polls and too much analyses on why people aren't going to pictures any more," the managing director of Paramount's Broadway flagship declared. "We've got to turn the em-

(Continued on page 60)

Balaban Back to Fla.

Barney Balaban, Paramount's prez, headed south over the weekend to pick up an interrupted winter vacation. He will stay at Palm Beach, Fla. for an indefinite period.

Balaban came north last week to attend a special board meeting which declared the first quarterly dividend of the newly divorced company.

Goldman Calls Off Settlement, To Press WB Suit

Philadelphia, March 7.

William A. Goldman, Philly circuit operator, is calling off all settlement negotiations on his $8,400,000 triple-damage suit against the Warner Bros. circuit and the eight majors. Goldman said this week he will notify the film companies within the next few days that he intends to go to trial at the earliest opportunity. Case is scheduled to go to bat March 27 in the Federal district court here.

While Goldman would not confirm nor deny it, a tentative settlement would have resulted in the acquisition of seven or eight Warner nabe houses in Philly by the local operator. Under the deal which would have ended all anti-trust litigation by Goldman, he was to purchase these houses at a reduced price from Warners. By so

(Continued on page 26)

Blumberg Back East

Nate Blumberg, Universal's prexy, planed in from the Coast over the weekend after a protracted stay at the studio. Blumberg came east to participate in the company's stockholder meet slated for today (Wed.).

Joseph H. Seidelman, U's foreign dept. chief, is due back at the end of next week from a Florida vacation.

National Boxoffice Survey

Coal Peace Cheers Keys; 'Cinderella' Cops First Place, 'Samson' Second, '12 O'Clock' Third

Business in key cities this session continues sluggish, but end of coal strike and more moderate weather in numerous keys is beginning to be reflected in a smart pickup in boxoffice takings. Return of miners to pits meant end of brownout in N. Y. and revived interest in theatres in other keys.

"Cinderella" (RKO), which was pushing up near top last week, soared to No. 1 position with trade sock to terrific on most dates. Walt Disney opus is surprising by its sturdy night trade. Second place is being taken by "Samson and Delilah" (Par), after being in top groove for five successive weeks. Fact that it is extended-run in nearly all situations this round and being pared somewhat by the offish tone in some keys is hurting. Third coin goes to "12 O'Clock High" (20th), up from seventh a week ago.

"Francis" (U) is capturing fourth place although being launched in only one new key this week. 'Young Man With Horn" (WB) will finish in fifth position, being nice to robust in a majority of dates. "Key to City" (M-G) is taking sixth spot while "The Outlaw" (RKO) will be seventh.

"Willie Comes Home" (20th) and "Dear Wife" (Par) round out the Big Nine list in that sequence.

Runer-up films, in order of strength, are "Third Man" (SRO), "Sands Iwo Jima" (Rep), "Malaya" (M-G), "Chain Lightning" (WB) and "Red Shoes" (EL).

"Johnny Holiday" (UA), given terrific campaign in Indianapolis, is making a socko showing on tee-off there. "Mother Didn't Tell Me" (20th), another newcomer, is spotty, being nice in two cities but not so promising in three others. "Paid in Full" (Par) is rated neat in Philly but only okay in Buffalo.

"Great Rupert" (EL) shapes smart in St. Louis. "Love Happy" (UA), which has been out on test dates previously, looks big in Philly, "Nancy Goes to Rio" (M-G), with vaude, is sturdy in Washington.

"All King's Men" (Col) looms strong in Louisville and fine in Wash. "Sundowners" (EL), light in Omaha, is doing okay in Boston.

"Pinky" (20th) shapes great in St. Louis. "Woman in Hiding" (U) is oke in Pittsburgh. "Heiress" (Par) looks solid in Chi.

"Fallen Idol" (SRO), fair in Detroit, continues nice in N. Y. "Capt. China" (Par), which soared to new high at N. Y. Par with Bob Hope and his show onstage, is only light in Philly.

(Complete Boxoffice Reports on Pages 10-11)

Stanley Kramer Paying Thru the Nose to Clear All Rights to 'Cyrano'?

Last hurdle to production of "Cyrano de Bergerac" was cleared by Stanley Kramer in New York last week with the purchase of the Brian Hooker translation of the Edmond Rostand classic. Kramer contracted to pay $40,000 in cash and deferments to Walter Hampden and Hooker's widow for the screen rights.

Indie producer will be back on the Coast in about two weeks to begin final work on the screenplay with writer Carl Foreman and director Michael Gordon. Gordon is

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20th-Fox Chi Conclave Geared To 'Guide Showmen to Better Business'

Chicago, March 7.

Twentieth-Fox's exhibitor showmanship meeting kicks off at the Drake hotel here today (Wed.), with more than 300 delegates from all parts of the country sitting down with 20th execs in an effort to line up a plan of action to draw more people to the nation's film boxoffices. Chief item on the agenda of the two-day conclave is the presentation by 20th of a plan for more aggressive film merchandising, embodied in a "Showman's Guide to Better Business."

Company toppers, who arrived here today (Tues.) to set up the meet, declined to divulge the exact nature of the plan before the opening session tomorrow. It is believed to involve general recommendations to exhibs for more exploitation and ballyhoo on each picture they play. Twentieth execs will underscore the steadily-increasing quality of most product emanating from Hollywood and emphasize that special merchandising is needed to regain the audience which has apparently lost the film-going habit. Meet is to be chairmanned by 20th prez Spyros P. Skouras.

Stress will also be laid on the so-called "found" audience, first defined by N. Y. Times film critic Bosley Crowther at 20th's recent showmanship meet for theatre ad-publicity execs in N. Y. Crowther's thesis is that the success of art pictures proves more filmgoers are readily available for more adult pictures. Since most of these patrons are not regular customers they thus will represent a "found" audience if the industry takes the right steps to corral them.

Twentieth has arranged for the fullest possible variance in points of view among the various guest speakers. Thus Samuel Pinanski, Theatre Owners of America prez, and National Allied prexy Trueman Rembusch will be among the guest speakers, along with Motion Picture Assn. of America prez Eric Johnston. In addition to Skouras, 20th veepees Al Lichtman, Andy W. Smith, Jr., and Charles Einfeld will also address the group. Mitchell Wolfson of the Dometco circuit will serve as moderator of the sessions.

Twentieth division and branch managers gathered here today for a short sales meet to discuss the company's forthcoming product, preliminary to the showmanship meet. They too will take part in the two-day conclave.

INDIE BUDGETS DOWN, SEZ BANKER GIANNINI

Hollywood, March 7.

Independent film producers are working on shorter budgets, about 15% less than those of last year, according to Bernard Giannini, veepee in charge of motion picture financing at the Bank of America. This means, he said, that the bank will back a greater number of indie projects this year.

The average indie budget today, Giannini declared, is somewhere between $500,000 and $700,000, a healthy sign because the producers are cutting expenses to coincide with the general reduction in boxoffice returns.

Sachson's Sales Repping

Arthur Sachson, former general salesmanager for Samuel Goldwyn Productions, has been named sales rep for Al Rogell. The indie producer is now completing the editing of his first film for United Artists release, "The Admiral Was a Lady." It stars Wanda Hendrix.

Sachson, who was assistant general salesmanager for Warner Bros. for many years prior to joining Goldwyn, is due in New York from the Coast tomorrow (Thursday). He has been there about three weeks confabbing with various indie filmmakers. He plans opening an office in New York to rep a group of them.

Zanuck Vacations

Hollywood, March 7.

Darryl F. Zanuck trained Monday (6) for two-week vacation at Sun Valley. He was accompanied by his wife.

He returns to studio March 21.

Wald Will Make Lardner 'Haircut'

Hollywood, March 7.

Warners is dusting off the Ring Lardner yarn, "Haircut," several years on the shelf, for early summer production by Jerry Wald.

Story deals with a smalltown gal whose reputation is blighted by barbershop gossip.

WB Plans to Roll 20 Pix in 4 Mos.

Hollywood, March 7.

In the face of recurrent reports of a mass layoff at the Warner Bros. studios, WB exec veepee Jack L. Warner announced yesterday (Tues.) that the company, with four major productions now before the cameras, plans to roll some 20 more within the next four months.

Schedule for spring and early summer, Warner said, is designed to keep production "on an even keel." He emphasized that WB plans "no slackening in our efforts to maintain a steady pace in the production of Warner pictures." Company will do "all in its power," he added, "to stabilize both production and employment."

Because of slackening grosses both at home and in foreign markets, Warners last week was reported to have ordered axing 50% of its total studio personnel. These reports followed hefty cuts in the Paramount studio payroll. Warner veepee, however, scoffed at the 50% rumors, claiming the "actual reduction will be 5%," which, he said, reflects the company's intention of maintaining the necessary number commensurate with production activity." Warner added:

"Employment in this studio, as in every other, follows the production seasons. There are times of more and times of less active production in the motion picture in-

(Continued on page 22)

B'NAI B'RITH HONORS CHARLES SKOURAS

Hollywood, March 7.

"We have heard in song and story about what might happen when Greek meets Greek, and now we learn what happens when Jew meets Greek. We are honoring him for his fine qualities of citizenship and humanity—for all of those things which have made him a great American." Those words, spoken by Mayor Fletcher Bowron of Los Angeles, thematically sum up a Beverly Hills B'nai B'rith dinner Saturday (4) night in tribute to Charles P. Skouras as "the man of the year." Dinner also raised $30,000 for charity.

Black tie, $15-a-plate dinner drew over 1,000 to Ambassador hotel, with show featuring George Jessel, Phil Silvers, Danny Kaye, Andrews Sisters, Mario Lanza, Billy Daniels, Patti Moore and Ben Lessy and Wiere Bros.

Skouras was given plaque by organization's new president, William H. Kopp; Sid Rogell, outgoing prexy, and Mrs. George Taussig, head of Women's Auxiliary. Plaque was symbol of the sacred Torah and cited Skouras for his "extraordinary achievements in promoting the basic principles of B'nai B'rith: benevolence, brotherly love and harmony."

Ned Depinet and Henry Ginsberg also spoke. Skouras introduced his wife, two daughters, son and brothers George and Spyros.

Jessel summed up the evening with: "If there were more Americans like Charlie Skouras we wouldn't need the H-bomb. We could do it with goodwill and popcorn."

Cobb Quits 20th

Hollywood, March 7.

Lee Cobb obtained a release from his 20th-Fox contract, which had three years to run.

Thesp traded the pact for an option on one picture, to be produced this year.

5-FILM PROGRAM FOR NEW FIDELITY PICTURES

Hollywood, March 7.

Taking name of Fidelity Pictures, Chester Erskine Productions and Fidelity Pictures have been merged into an independent producing setup, with a five-film program being prepared for this year.

Group is financed through Bank of America and Joseph Justman interests. A. Pam Blumenthal is chairman of board and treasurer; Howard Welsch, president; Erskine, exec veepee. Greg Bautzer and Lew Wasserman (MCA) handled the deal.

Deal was signed Monday (6) for UI to distribute first two pix Fidelity makes.

Films on '50 schedule include "Man on the Run," Ann Sheridan-Dennis O'Keefe co-starrer, with Norman Foster directing, to roll March 30 at Motion Picture Center; "Illegal Bride," Ginger Rogers starrer, rolling May 15; "Life of Helen Morgan," Paulette Goddard starrer," "My Wife, the Celebrity," original screenplay by Erskine, and "The Gentleman from Chicago."

Plenty Rooters (Financial) For 'Jackie Robinson'

William J. Heineman, Eagle Lion's distribution veepee, has hit on a fancy formula to win friends and influence people for "The Jackie Robinson Story," film biog of the Negro baseball player that Heineman is producing for EL distribution. Heineman has taken in some 35 angels on the pic, most of whom are either employed by EL or will work with the pic once it goes to the theatres. These backers have posted the film's end money in return for a 40% slice in the profits.

Included are branch and district managers, contract dept. employees, officers of the company and the Monroe Greenthal agency which handles the EL account. Also in on the pic is Jay Emanuel, circuit op and publisher.

Heineman takes 25% of the profits as the film's producer. In his first film venture, sales chief has also gone on the completion bond. Robinson, who plays himself in the film, gets 10% of the profits besides the right to name his charity for another 5%. Lansing Corp., financial syndicate headed by Robert R. Young, which has backed other EL projects, has posted first money. Young is controlling stockholder of Pathe Industries, EL's parent org.

Film angels have chipped in

(Continued on page 27)

Atty. Kramer Active Again in DOS Affairs

Milton Kramer, who resigned about a year ago as board chairman and general counsel of Selznick Releasing Organization, has begun to resume an active interest in the affairs of the company. Interest is entirely in legal matters, however, and it is believed that Kramer will not again accept an executive post with SRO or any of the other David O. Selznick affiliates.

Kamer, who went to England in December in connection with Selznick's battle with Sir Alexander Korda, returned to London by air last Thursday (2). Trip is said to have no connection with the Korda matter, but to sew up the legal papers on a production deal DOS is planning in England. Kramer is expected to be abroad a week or two.

Selznick, who is in New York, leaves March 18 for Puerto Rico, where he'll vacation with his sons. Selznick exec Daniel T. O'Shea is in New York confabbing with him on a number of points, but particularly in regard to the Korda arbitration.

Gary Cooper's Next

Hollywood, March 7.

Gary Cooper's next starrer will be Warners' "Dallas." Jack Warner also has assigned two femme leads, Jane Wyman for "Ethan Frome," and Virginia Mayo opposite James Cagney in "The West Point Story."

How Not to Influence B.O.

One of the more obvious irritation techniques, concerning which the metropolitan New York theatres should be most sensitized, are the haphazard timetables on films' starting times, as published in almost every metropolitan daily. The monotonous manner in which they are consistently awry would indicate an almost deliberate campaign on the part of the theatres to drive the customers away.

Irate patrons have been heard to complain to the cashiers whose reply is usually a laconic, "You should call up before you come." Told that the newspaper timetables are supposed to be the barometer for all theatres the usually deadpan girls in the cashiers' cages start filing their nails, primping their coiffs or, just as often, cracking wise.

'Freedom of Press' Issue in Appeal From Atlanta's Ban on 'Boundaries'

"We'll go to the Court of Appeals just as soon as we can get the papers ready," Judge Samuel Rosenman's office in New York declared yesterday (Tuesday), following the opinion of a Federal district court in Atlanta the previous day on the censorship suit brought by Louis de Rochemont on "Lost Boundaries." Judge M. Neil Andrews ruled there that films are not part of the press and thus are subject to censorship.

While the decision has the immediate effect of keeping the picture out of Atlanta, Ambrose Doskow, Judge Rosenman's aide as counsel for de Rochemont, declared the court's action was heartening. Judge Andrews, he said, practically invited an appeal to the Supreme court.

That would not have been assured had the City of Atlanta lost Monday's decision and is regarded as highly important, the Rosenman aide declared. It will provide a definitive and encompassing opinion on the all-important question to the film industry of its right to freedom from censorship under the Constitutional guarantees accorded the press.

On the basis of the High Court's obiter dictum (supplementary remarks) in the Paramount all-industry anti-trust case, Doskow asserted, the de Rochemont attorneys feel certain that they will get a favorable opinion. The Supreme court stated in handing down its decision in the Par case in 1948:

"We have no doubt that motion pictures, like newspaper and radio, are included in the press, whose freedom is guaranteed by the First Amendment (to the Constitution)."

Since this was dictum and not

(Continued on page 22)

Cowan Nips Gruen In $200,000 Suit

Los Angeles, March 7.

Judge Leon R. Yankwich tossed out Gruen Watch's $200,000 damage suit against Lester Cowan out of L. A. Federal court. Action charged Cowan, producer of the picture, "Love Happy," with failure to carry out an agreement to use a Gruen watch sign in one of the scenes in the film and with substituting a Bulova sign.

Court ruled that the Gruen contract was optional and that the producer had a right to use Bulova if he saw fit. The watch sequence called for Groucho Marx to swing on a pendulum in a chase on Times Square.

Charge 'Thief' Nix Restricts Imports

In the wake of booking cancellations on the Italian pic, "Bicycle Thief," due to withholding of the Production Code Seal, indie foreign distribs will form an organization in the next couple of days to buck the Motion Picture Assn. of America. New outfit will aim at liberalizing application of the code to foreign pix in the manner of many state censor boards which recognize that such films play to a different type audience.

Row between Joseph Burstyn, distrib of "Bicycle Thief," and the MPAA was climaxed this week with the cancellation of the pic at Warner Bros.' Princess theatre, Philadelphia, and the Comerford circuit's Little Art theatre in Scranton.

Burstyn, who is checking with his lawyers on a counteraction, said that Warners had originally booked the pic into 70 theatres. Withholding of the seal, he claimed, would severely cut into the pic's grossing potential through dates outside the art house circuit.

Charges by Burstyn that the MPAA was trying to "sabotage" foreign language pix in the U. S. were flatly denied by Joseph I. Breen, Production Code administrator. Pointing to flock of foreign pix okayed for the seal, Breen said the PCA is "not concerned in any way with the distribution or exhibition of motion pictures of any kind." He said the Code Authority only asked for the removal of two brief sequences in "Bicycle Thief" and would then readily grant the seal.

Burstyn's next step will be to appeal the PCA decision to the MPAA board of directors, composed of the major companies' prexies. If that move fails, he may

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Europe to N.Y.

Margaret Burke-Sheridan
Madeleine Carroll
Douglas Fairbanks, Jr.
Canada Lee
Edward R. Murrow
Dorothy Rodgers
L. Arnold Weissberger

N.Y. to Europe

Peter Ashmore
Moram Caplat
Rosalie Crutchley
Basil Dean
Raymond Duncan
Gracie Fields
Alfredo Guarini
Ava Gardner
Peter Illing
Serge Jaroff
David Niven
Leah Salisbury

NIVEN SAILS FOR ADDED 'PIMPERNEL' SCENES

David Niven, who sailed from New York Saturday (4) on the Queen Mary, will make added scenes for Sir Alexander Korda's "Return of the Pimpernel" upon his arrival in Britain. Also aboard were Nunnally Johnson and Jean Negulesco, producer and director, respectively, of 20th-Fox's "Mudlark," which rolls in England this month now that the Ministry of Labor has given the pair its official sanction to work there.

Passenger slate, in addition, included Gracie Fields, who is bound for Europe to cut several recordings for Radio Luxembourg; the Don Cossack Chorus, "Holiday On Ice" company of 65; Vienna Boys Choir, returning abroad after a U. S. concert tour, and the Mack Triplets, vaude turn.

N.Y. to L.A.

Benedict Bogeaus
Jane Cowl
Howard Dietz
James R. Grainger
Jessie Kalmar
Arthur W. Kelly
Charles Korvin
Burgess Meredith
Dolores Moran
William Saal
Herbert J. Yates

L.A. to N.Y.

James Archer
Janet Blair
Niven Busch
Paul Douglas
Michael Gordon
Bill Hendrix
Charles Kemper
Dorothy Kirsten
Nicholas Nayfack
William Osborne
Fred Polangin
Arthur Sachson
Niles Trammell

DISTRIBS' SLIDING SCALE SLIDE

M-G Appears Stalemated in N.Y. Tiff With Skouras, Century, Brandt

Although the battle over terms between Metro and three important New York circuits is costing both sides plenty of coin, none of the contestants shows signs of backing down. Metro's demands for higher terms on certain pictures than the standard 25% and 30% deals that have predominated has lost the company bookings in most of the Skouras, Century and Brandt chains in the metropolitan area.

Estimate is that the adamancy on both sides is costing M-G as much as $25,000 in rentals per picture for its better-grade product. How much the absence of Metro films is costing the theatre ops, who've had to substitute catch-as-catch-can bookings, is impossible to estimate.

Century has booked "Battleground" into about half-dozen spots. That was said by the circuit's buyer, Sam Goodman, yesterday (Tuesday) to be no sign of weakness. He explained the theatres were Century first-run situations and that there had never been difficulty over terms as far as they were concerned. The batttle involves subsequent-run houses.

Rough estimate is that Metro, by skipping most of the houses of the three chains rather than accept the old terms, is losing about $25,000 in rentals on a moderately good picture from Century, $15,000 from Skouras and $12,000 from Brandt. Those figures would vary widely, of course, in accordance with quality of the product, competing pix, etc.

Recouping 50%

Of the total, distrib is said to be able to make up close to 50% by booking its films in indie houses in competition with the webs. In some situations, M-G loses out because there is no other house, while in others it does quite well in view of the fact it is able to get higher terms and better playing time from the indies.

Although most distribs feel

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Mary Pickford, Others On Museum's Pix Forum

Mary Pickford, co-owner of United Artists, will talk pictures at a symposium on the film industry which the Museum of Modern Art is planning under the chairmanship of Mrs. John D. Rockefeller. Miss Pickford has accepted along with Madeleine Carroll and Arthur L. Mayer, former U. S. Army film administrator in Germany.

Symposium is tentatively slated for April 18 or 25. Prof. Charles Siepmann, head of New York University's dept. of communications, will act as moderator.

NC Allied Blasts MG's 'Unfriendly' Demands for %

Minneapolis, March 7.

In a blast at Metro and its sales veepce, William F. Rodgers, in its latest bulletin to members, North Central Allied charged the company with selling out its promise of a year ago to indie exhibs by allegedly demanding percentage terms in all situations for "Battleground," currently its top grosser.

"Metro has decided to sacrifice the goodwill it has enjoyed since Bill Rodgers' promise of a year ago to the Allied forced percentage committee, that the company would sell flat in all situations where its top product had earned the company $200 or less," the bulletin averred. "It has abruptly taken 'Battleground' out of this overall policy and is demanding in all situations, however small, 40% (35% in the cities) to a split figure, and 50-50 over that." Allied group claimed Metro rejected its protest against these terms and urged its members to "refuse to sign a contract" for the picture.

NCA would object to the terms allegedly being asked by M-G regardless of Rodgers' promise, the bulletin said, since it is "opposed to forced percentage in the smaller situations on principle. No theatre in the $750-$1,000 gross class can operate at a profit playing product on this basis," NCA said. "There is no need to state the reasons; you know them, and Metro knows them."

Allied cautioned exhibs that the "other distributors cannot be outdone and a new rash of percentage and the resultant higher flats will be upon you. And along with it may come the boy from the corner filling station with his little clock (local checker), the inevitable auditors, the accusation that you are a crook and the blue-backed papers from Sargoy & Stein (attorneys for distribs on percentage chiselling actions)." NCA concluded:

"One last word: When Bill Rodgers made his commitment, he casually made the reservation in approximately these words, that 'of course Metro reserves the right at some future date to ask percentage on an exceptional picture.' That was merely the door that is historically and traditionally left open when a display of 'friendliness' is made. We suggest you slam it shut in Metro's face."

Legion's 'B' to 4

National Legion of Decency affixed its "B" (Morally Objectionable in Part for All) label on three Hollywood films last week, as well as one British import.

Both J. Arthur Rank's Noel Coward starrer, "The Astonished Heart," and Columbia's "Her Wonderful Lie," were rapped for "immoral actions," while "Sarumba" (EL) and "Stage Fright" (WB) were criticized for their "suggestive sequences."

$17,000 Italo 'Titan' Starting to Look Like A Little Titanic Via UA

American backers of "The Titan," the camera study of the painting and sculpture of Michelangelo, will be off the hook within a couple weeks on their entire investment in the "sleeper." Picture—which has no human beings in it—is recouping the whole $17,000 that the group put into down payment and editing out of "The Titan's" preem run at the Little Carnegie, N. Y., which opened Jan. 21.

The three general partners in ownership of the 70-minute pic, Robert Snyder, Ralph Alswang and Robert Flaherty, turned down an offer of a $50,000 guarantee against 50% of the gross for U. S. distribution rights. Offer was made by Goldberg brothers, operators of the Little Carnegie.

Group, instead, took United Artists' deal for distribution at 28⅓% of the gross. UA will get no fee on the Little Carnegie rentals, since the booking was made prior to its taking over distribution.

UA will handle the pic through the special unit headed by Capt. Harold Auten which was set up for distribution of "Henry V." Black-and-white film was shot in Rome in 1938-40 by Swiss producer Curt Oertel, who shares equally in the profits with the American owners.

Financing of the down payment and editing was organized on a limited partnership basis, similar to a legit show. Snyder, Alswang and Flaherty, as general partners, get 50% of the U. S. group's return, minus a small share to Fredric March, who did the commentary. A large number of other backers put up rest of the coin. Biggest investor is a v.p. of Jam Handy, commercial filmmaking outfit, who put up $5,000.

REPORT SELLERS NOW WANT OUT

Increased pressure on distributors to get higher terms for their product is viewed in some sales circles as likely eventually to lead to the demise of the sliding scale percentage system. Sliding scale was devised during a period of rising grosses. It was favorable to distribs under those circumstances. On the other hand, in light of the currently falling market, system is said to work entirely to the advantage of exhibitors.

Sliding scale was primarily developed and is most broadly used by Metro, but has also been widely adopted by other companies. Under it, films are not sold at a set percentage of the gross, but the ratio fluctuates upward or downward, depending on how much biz a picture does. Greater the b.o., higher the percentage.

Basic defect with the s.s. system, as distribs see it, is that it is geared to the exhibs' house expenses. It is a form of guaranteeing the theatre owner a profit on every s.s. film he plays. Distribs say the days are coming to an end when they can guarantee profits to an exhib, that he must share fully with them the chances a producer takes on every picture.

While Metro denies that its s.s. system is set up on the basis of a theatre operator's house expenses, other distribs say that's the way it works out. Metro hinges its sys-

(Continued on page 26)

Schwalberg-O'Donnell's Par-Interstate Huddle

Dallas, March 7.

Alfred W. Schwalberg, Paramount's distribution veepee, pulled into this city over the weekend to huddle with Robert J. O'Donnell, Interstate circuit topper, ironing out differences on the handling of lesser Par product through the big Texas chain. Reportedly, O'Donnell wants these pix test-booked in a number of situations with their b.o. scores in these spots determining whether the films should ride the entire circuit.

Schwalberg, for his part, is asking for the films to be treated as heretofore. Par's product has been given across-the-board bookings in all the circuit's theatres in the past.

Exhibs Increasingly Wary Not To Overbid; Keeps Rentals Down

Growing ability by exhibs to call their shots on the grossing possibilities of pix offered via the competitive sales method is holding down rentals to a level comparable to pre-decree days. That claim is being widely made by distrib execs who sight an increasingly conservative reaction to the ask-and-bid system on the part of exhibs. Days of overbidding and ruinous pic booking by rival theatremen are now nearing the curtains, sales execs contend.

In a large number of situations, exhibs have withdrawn from bidding completely. In many of these instances, theatre ops have voluntarily relapsed to later runs rather than continue an attempt to win product from larger and stronger houses. After two years of competitive selling, the system has stabilized to a point where no great expansion is likely.

In only one field, it is said, will the bid method be expanded further. Big boost in competitive selling of product is likely to settle the current feud between drive-ins and conventional houses. While the method was used fairly widely during the '49 hot spell, all distribs expect to put it to a greater test in '50 as a way of ironing out the upped demands of ozoners for earlier runs.

"Exhibs seem to know better than we do what a film can do in their territory," one sales exec declared. "When those first bids for first-run bookings come in, we know whether we have a boxoffice grosser or just another film. That wasn't always so. Moreover, those conservative but accurate guesses are keeping rentals from inflated levels."

Because competitive selling bars any adjustments, the pressure towards lower bids is proving that much greater, distribs say. Where an exhib previously took a chance on top terms with the rebate in mind if the film fell on its face, that sort of thinking no longer holds. After getting burnt more times than not during the early competitive selling stretch, exhibs are leaning backwards in the price offered.

Contrary to exhib claims that competitive selling is a rental-boosting device, distribs now contend that what they make in big pix are lost in the medium and small offerings. "When an exhibitor loses out on a big picture, he takes it out on us by refusing to buy the lesser ones," it is noted. Added to this rental-whittling resentment is the now accepted fact than an exhib will not offer any bid for small stuff. His refusal has forced distribs to drop the method for anything but top product.

TOA's Many Restrictions Augur Drastic Curb to COMPO's Potency As Originally Envisioned in D.C.

Tight strings tied to its ratification of the Council of Motion Picture Organizations by the Theatre Owners of America spells the end of COMPO as originally mapped. Under the limits laid down by TOA's exec committee last week, COMPO will be on a non-paying, probationary basis for at least six more months. It will not operate as an independent all-industry group under a full-time staff.

When Gael Sullivan, TOA's exec director, puts in an appearance at the next COMPO meet as the exhib group's rep, it is understood he will request the probationary period for the coming half-year. If the organization catches on with the grass-root exhibs during the period, then TOA will consider a revision and expansion of the COMPO program. Whether a ~~COMPO, limited and restricted to~~ voluntary administration, can rack up any sort of performance remains an industry guess.

Although TOA has not specifically stated so, its officials want the industry public relations project to continue on a voluntary basis without any sum approaching the $600,000 annual budget mentioned in Washington. Sullivan will request that Ned Depinet, RKO prez who has served until now as COMPO chairman, or some other industry biggie hold down the spot as coordinator without pay.

TOA plan calls for all committees to serve on a voluntary basis with their personnel drafted from

(Continued on page 20)

'Irma' Troupe Slated For Europe in Next Pic

Hollywood, March 7.

Marie ("Irma") Wilson will be introduced to the broadening influence of travel this summer when Hal Wallis takes his "My Friend Irma Goes Abroad" troupe on a tour of Europe.

Same cast will perform in the picture, with sequences in London, Paris, Rome and probably Copenhagen. Wallis will also thaw some frozen coin.

Par 'Samson' Plea Gives Chi Decree Biggest Test Yet

Chicago, March 7.

Latest and possibly most critical of a series of tests of strength against the Jackson Park decree came last Wednesday (1) in Chi Federal district court, when Paramount asked for an indefinite pre-release engagement for "Samson and Delilah."

Paramount lawyers Al Teton and Sam Block put producer Cecil B. De Mille, who was in town to open the Chicago Red Cross drive, actor Henry Wilcoxon and central division manager James Donohue on the stand to testify as to the importance of securing the pre-release run. Jackson Park attorney Thomas C. McConnell, opposing granting of the run, concentrated on trying to tear down testimony of the witnesses and emphasizing that exceptions to the Jackson Park decree were "eroding" a decree which had "proved its benefit to the community."

Decree provides for two-week limitations to most first runs in the Loop and elimination of clearance before subsequent runs. Para-

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Walker Continues At RKO But Hughes Sets In 2 New Board Members

Resignation of J. Miller Walker last week as member of the RKO board will not affect the exec's employment with the company. Walker stays on as both veepce and secretary of RKO, it is said. When he took over the chores as board member, it was with the understanding that the post was temporary and would ultimately be filled by a nominee of Howard Hughes, RKO's controlling stockholder.

Noah Dietrich, Hughes Tool Co. exec veepee, takes over the board chairmanship in a move to put Hughes into stronger control of the board. Dietrich fills a vacancy caused by last year's resignation of Floyd Odlum, Atlas Corp. head. Odlum was paid $44,000 yearly for the spot. Whether Dietrich will be compensated has not been disclosed.

A. D. Simpson, vice-chairman of the National Bank of Commerce of Houston, Tex., and Thomas A. Slack, Hughes Tool Co. veepee and general counsel, take over the board jobs from Walker and George H. Shaw. Latter was an Atlas designee.

UA's Sears, Kelly And Lazarus Cook's Touring

United Artists' top execs are doing a shuffle this week. Prexy Grad Sears left over the weekend for a vacation in Miami Beach and expects to be back next week. Exec v.p. ~~Arthur W. Kelly, who returned~~ from the Coast only about 10 days ago, returns there tomorrow (Thursday). Paul N. Lazarus, Jr., exec aide to Sears, who has been vacationing in Phoenix for the past two weeks, is expected back at his desk at the h.o. tomorrow.

Kelly is understood going west to confab on pending production deals in line with the company's plan to keep one of its top officials in Hollywood much of the time since the resignation of George Bagnall, its v.p. there. Kelly, who also reps partner Charles Chaplin's interest in UA, will likewise huddle with him.

Miniature Reviews

"The Outriders" (Color) (M-G). Joel McCrea in good outdoor drama. Topnotch for action trade.

"A Woman of Distinction" (Col). Screwball comedy teaming Rosalind Russell and Ray Milland. Good b.o.

"The Reformer and the Redhead" (M-G). Hilarious comedy. June Allyson-Dick Powell starrer abetted by a friendly lion.

"Barricade" (Color) (WB). Western programmer in color. Spotty entertainment.

"The Girl From San Lorenzo" (UA). Okay Cisco Kid westerner for dualers.

"Great Plane Robbery" (UA). Lightweight meller with Tom Conway; mild entry for lower rung of dualers.

"Horsemen of the Sierras" (Col). Another Durango Kid saddle opus, good for the juve action market.

The Outriders
(COLOR)

Hollywood, March 3.

Metro release of Richard Goldstone production. Stars Joel McCrea; features Arlene Dahl, Barry Sullivan, Claude Jarman, Jr., James Whitmore, Ramon Novarro. Directed by Roy Rowland. Story and screenplay, Irving Ravetch; camera (Technicolor), Charles Schoenbaum; music, Andre Previn; editor, Robert J. Kern. Tradeshown March 1, '50. Running time, 93 MINS.

Will Owen	Joel McCrea
Jen Gort	Arlene Dahl
Jesse Wallace	Barry Sullivan
Roy Gort	Claude Jarman, Jr.
Clint Priest	James Whitmore
Don Antonio Chaves	Ramon Novarro
Keeley	Jeff Corey
Bye	Ted de Corsia
Father Damasco	Martin Garralaga

"The Outriders" is sturdy meat for the action fan. Its assets are polished off by smart directorial pacing and actionful color-lensing.

Richard Goldstone's production is a sound example of obtaining value for the dollar spent. Much use is made of special effects to dress the film, giving it a scope beyond its actual cost. Payoff to both the distrib and the exhib should please.

Principal motivation of Irving Ravetch's story and script is a $1,000,000 gold robbery. Joel McCrea, Barry Sullivan and James Whitmore are Confederate soldiers who escape from the Yankees, join up with a gang of renegade rebel raiders. They are dispatched to New Mexico to figure an angle to lead a wagon train of gold slated for the Yanks into an ambush. They join the train when they help beat off an Indian attack. Before the ambush destination is reached McCrea has fallen for a comely widow, Arlene Dahl. Action comes to a conclusion when McCrea helps defeat the ambushers, saves the train and wins the girl.

Roy Rowland's direction packs a wallop. The scenes are carefully staged for story development without sacrifice of action. Some are alive with tingling suspense, such as the crossing of a raging river at high flood. The roar of the water as the wagons attempt the crossing emphasizes the suspenseful danger of the situation, and the sequence is one of the best of its kind ever done on film.

McCrea sits easy in his saddle and character, and Miss Dahl is luscious in color. Sullivan gets hard-bitten menace into his role, and James Whitmore is good as the third member of the adventuring trio. Ramon Novarro is excellent as the elderly Mexican who is lending his gold to the union, and there's a nifty bit of shifty villainy contributed by Jeff Corey. Claude Jarman, Jr., and the others come through ably.

Andre Previn's music makes itself too obvious at times but otherwise fits into the action graphically displayed by Charles Schoenbaum's lensing. Editing contributes to the movement, and the other technical credits have a decided part in making this one good outdoor entertainment. *Brog.*

A Woman of Distinction

Columbia release of Buddy Adler production. Stars Rosalind Russell, Ray Milland, Edmund Gwenn; features Janis Carter, Mary Jane Saunders, Francis Lederer, Jerome Courtland. Directed by Edward Buzzell. Story, Hugo Butler, Ian McLellan Hunter; screenplay, Charles Hoffman; camera, Joseph Walker; editor, Charles Nelson; music, Werner R. Heymann. Previewed Feb. 16, '50. Running time, 85 MINS.

Alec Stevenson	Ray Milland
Susan Middlecott	Rosalind Russell
Mark Middlecott	Edmund Gwenn
Teddy Evans	Janis Carter
Louisa	Mary Jane Saunders
Paul Simone	Francis Lederer
Jerome	Jerome Courtland
Herman Pomeroy	Alex Gerry
Dr. McFall	Charles Evans
Miss Withers	Charlotte Wynters
Chet	Clifton Young
Station Clerk	Gale Gordon
Pearl	Jean Willes
Merle	Wanda McKay
Laura	Elizabeth Flournoy
Charlie	Harry Tyler

"A Woman of Distinction" is a loosely-tied grabbag of screwball and nonsensical doings about two warring-but-loving pedagogues which grooves pretty closely to the Hollywood pattern of this sort of comedy. Sans much logic, the Rosalind Russell-Ray Milland teamwork is good for more laughs than not and the gags overcome a yarn that lacks sound motivation. Bright enough escapology earmarks this film for fairly solid returns in its theatre rounds.

Taking the improbable story for what it is and no questions asked, "Woman" at times hits a high level for irrepressible laugh content. Scripter Charles Hoffman showed considerable invention in working out his pieces of business. This goes double for one scene in which Miss Russell, a presumably dignified dean of a woman's college, is enmeshed in a race between two souped-up collegiate flivvers. At other times, film is hampered by situations more flat than sparkling but the overall if uneven effect is funny.

Featured is a running duel between Miss Russell, the woman of distinction too busy for romance, and Prof. Milland, who is dragged into a faked news-headlined affair with the aforesaid dean through the connivings of an overly-diligent press agent. Hovering in the background is Edmund Gwenn as father to the dean who is concerned over his daughter's refusal to round out teaching with domesticity. Also figuring is Mary Jane Saunders, limned as adopted child of Miss Russell.

Principals are thrown together accidentally several times, each meeting ending violently with Miss Russell enraged in her mistaken belief that Milland is spreading the newspaper reports. Finally, Milland is invited to the college by Gwenn, doubling for Cupid. Balance of footage centers on risible mishaps of the duo at the school as the dean finds every act of disavowal plunges her deeper in hot water. Last-minute merger results when Miss Russell foreswears the blackboard for the hearth.

Although she is not the conventional picture of a pseudo-frigid professoress, Miss Russell pitches in with nice change of pace. Actress works unrelentingly on every gag situation and her convortings lend esprit and sparkle where it helps the most. Frequently, it is that difference that wins the yocks.

In the unlikely role of a lecturing English professor, Milland pieces together the necessary ingredients of genteel sobriety, confusion and indignation. His foiling to Miss Russell's antics is soundly conceived. Gwenn delivers with his customary quiet and humorous competence. Minor roles are none of them too important but all well done.

Director Edward Buzzell gets his picture off the ground with a fast start and is generally successful in keeping its developments sprightly. Photography is workmanlike; editing could have been a touch more generous with the scissors. Production values are tiptop, Columbia having hauled out the enamel from the top-drawer to give this film its AA polish. *Wit.*

The Reformer and the Redhead

Hollywood, March 4.

Metro release of Norman Panama-Melvin Frank production. Stars June Allyson, Dick Powell; features David Wayne, Cecil Kellaway, Ray Collins, Robert Keith. Directed by Panama and Frank, from their screenplay, based on story by Robert Carson; camera, Ray June; music, David Raksin; editor, George White. Tradeshown March 2, '50. Running time, 88 MINS.

Kathleen Maguire	June Allyson
Andrew Rockton Hale	Dick Powell
Arthur Colner Maxwell	David Wayne
Dr. Kevin G. Maguire	Cecil Kellaway
Commodore Parker	Ray Collins
Tim Harveigh	Robert Keith
Leon	Marvin Kaplan
Lily Rayton Parker	Kathleen Freeman
Jerry Nolard Boyle	Wally Maher
James I. Michell	Alex Gerry
Mr. Eberle	Charles Evens
Thompson	Paul Maxey

"The Reformer and the Redhead" is a captivating bit of nonsense, strictly escapist and fun. The laughs are based on rather broad frenetics but there are plenty of subtleties underpinning the fun to give sound basis for the almost continuous chortling. It's a recommended 88 minutes of light entertainment.

June Allyson, Dick Powell and the other human members of the cast deliver delightfully but the character that will be talked about the most is Herman, the friendly lion. Since canines and equines, i.e., "Lassie" and "Francis," have developed fans, there's no reason to suppose felines can't do the same, particularly with Herman as the shining example.

Norman Panama and Melvin Frank share almost complete credit for this one, having produced, directed and scripted from a story by Robert Carson. In each classification this team of ex-radioites snatches a strong credit. Production dress has just the right amount of polish. The direction hits constantly at the risibilities. The script crackles with zingy dialog that the cast times perfectly.

Powell is a young lawyer running for mayor on a reform ticket. He makes political opportunity by rattling a skeleton in the closet of the group that controls elections in the town. He seems set for a bright career until a redhead, in the person of Miss Allyson, enters his life. She's the daughter of the zookeeper, Cecil Kellaway, just kicked out of his job by the political party. She believes in Powell, love blooms, then gets a setback when she discovers his conniving, but everything is made right for the finale clinch.

Toppers are Powell's first encounter with Herman, who wants to be a friend, and later Powell's capture of a man-killing lion in the belief that it is his old feline pal. There are numerous other touches that serve to emphasize the clever Panama-Frank handling and make this one recommended.

Powell and Miss Allyson wallop over their roles. Particularly delightful is Miss Allyson's forthright approach to courtship. David Wayne, Powell's cynical partner, takes down his proper portion of the laughs, as does Marvin Kaplan, their man-of-all-work in the law office. Kellaway, Ray Collins, the political bigshot; Robert Keith and Wally Mahr are among the others who contribute to the fun.

Technical assists are highly expert, whether Ray June's lensing; the music by David Raksin; the editing by George White, or the special effects and montages. *Brog.*

Barricade
(COLOR)

Hollywood, March 3.

Warners release of Saul Elkins production. Stars Ruth Roman, Dane Clark, Raymond Massey; features Robert Douglas, Morgan Farley, Walter Coy, George Stern. Directed by Peter Godfrey. Written by William Sackheim; camera (Technicolor), Carl Guthrie; editor, Clarence Kolster. Tradeshown Feb. 28, '50. Running time, 75 MINS.

Judith Burns	Ruth Roman
Bob Peters	Dane Clark
"Boss" Kruger	Raymond Massey
Aubry Milburn	Robert Douglas
The Judge	Morgan Farley
Benson	Walter Coy
Tippy	George Stern
Kirby	Robert Griffin
Bandy	Frank Marlowe
Peso	Tony Martinez

"Barricade" never rises above the programmer class. The plot basis is good, as are the Technicolor hues in which the western setting is dressed, but it is still relatively unimportant filmfare slated for the secondary market.

Majority of audiences will find William Sackheim's scripting of his story dull. Plot idea has all that is necessary to set up an action western but the few good moments of movement are smothered in the too-talky phrasing of the script.

Raymond Massey is seen as a ruthless goldmine operator who uses fugitives from the law to dig his gold. He maintains his camp like a prison. Into that setup wander Ruth Roman, Dane Clark, both fugitives, and Robert Douglas, a lawyer who is seeking to prove Massey murdered his own brother to take over the mine. Characters stand around and spout endless reams of time-worn maxims and only occasionally get off the soapbox long enough to mix in physical action. Plot is finally resolved when all the heavies meet violent death and love regenerates Miss Roman and Clark.

Cast is adequate to the light demands of script and Peter Godfrey's direction. Physical props of Saul Elkins' production are in keeping with the western setting, and color lensing by Carl Guthrie gives them the proper display. *Brog.*

The Girl From San Lorenzo

United Artists release of Philip N. Krasne production. Stars Duncan Renaldo, Leo Carrillo. Directed by Derwin Abrahams. Screenplay, Ford Beebe; camera, Kenneth Peach; editor, Marty Cohn. Tradeshown N. Y., March 1, '50. Running time, 59 MINS.

Cisco	Duncan Renaldo
Pancho	Leo Carrillo
Nora	Jane Adams
Jerry	Bill Lester
Cal	Byron Foulger
Kansas	Don Harvey
Sheriff	Lee Phelps
Wooly	Edmund Cobb
McCarger	Leonard Penn
Blackie	David Sharpe
Rusty	Wes Hudman

"The Girl from San Lorenzo" is standard for the Cisco Kid series. A fast-paced westerner, it will neatly fill the bottom slot in dualers. Pic is cut from the series' regular formula, with plenty of galloping and gunplay for the juves and a light seasoning of romantic interest for the nabe trade.

Yarn is based on a confusion of identities, with a gang of varmits pulling off a succession of stage holdups and trying to pin the rap on the Cisco Kid (Duncan Renaldo) and his sidekick (Leo Carrillo). The Kid, however, rips the masquerade wide open and rounds up the culprits for the inept local sheriff. Before the windup, there's a couple of exciting cross-country chases involving runaway stage coaches. Strictly minor love affair is handled by Jane Adams and Bill Lester, who are the objects of the Kid's unfailing generosity.

Regular team of Renaldo and Carrillo turn in par performances with the usual quota of heroics and comedy. Okay bits are also turned in by Lee Phelps, as the sheriff, and David Sharpe, and Don Harvey, as the heavies. *Herm.*

A Royal Affair

"A Royal Affair," French-made, which opens at the Normandie theatre, N. Y., today (Wed.), was reviewed in VARIETY from Paris, Jan. 11, 1950 under its original tag "Le Roi." Starring Maurice Chevalier, pic deals with the days of the First Republic, with a mythical king's visit to France and the furor it causes in the lives of many important diplomats. Reviewer (*Mosk*) notes, "on its frothy theme, good treatment and Chevalier's pull, pic will please in all stateside situations." Review also stated "the Chevalier charm is in good evidence, and he gets a chance to deliver a few songs in his usual socko manner."

Film is being released by Discina International.

Great Plane Robbery

United Artists release of Sam Baerwitz production. Stars Tom Conway; features Margaret Hamilton, Steve Brodie. Directed by Edward L. Cahn. Screenplay, Richard G. Hubler and Sam Baerwitz, from story by Russell Rouse, Clarence Greene; camera, Jackson J. Rose; editor, Norman A. Cerf. Tradeshown in N. Y. March 2, '50. Running time, 61 MINS.

Ned Johnson	Tom Conway
Mrs. Judd	Margaret Hamilton
Murray	Steve Brodie
Mary	Lynne Roberts
Carter	David Bruce
Sebastian	Marcel Journet
Bill Arthur	Gilbert Frye
Police Inspector Bruce	Ralph Dunn
Miss Bennett	Lucille Barkley
George Harris	Paul Campbell
Jane	Beverly Jons

"The Great Plane Robbery" is so cluttered with corn that often it is difficult to find the plot. It may slip by on the lower rung of the duals.

Film concerns a daring robbery aboard a transcontinental plane. One deliberate murder and another uncalled-for slaying comprise the main excitement. Before the actual plot is unfolded, the story has been padded out with countless inane episodes which seldom advance the story.

Ultimate in hokum is the alleged laugh tag-line when the loud and homely N. Y. femme proclaims she is in L. A. for a reunion of bathing beauty winners—she was "Miss Coney Island" in her youth. Some of the airplane passengers behave like nobody ever seen in real life, with a gin rummy game as tedious as it is pointless.

Tom Conway, a firstrate actor, does okay as the heroic skipper on the plane. But it is a tossup whether his worst struggle is with the screen villain or the absurd script. Margaret Hamilton makes the talkative, toothy Mrs. Judd sufficiently annoying, but why so much footage was devoted to her is still a mystery. Steve Brodie is ploughed under in a bandit role, while Marcel Journet is overly villainous as a supposed jeweler with a weighted foreign accent.

Screenplay is just one of those things. Director Edward L. Cahn turns in a sub-standard job but it is dubious if much could have been done with the material and the obviously skimpy budget. *Wear.*

Horsemen of the Sierras
(SONGS)

Columbia release of Colbert Clark production. Stars Charles Starrett; features T. Texas Tyler, Lois Hall, Tommy Ivo, Smiley Burnette. Directed by Fred F. Sears. Screenplay, Barry Shipman; camera, Fayte Browne; editor, Paul Borofsky. At the New York, N. Y., week of Feb. 28, '50. Running time, 59 MINS.

Steve Saunders The Durango Kid	Charles Starrett
Smiley Burnette	Smiley Burnette
Patty McGregor	Lois Hall
Robin Grant	Tommy Ivo
Duke Webster	John Dehner
Phineas Grant	Jason Robards
Morgan Webster	Daniel M. Sheridan
Bill Grant	Jock O'Mahoney
Ellory Webster	George Chesebro
T. Texas Tyler	Himself

Another in the Durango Kid series, "Horsemen of the Sierras" is a fair entry for the action market, with appeal for the younger set.

Interest for the moppet trade is provided by presence of Smiley Burnette, the obese cowboy buffoon, and Tommy Ivo, as an orphan kid who is the rightful owner of a valuable ranch and whom some gangs are trying to bump off. Charles Starrett offers plenty of slam-bang as the U. S. marshal who dons his Durango Kid disguise for swashbuckling work that a government officer generally isn't able to do.

Story line is complex, involving two families in a Hatfield-McCoy feud that entails a high quota of quick-on-the-trigger shooting. Leaders of the two warring factions are secretly in cahoots, fanning the clan battle in the hope of wiping out all their rivals for the oil-rich ranch.

Burnette sings some nonsensical songs, lets his prisoners escape and gets scared witless in a haunted house, to please juve audiences. Lensing is good, and tight editing brings the film down to a fast 59 minutes. *Bril.*

Singoalla
(FRENCH)

Paris, Feb. 28.

Discina release of Terra Film production. Directed by Christian-Jaque. Screenplay, Pierre Very, Christian-Jacque; dialog, Pierre Very. Stars Viveca Lindfors, Michel Auclair; features Louis Seignier, Henri Nassiet, Johnny Chambot, Marie-Helene Daste. Camera, Christian Matras; music, Hugo Alfven; editor, Jean Desagneaux. At Studio Etoile, Paris. Running time 100 MINS.

Singoalla	Viveca Lindfors
Erland	Michel Auclair
Priest	Louis Seignier
Gypsy Chief	Henri Nassiet
Elfrid	Marie-Helene Daste
Sorgbarn	Johnny Chambot

Pic is a medieval costumer based on an old Swedish legend of skullduggery between the nobles and the gypsys. It lacks the rhythm and genuine poetic feeling necessary to give it art house flavor. A mixture of styles gives it a glorified oater air with leering villains, a full fledged attack on a covered wagon train with bows and arrows in good evidence. There is marquee appeal in Viveca Lindfors, and with its exotic background pic would loom in second-run spots.

Story concerns a nobleman who meets a fiery gypsy during a hunt and falls madly in love. Complicated story becomes sheer hokum due to the sketchy characterization of the leading players. Overlong love scenes are cloying. Michel Auclair doesn't have the persuasive strength necessary to play the brooding nobleman, and Miss Lindfors plays the gypsy in too flamboyant a manner. There's standout playing of young Johnny Chambot as the spurned son.

Pic has been made in three versions, Swedish, French, and English, with Miss Lindfors starring in all three. Christian Matras' lensing is also standout. Christian-Jaque has directed in a heavy-handed manner, and his usual pictorial and rhythmic sense backfire in this. Production value is above average, and decor and music give pic a fine background. *Mosk.*

Bara en Mor
(Only a Mother)
(SWEDISH)

Stockholm, Feb. 28.

Svensk Filmindustri production and release. Stars Eva Dahlbeck, Ragnar Falck; features Ulf Palme, Hugo Bjorne, Ake Fridell, Mona Geijer-Falkner, Max von Sydow, Margareta Krook, Mimi Pollack, Elsa Widborg, Olof Widgren, Ulla Smidie, Sif Ruud, Ernst Brunman. Directed by Alf Sjoberg. Camera, Martin Bodin; music, Dag Wiren. At Skandia, Stockholm. Running time, 92 MINS.

This is a drama from the daily life at a farmer's home in a Sweden of the past. The Swedish government some years ago ended the life of this type of farmer-worker. They were known here as "statare," a type of people who had almost no help from law or trade organizations. Their chiefs could use them as they wanted, and when they were too old to continue their work they were thrown out from their homes.

"Bara En Mor" tells the story of a woman of this type; her love for two men, and a family that was growing faster and faster, with many more children than they could afford. The film is very dramatic, and Eva Dahlbeck in the role of the mother gives one of the best performances of 1949.

Film, which has some nude scenes, may run up against censorship regulations in the U. S. In countries where censors aren't afraid of a couple of nude scenes, this film will be a great success. Technical credits are outstanding. *Winq.*

Maneges
(The Riding School)
(FRENCH)

Paris, Feb. 14.

Discina release of Andre Paulve production. Directed by Yves Allegret; original script, Jaques-Sigurd. Stars Simone Signoret, Bernard Blier; features Jane Marken, Frank Villard, Jaques Baumer. Camera, Jean Bourgoin; editor, Maurice Serein. At Balzac, Paris. Running time, 85 MINS.

Pic is an intelligent, biting study of the selfish, erring wife and the faithful, adoring husband. It is done in a brilliant visual manner and accompanied by fine thesping. Though told in flashback, film packs a tremendous amount of suspense and solid enduring characterization. It rates as a definite art house and sureseater entry. There is marquee appeal in director Yves Allegret and star Simone Signoret, noted for their work in "Dedee." Word-of-mouth and crix will probably assure it a surefire stateside run.

Story depicts the sordid meanderings of a predatory mother and

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THEATRE TV EXCLUSIVES BY 1951

Stamford's 6 Theatres Reflect N.Y. Times' Poll on Kids' TV Yen

Stamford, Conn., March 7.

Stamford's six theatres echo the results of the first all-pupil television poll announced this week by the Burdick Junior High School in this town. The survey, an official job of the school administration, showed that the students ranging from 11-15 years old (with television sets at home) are concentrating their entertainment on video at the expense of filmgoing. To this conclusion, managers of the six houses add their painful aye.

Film biz in Stamford varies from bad to terrible, a theatre-by-theatre checkup by VARIETY indicates. Television is tagged as one of the heavies but there are other factors such as generally poor industrial conditions in this town of some 47,000. But the big fact is that the kiddie business is considerably worse off than that of adults.

Poll showed that the moppets spend 27 hours weekly in front of their home tele sets. Of the 200 with sets in their own parlors, 150 go to flickeries less; 25 go more and 25 about the same. This lessening of the film habit is borne out by what exhibs say. Theatres are doing virtually no kid business during the weekdays. Whatever comes in does so over the weekend.

'Can't Compete' Vs. Video

According to the management jointly operating the Palace and Strand, tele has hit all ages of filmgoers but that of the teenagers worse than others. Strand, an action house, opens now only over

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Anti-20% Drive Gains Momentum

Aiming at a climax to be timed with the introduction of the tax bill on the floor of Congress in about five or six weeks, film industry drive against the 20% Federal admission tax is continuing to pile up commitments from Congressional reps across the country. While the New York phase of the industry drive has already racked up 100% Congressional support, other sections are getting increasing number of pledges from representatives and senators.

One of the most potent factors in garnering the lawmakers' commitments has been the widespread editorial support given the industry by the nation's newspapers. In virtually every large city, one or more of the leading dailies have come out against the tax on grounds that it discriminates against those who are seeking entertainment.

Typical comments in the press are evidenced in recent editorials in the Cincinnati Post, which asked whether it was "fair to make this foremost medium of popular entertainment continue to bear a really hurtful share of Federal taxation."

The Wilmington Journal wrote: "There is not much doubt that

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FBI Aids in Recovering 18 Hot Feature Prints

Seattle, March 7.

Federal Bureau of Investigation has seized 18 hot prints of major company features and turned them over to the industry. Films were recovered from an undisclosed person who claimed to have bought them during the war from a Navy gunner while serving on a Liberty ship. FBI probe indicates that the gunner picked up the prints in New Caledonia.

Prints, all 16m, were part of the thousands donated by the industry to the armed services. Recouped pix have been handed over to Sargoy & Stein, special counsel to the distribs on copyright affairs.

Breen's TV Talk

Joseph I. Breen, chief of the film industry's Production Code Administration, has accepted an invitation to be guest speaker at the next luncheon meeting of the American Television Society, slated for the Hotel Roosevelt, N. Y., April 20. With the video industry having mulled a code of ethics for the last five years, it's expected that Breen will discuss the film code and how it might be adapted to TV.

Robert Montgomery, who's now producing the "Lucky Strike Theatre" series of dramatic shows for NBC-TV, guested at the ATS luncheon at the Roosevelt Friday (3) and took an indirect swipe at Hollywood for having in the past tended to play down to its audience. He cautioned the video industry against falling behind the audience instincts, declaring that "if we feel contempt for them, they will sense it and we'll lose them." (See story in Television section.)

TOA's Intensive Analysis of TV In Relation to B.O.

Full-scale television activities are plotted by the Theatre Owners of America to signify the growing exhib interest in video as a threat or promise. Working on three fronts, TOA has given the greenlight to extensive preparations for the forthcoming Federal Communications Commission hearings on theatre tele. At the same time, group is issuing a call for an all-industry confab on the general subject of video and has set up a permanent research bureau.

Si Fabian, Robert J. O'Donnell and Gael Sullivan, exec director of TOA, have been tapped to maneuver the industry conference. All producer-distribs will be invited to sit in on the huddle aimed as a full discussion of the relationship between films and television. Both Eric Johnston, prez of the Motion Picture Assn. of America, and Ellis Arnall, head of the Society of Independent Motion Picture Producers, will be asked to lend a hand.

Discussions will be aimed to take in the question of booking features on tele. TOA wants producers to withhold all pix made specifically for the theatre market. Develop-

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EAGLE LION'S 19 DATES DOMINATE L.A. NEXT WK.

Los Angeles, March 7.

From the looks of things, Eagle Lion is taking over the first-run showcases in this city next week for the biggest display of the company's output since its formation, four years ago. EL will have 19 houses, many of them big first-runs, tied up with its new product in the second half of March.

Company kicks off with "Red Shoes" going into general distribution at regular prices. It opens Tuesday (14) at the five Fox-West Coast houses of the Chinese unit. "Guilty of Treason" plays the Pantages and Hillstreet, RKO houses, starting March 17. "Rupert," Jimmy Durante starrer, takes over the five Music Halls on either the 17th or 24th.

Besides these, "The Sundowners" opens at the two Paramount houses and the Baldwin Park. "G.I. Joe," EL reissue, plays the Marcal and Pickfair. "Amazing Mr. Beecham" is booked to open at the Paris and Beverly Cannon this week.

BIG-SCREEN TELE IN 10-12 HOUSES

Enough theatres will be equipped with large-screen television units by the end of the year to make possible the first exclusive theatre TV broadcasts.

To date, 10 houses either have installed video equipment or have them on order, and two or three more will be ready to go by late fall or early winter. Combined seating capacity, it's believed, will make possible a large enough gross potential for them to bid successfully against the TV networks for certain sports and special events, which will thus not be available to home receivers.

Latest large-screen TV orders were placed last week by the Century circuit, N. Y., with RCA. Plans call for installation in the chain's new 2,200-seat Meadows theatre, Fresh Meadows, L. I., and in its 2,500-seat Albemarle, Brooklyn. Other houses already set for theatre TV are the Broadway Paramount; Fabian's Fox, Brooklyn; two theatres in Boston, and houses in Detroit, Milwaukee, Chicago, Kansas City and San Francisco, as well as one in Toronto. It is also expected that current negotiations will result in at least one Los Angeles theatre buying equipment and Si H. Fabian, prez of the circuit bearing his name, is reported readying additional installations in several of his upstate New York theatres.

Once the Federal Communications Commission grants the necessary channels for theatre TV, it is expected that the orders will pile up even more rapidly. Thus, Fox-West Coast's plan for linking 24 theatres in southern California

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TV Cuts Into Bus Riding, Detroiter Sez; Theatre Owner in Strong Denial

Detroit, March 7.

The financially-embarrassed city-owned transportation system, the Dept. of Street Railways, put the finger on television to explain what has happened to thousands of its former evening-hour bus and streetcar riders and similar riders in other big cities. The statement was immediately challenged by Earl J. Hudson, president of the United Detroit Theatres and a former member of the Street Railway Commission.

Leo J. Nowicki, DSR general manager, said the evening and weekend passenger loads have been falling off in far greater percentages than the general decline in riding. "Many other big city transit companies are experiencing similar drops," he declared. "The transit industry believes that television sets are keeping people home evenings, or in their immediate neighborhoods, instead of moving around on public transportation vehicles."

Nowicki added: "The decline is especially marked in cities with television broadcasting stations."

Hudson demanded: "What does he mean—television is to blame? If the DSR would improve service and not make people stand around for a half hour waiting for a bus or a streetcar, patronage would pick up.

"The Michigan, United Artist, Palms (theatres operated by Hudson's chain) as well as all our neighborhood and suburban theatres enjoyed satisfactory business last week despite the terrible weather. 'Samson and Delilah' (Par), at the Madison—another UD house—is playing to 20% more patrons daily here than it is drawing in any other theatre in the country," Hudson declared. "We give service and comfort plus entertainment—our evening business is all right, television notwithstanding."

Asked for a rebuttal, Nowicki was unable to reconcile the high patronage of entertainment establishments with the low patronage of the DSR.

RKO and Par Postponements Cue Govt.'s Liberal Stance on Decree

Both the Government and the N. Y. federal court's easy attitude towards the time limitations fixed in anti-trust consent decrees was again demonstrated this week when RKO and Paramount obtained delays in carrying out their decree provisions. From all indications, none of the majors will be held to the letter of divestiture provisions providing they demonstrate good faith in efforts towards that end.

United Paramount won a change in provision granting the new circuit a blanket two years to unload a list of 69 theatres. Previously, UP was bound to divest half these houses in one year; the balance in two. RKO was handed another delay until March 15 for the company to file a plan providing the breakup of partnership interests.

UP amendment was granted, with Dept. of Justice okay, on an affidavit of prexy Leonard Goldenson. He stated that extensive negotiations were required to liquidate the holdings and that necessary clearing of titles was holding up the chain. Goldenson listed 15 theatres in the 69 that have already been divested.

Still in the throes of settlement talks with George P. Skouras, RKO obtained the postponement with Government consent. Early inking of a pact with Skouras is expected. Moreover, talks with Walter Reade, Jr. are slated again for this week following the latter's return from a Swiss vacation. Reade and RKO jointly own some

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Rep Execs on Coast

Hollywood, March 7.

Republic prez Herbert J. Yates and James R. Grainger, company's sales chief, planed in to the Coast accompanied by William Saal, Yates' exec assistant.

Following a studio o. o., Grainger is due back at the New York homeoffice March 27. En route to the h.o., he'll stop off at the San Francisco, Denver and Dallas exchange areas.

Schines-Majors Settled a Flock Of Theatre Suits

Raft of anti-trust actions both threatened and brought against the Schine circuit and the eight majors in upper New York state have been settled after negotiations covering the greater part of one year. While attorneys who dickered the peace pact refuse to disclose the amount involved, it is understood that several hundred thousands of dollars will be paid to the suing exhibs.

Deal involves approximately one dozen exhibs with theatres in the Albany, Rochester and Auburn sectors. Two suits seeking damages in excess of $2,000,000 brought by the Rochester Theatre Co. and the Auburn Operating Co. are covered in the settlement in addition to claims which were held up pending negotiations.

Under the terms of the joint settlement, the Schine chain will kick in with 50% of the amount being paid. That percentage is standard operational procedure when a big circuit plus distribs are named defendants in an exhib treble-damage action. Balance of the payment will be allocated among the eight distribs on the basis of rentals that each garnered in the Auburn-Albany-Rochester sector.

CATHOLIC BISHOP BANS 'STROMBOLI' IN ALBANY

Albany, March 7.

"Stromboli" was banned for 280,000 Catholics of the Albany diocese by Bishop Edmund F. Gibbons, Friday (3) as the picture began a week's run at the Fabian-owned Grand. RKO release had been playing at Warners' Lincoln in nearby Troy.

Reject Ban in Canada

Regina, Sask., March 7.

Local Council of Women here rejected a suggestion that they urge a ban on "Stromboli" in Saskatchewan. The suggestion came from member organizations which were against showing of the film and wished council support.

The council expressed the opinion the films should be accepted or rejected by the censor on their own merits, and that the private lives of actors and actresses should not be taken into consideration.

The provincial censor, Rev. D. J. Vaughan, has not yet received a print of "Stromboli" but has indicated he will deal with it strictly on its merits.

IA'S VANCOUVER MEET

Regular semi-annual meeting of the general exec board of the International Alliance of Theatrical Stage Employees has been set for the Vancouver Hotel, Vancouver, B. C., April 20.

Headed by IATSE prexy Richard F. Walsh, the board is slated to discuss organization of the video field and the pension issue which is still pending the major studios.

Par's Divvy Sends Stock Up Again

Paramount has shelved the question of regular dividends for stockholders for the time being. With the return of Barney Balaban, Par's prez, last week from a brief Florida vacation, board sessioned and immediately ordered a 50c divvy on outstanding common stock, payable March 29 to stockholders of record March 16. At the same time, company indicated no longrange policy was possible until more complete results of its divorced operations are tabulated.

Dividend declaration reacted strongly on the New York exchange. In big trading, Par's common immediately climbed back to 19 after suffering losses earlier in the week. There had been some doubt of a divvy because of reports of lagging business during the first couple of months of operations.

Balaban confirmed the company's intention of shrinking common stock holdings "as rapidly as possible and as conditions justify, so that the structure bear a realistic relation to the current outlook for future earnings." In the first two months, Par has picked up 73,710 shares at an estimated cost of $1,475,000. With its tremendous cash resources, it is expected that outstanding stock will be slashed substantially within the year.

As things now stand, Par faces an annual dividend charge of $6,-

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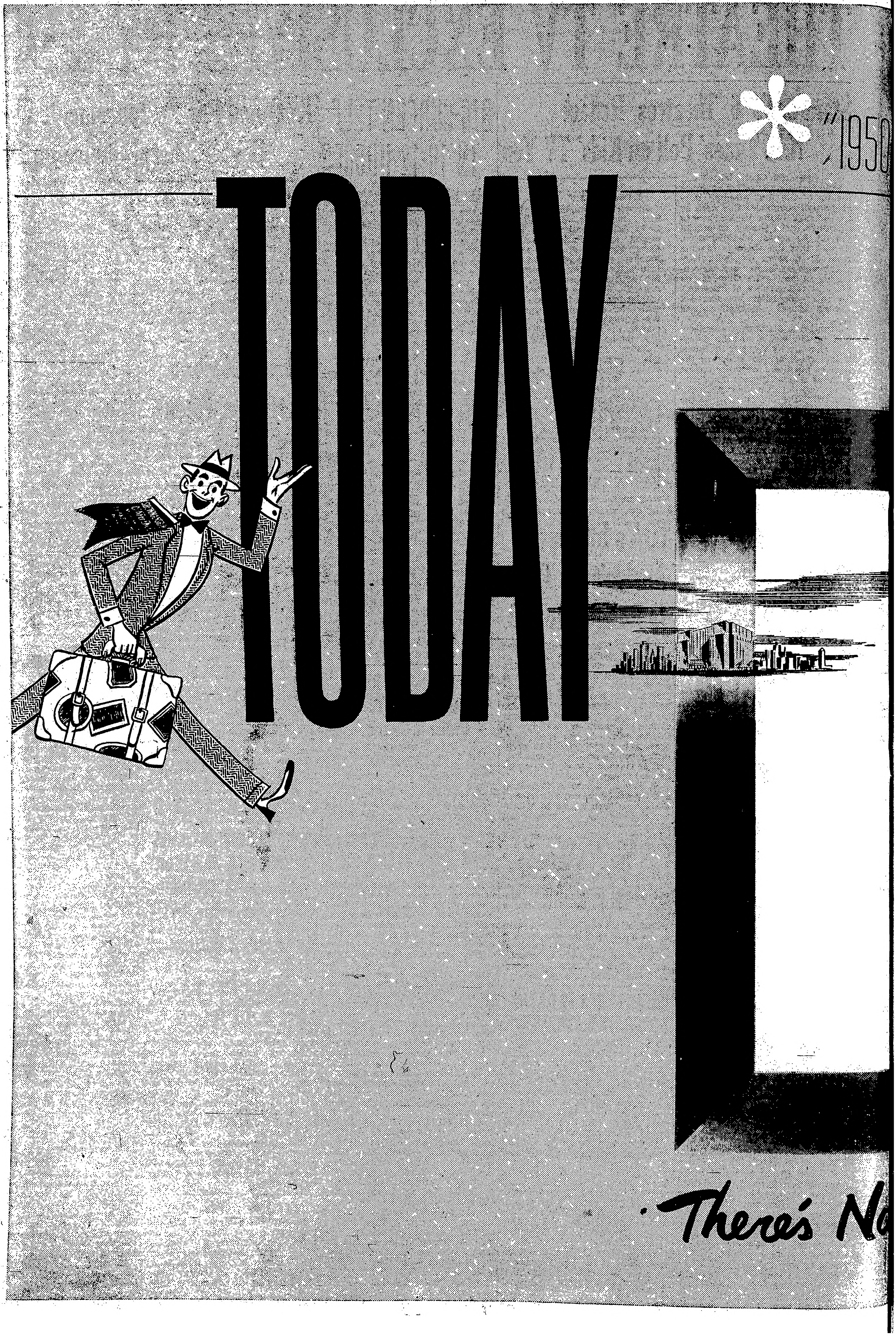
Cinecolor to Help Finance Indies

Hollywood, March 7.

Cinecolor's stockholders voted to expand the company's policy of helping to finance indie producers who make use of its tinter process. Path of indie production will be smoothed by deferred payments of negative, laboratory and printing charges.

Company has been using this policy in a limited way for 18 months and is ready to do it on a more comprehensive scale.

Meanwhile, Cinecolor announced that its new three-color process will be ready for use in June.


"195
TODAY
There's N

"BUSINESS WILL BE GOOD FOR THOSE WHO MAKE IT GOOD!"

...marks the opening of the momentous two day

20th Century-Fox Showmanship Meeting

where 415 of the most distinguished leaders of Exhibition in the U. S. and Canada are gathered at the Drake Hotel in Chicago to launch the all-out campaign of building business and prestige for our great industry. They will join heads, hands and hearts to bring the news to all the nation that

"MOVIES ARE *Better* THAN EVER"

Business Like 20th CENTURY-FOX Business!

'Horn' Blows Nice 43G in Tame L.A.; 'Willie' NSG at $42,000, 'East Side' Mild 26G; 'Francis' Fancy 31G, H.O.

Los Angeles, March 7.

Mild grosses continue to feature local first-run pace, with nothing outstanding in current frame. "Young Man With Horn," in three theatres, is expected to pick up nice $43,000. "Willie Comes Home" looms mild at $42,000 in five sites. Moderate $26,000 is likely for single week of "East Side, West Side" - "Challenge Lassie" in two houses.

"Dear Wife" looms slow $22,000, also in two spots. "Indian Scout"-"Cry Murder" is dull $24,000 for five situations.

Standout among holdovers is "Francis," catching nice $31,000 for second tim around in five houses. "Stromboli" is down to $24,000, okay, after big $39,700 opening week in two sites.

Estimates for This Week

Beverly Hills, Downtown, Hawaii, Hollywood, Forum Music Halls (Prin-Cor) (834; 902; 1,106; 512; 2,100; 55-$1)—"Davy Crockett" (UA) and "Cry Murder" (FC). Slow $24,000. Last week, "Never Fear" (EL) and "Once Upon Dream" (EL) (2d wk-4 days), $9,200.

Chinese, Los Angeles, Loyola, Uptown, Wilshire (FWC) (2,048; 2,097; 1,248; 1,719; 2,296; 60-$1)—"Willie Comes Home" (20th) and "Girl From Lorenzo" (UA). Mild $42,000. Last week, "Mother Didn't Tell Me" (20th) and "Blonde Bandit" (Rep), $32,400.

Downtown, Hollywood, Wiltern (WB) (1,757; 2,756; 2,344; 60-$1)—"Young Man With Horn" (WB). Nice $43,000. Last week, "Chain Lightning" (WB) (2d wk), $21,600.

Loew's State, Egyptian (UA) (2,404; 1,538; 60-$1)—"East Side, West Side" (M-G) and "Challenge to Lassie" (M-G). Mild $26,000. Last week, "Malaya" (M-G) and "Blonde Dynamite" (Mono) (2d wk-5 days), $15,700.

Pantages, Hillstreet (RKO) (2,812; 2,890; 50-$1)—"Stromboli" (RKO) and "Tattooed Stranger" (RKO) (2d wk). Okay $24,000. Last week, sock $39,700.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,451; 50-$1)—"Dear Wife" (Par) and "Unmasked" (Rep) (LA only). Slow $22,000. Last week, "Samson" (Par) (4th wk), fine $25,800 at upped prices.

United Artists, Ritz, Studio City, Vogue, Culver (UA-FWC) (2,100; 1,370; 880; 885; 1,145; 60-$1)—"Francis" (U) and "Girl in Heart" (Mono) (2d wk). Fine $31,000. Last week, smash $44,400.

Orpheum (D'town) (2,210; 50-95)—"Blue Grass Kentucky" (Mono) (2d run) with vaude headed by Eddie Peabody. Neat $17,000. Last week, "Passport Pimlico" (EL) (2d run) with vaude headed by Nick Lucas, $17,200.

Four Star (UA) (900; 60-$1)—"Song Remember" (Col) (reissue) (3d wk-3 days). Near $1,000. Last week, good $2,500.

Fine Arts (FWC) (679; 60-$1)—"12 O'Clock High" (20th) and "Pinky" (20th). Special Academy nomination run. Slim $2,500. Last week, "Spring Park Lane" (EL) (5th wk - 6 days) and "Eiffel Tower" (RKO) (3d wk-6 days), $1,700.

H.O.'s Hobble Hub But 'Wall' Okay at $20,000; 'Key' Sharp $28,000, 2d

Boston, March 7.

Biz is on skids this stanza with town surfeited with holdovers, bitter winter weather being no help. Only newcomer, "Outside the Wall" at Boston in for eight days is shaping not more than average. "Key to City" is holding well in two spot's for second week.

Estimates for This Week

Astor (Jaycox) (1,200; 50-95)—"Foolish Heart" (RKO) (5th wk). Still okay with $10,000 after neat $12,000 for fourth.

Beacon Hill (Beacon Hill, Inc.) (780; 40-99)—"Bicycle Thief" (Indie) (3d wk). Nifty $8,000 after solid $10,000 for second.

Boston (RKO) (3,200; 40-85)—"Outside the Wall" (U) and "Home San Antone" (Col). Only newcomer in town, fair $20,000 for 8 days. Last week, "Stromboli" (RKO) (2d wk-6 days), dim $10,000.

Fenway (NET) (1,373 55-$1.25)—"Samson and Delilah" (Par) (4th wk). Dropped to about $4,000 after fair $5,500 for third.

Mayflower (ATC) (700 35-85)—"Guilty of Treason" (EL) (4th wk).

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Broadway Grosses

Estimated Total Gross
This Week $566,500
(Based on 18 theatres.)
Last Year $545,000
(Based on 16 theatres.)

'Holiday' Smash $11,000 in Indpls.

Indianapolis, March 7.

Film biz here has recovered from last week's bliz, and grosses are fair to good at most spots. "Backfire," paced by Tommy Dorsey's band on stage at Circle, is drawing top coin, with "Malaya," at Loew's, leading straight filmers. but "Johnny Holiday," Keith's newcomer, is really standout with smash session.

Estimates for This Week

Circle (Gamble-Dolle) (2,800; 50-90)—"Backfire" (WB) with Tommy Dorsey orch onstage. Nice $21,000. Last week, "Dancing in Dark" (20th) with Eddy Duchin orch, Vivian Blaine, others, onstage, slow $17,000.

Indiana (G-D) (3,300; 44-65)—"Young Man With Horn" (WB) and "Cry Murder" (FC). Modest $9,500. Last week, "Montana" (WB) and "Sarumba" (EL), $8,000.

Keith's (G-D) (1,300; 44-65)—"Johnny Holiday" (UA) and "Belle Old Mexico" (Rep). Smash $11,000. Last week, "Samson and Delilah" (2d wk), okay $7,000 after nifty $14,000 opener at $1.20 top.

Loew's (Loew) (2,427; 44-65)—"Malaya" (M-G) and "Tension" (M-G). Nice $12,000. Last week, "Key to City" (M-G), strong $16,000 in 10 days.

Lyric (G-D) (1,600; 44-65)—"Purple Heart" (20th) and "Guadalcanal Diary" (20th) (reissues). Sturdy $6,500. Last week, "Dangerous Profession" (RKO) and "Mysterious Desperado" (RKO), $4,000.

'Horn' Resounding 16½G Tops New Pitt Films; 'Samson' $23,000 in 2d

Pittsburgh, March 7.

Things took a little spurt all around town over weekend with warmer weather and news that coal strike had ended. It was first ray of sunshine here generally in some time. "Samson and Delilah" is still leading the pack, with Stanley threading its way back into the money again on "Young Man with a Horn." Fulton and Harris are both doing fair with "Woman in Hiding" and "Borderline," respectively.

Estimates for This Week

Barry (Skirball) (1,100; 45-80)—"Guilty of Treason" (EL). Mild $5,000. Last week, "Red Shoes" (EL) (6th wk), $4,500.

Fulton (Shea) (1,700; 45-80)—"Woman In Hiding" (U). Nice notices and they're helping. Okay $7,000. Last week, "Dancing in Dark" (20th). $5,500.

Harris (Harris) (2,200; 45-80)—"Borderline" (U). Fair to middling

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'Willie' Sturdy $16,000, Mpls.; 'Woman' Oke 10G

Minneapolis, March 7.

"When Willie Comes Marching Home", "Woman in Hiding" and "Intruder in Dust" are major newcomers and they add up to substantial boxoffice. "Willie" in particular seems to have plenty of what it takes at Radio City. The high-stepping "Sands of Iwo Jima," in second week at State, still is a standout.

Estimates for This Week

Century (Par) (1,600; 50-70)—"Blossoms in Dust" (M-G) (reissue). Fast $6,000. Last week, "Dear Wife" (Par) (2d wk), okay $5,000.

Lyric (Par) (1,000; 50-70)—"Congorilla" (Indie) and "Borneo" (Indie). Good $5,500. Last week, "Pinky" (20th) (3d wk), nice $5,200.

RKO-Orpheum (RKO) (2,800; 50-70)—"Woman in Hiding" (U). Fair $10,000. Last week, "Chain Lightning" (WB), $11,000.

RKO-Pan (RKO) (1,600; 50-70)—"Chain Lightning" (WB) (m.o.). Okay $7,000. Last week, "Father Is Bachelor" (Col), same.

State (Par) (2,300; 50-70)—"Sands Iwo Jima" (Rep) (2d wk). Fine $12,000 after tremendous $20,000 initial stanza.

World (Mann) (400; 50-70)—"Intruder in Dust" (M-G). Good $3,000. Last week, "Facts of Love" (Indie), $1,800.

Radio City (Par) (4,000; 55-70)—"Willie Comes Home" (20th). Doing very well at $16,000. Last week, "Key to City" (M-G), $15,000.

'Francis' Terrif $20,000 Leads K.C.

Kansas City, March 7.

Big biz is going to "Francis" at Tower-Uptown-Fairway combo this week, with smash session and likely holdover. It is city's standout. Orpheum, with "Mother Didn't Tell Me," is doing moderately good. "Stromboli" will make a drab showing at the Missouri, taking a beating from crix, church and customers. It will be one of slowest weeks in months for the RKO house. "Samson and Delilah" at Paramount getting a strong play for third week and may stay a fourth.

Estimates for This Week

Esquire (Fox Midwest) (820; 45-65)—"Siren of Atlantis" (UA) and "Red River" (UA) (reissue). Usual $3,000. Last week, "Tunisian Victory" (Indie) and "Desert Victory" (Indie) (reissues), $3,500.

Kimo (Dickinson) (550; 45-65)—"The Mikado" (U). Returns for its annual run here, with okay $2,000 likely. Last week, "Foolish Heart" (RKO) (3d wk), nifty $2,000.

Midland (Loew's) (3,500; 45-65)—"The Nevadan" (Col) and "Father Is a Bachelor" (Col). Mild $12,000. Last week, "Key to City" (M-G) and "Challenge to Lassie" (M-G), hefty $20,000 in 10 days.

Missouri (RKO) (2,650; 45-65)—"Stromboli" (RKO) and "The Tattooed Stranger" (RKO). Slim $7,500. Last week, "Tell to Judge" (Col) and Palace vaude bill with 75c top, sturdy $18,000.

Orpheum (Fox Midwest) (1,912; 55-75)—"Mother Didn't Tell Me" (20th). Peasing $12,000. Last week, "Red Shoes" (EL) (2d wk) second-run in town but first downtown showing, satisfactory $6,000 in 5 days.

Paramount (United Par) (1,900; 75-$1.20 —"Samson and Delilah" (Par) (3d wk). Sturdy $14,000. May go a fourth. Last week, splendid $21,000.

Tower-Uptown-Fairway (Fox Midwest) (2,100; 2,043, 700; 45-65)—"Francis" (U). Great $20,000, and may hold. Last week, "Borderline" (U), $12,000.

'12 O'Clock' Soars to Great $18,000 In Cincy; 'Borderline' 8G, 'Thelma' 10G

Cincinnati, March 7.

"12 O'Clock High" is soaring high and is way ahead of three other firstruns this heat with enough to hold general biz at better than par. "Thelma Jordon" and "Beyond Forest" are nip and tuck for second honors and several paces ahead of "Borderline," also favorable. Weekend weather was clear for a change and welcomed by exhibs after season's worst cold and snow.

Estimates for This Week

Albee (RKO) (3,100; 55-75)—"Thelma Jordon" (Par). Moderate $10,000. Last week, "Chain Lightning" (WB), ditto.

Capitol (Mid-States) (2,000; 55-75)—"12 O'Clock High" (20th). Socko $18,000. Last week, "Willie Comes Home" (20th) (2d wk), slow $6,000.

Grand (RKO) (1,400; 55-75)—"Key to City" (M-G) (2d wk). Solid $9,500 in wake of big $15,000 preem.

Keith's (Mid-States) (1,542; 55-75)—"Borderline" (U). Favorable $7,500. Last week, "Malaya" (M-G) (2d wk), $6,000.

Palace (RKO) (2,600; 55-75)—"Beyond Forest" (WB). Fairish $10,000. Last week, "Ambush" (M-G), $11,000.

Shubert (Mid-States) (2,100; 55-75)—"Willie Comes Home" (20th). Moveover for third downtown sesh. Oke $5,500. Last week, "Outside Wall" (U), thin $3,000.

Det. Rebounds as Coal Strike Ends; 'Outlaw' Sock $50,000, 'Ruth' Hep 23G

Detroit, March 7.

Relief over end of coal strike was immediately apparent here at first-runs. "Outlaw" is shaping to terrific $50,000 at the Fox for best biz in months. "Dear Ruth" looms good at the Michigan. "Samson and Delilah" is falling off slightly at the Madison in its seventh week but still good. "Guilty of Treason" is okay at the Palms.

Estimates for This Week

Fox (Fox-Mich) (5,000; 70-95)—"Outlaw" (RKO) and "Tattooed Stranger" (RKO). Socko $50,000. Last week, "Guilty Bystander" (FC) plus Lionel Hampton orch onstage. Disappointing $30,000 after heavy weekend and early week biz.

Michigan (United Detroit) (4,000; 70-95)—"Dear Ruth" (Par) and "Hidden Room" (EL). Okay $23,000. Last week, "Borderline" (U) and "Blonde Dynamite" (Mono), $13,000.

Palms (UD) (2,900; 70-95)—"Guilty of Treason" (EL) and "Unmasked" (Rep). Pert $16,000. Last week, "Backfire" (WB) and "Silent Conflict" (UA). $14,000.

United Artists (UD) (2,000; 70-95)—"Fallen Idol" (SRO). Fair $12,000. Last week, "Bengal Lancer" (Par) and "Beau Geste" (Par) (reissues), $14,000.

Madison (UD) (1,800; 75-$1.20)—"Samson and Delilah" (Par) (7th wk). Starting to slip but still oke at $10,000. Last week, $13,000.

Adams (Balaban) (1,700; 70-95)—"Red Shoes" (EL) (2d wk). Steady $8,000. Last week, $8,500.

Downtown (Balaban) (2,900; 70-95)—"Challenge to Lassie" (M-G) and "Tension" (M-G). Thin $6,000. Last week, "Ambush" (M-G) and "Cry Murder" (FC) (3d wk), good $7,000.

Key City Grosses

Estimated Total Gross
This Week $2,640,000
(Based on 21 cities, 197 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,786,000
(Based on 24 cities and 204 theatres.)

'Cinderella' Wow 18G on Prov. 2d

Providence, March 7.

"Cinderella" is giving RKO Albee a smash second week to lead the city with really big biz. State's "Mrs. Mike" is fair while Majestic's second week of "12 O'Clock High" looms as nice.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Cinderella" (RKO) (2d wk). Earlier than usual daily openings helping to socko $18,000. First week was record-breaking $22,000.

Fay's (Fay) (1,400; 44-65)—"Take Me To Ball Game" (M-G) (reissue) and vaude. Good $6,500. Last week, "Beyond Glory" (Indie) (reissue) and vaude, fair $5,500.

Majestic (Fay) (2,200; 44-65)—"12 O'Clock High" (20th) (2d wk). Good $13,000 after hitting neat $18,000 in opening week.

Metropolitan (Snider) (3,100; 44-65)—"Red Shoes" (EL) (2d wk). Only fair $5,500. First week was so-so $9,500.

State (Loew) (3,200; 44-65)—"Mrs. Mike" (UA) and "Satan's Cradle" (UA). Average $14,500. Last week, "Battleground" (M-G) (2d wk), nice $16,000.

Strand (Silverman) (2,200; 44-65)—"Fallen Idol" (SRO) and "Once Upon Dream" (EL). Opened Monday (6). Last week, "Samson and Delilah" (Par) (3rd wk), steady but not outstanding $10,000 at $1.25 top.

'Rio'-Vaude Tuneful In Wash., 22G; 'Foxes' NSH 19G, 'Cinderella' 20G, 2d

Washington, March 7.

"Cinderella," in second week at RKO Keith's, is still mid-sector's brightest spot, with weekend biz for the Disney tinter almost up to last week's sock level. "Nancy Goes to Rio," with vaude, at Loew's Capitol, shapes sturdy, but not sensational for big musical. Remainder of city looks dull.

Estimates for This Week

Capitol (Loew's (2,434; 44-85)—"Nancy Goes to Rio" (M-G) plus vaude. Sturdy $22,000. Last week, "Willie Comes Home" (20th) plus vaude, smart $25,000.

Keith's (RKO) (1,939; 44-80)—"Cinderella" (RKO) (2d wk). Smash $20,000 or near, with weekend biz exceptional. Last week, flashy $25,000.

Metropolitan (Warner) (1,163; 44-74)—"Desperados" (Col) and "Renegades" (Col) (reissues). Okay $5,500 for oldies. Last week, "Backfire" (WB), fair $5,000 for first-run.

Palace (Loew's) (2,370; 44-74)—"Prince of Foxes" (20th). Disappointing $19,000, with unfavorable reviews hurting. Last week, "12 O'Clock High" (20th) (2d wk), very steady $15,500.

Playhouse (Lopert) (485; 50-90)—"All King's Men" (Col) (16th wk). Slipped for first time but still fine at $6,000. Last week, same.

Warner (WB) (2,164; 44-74)—"Thelma Jordon" (Par). Sluggish $12,000. Last week, "Chain Lightning" (WB), below hopes at okay $14,000.

Trans-Lux (T-L) (654; 44-80)—"Foolish Heart" (RKO) (7th wk). So-so $3,500 for final week after slipping to about same take last week.

Wilder's First

Hollywood, March 7.

Billy Wilder tees off his new producer-director contract at Paramount with "The Human Interest Story," a newspaper yarn.

Lesser Samuels and Walter Neuman are working with Wilder on the screenplay, with shooting slated to start in May.

'MEN' STRONG $16,000, L'VILLE; 'HORN' HOT 8G

Louisville, March 7.

Balmy weekend weather plus some strong films on downtown screens is bringing biz back to main stem currently. Only hampering factor was the Southern Assn. of Colleges basketball tourney at the Armory. Topper by wide margin currently is "All the King's Men" at State. "Mother Didn't Tell Me" at Rialto, and "Young Man With Horn" at the Mary Anderson also shape solid.

Estimates for This Week

Mary Anderson (People's) (1,200; 45-65)—"Young Man With Horn" (WB). Robust $8,000. Last week, "Chain Lightning" (WB) (2d wk), nice $6,500.

Rialto (Fourth Avenue) (3,000; 45-65)—"Mother Didn't Tell Me" (20th) and "Radar Secret Service" (Mono). Nice $13,000. Last week, "Willie Marching Home" (20th) and "Palooka Meets Humphrey" (Mono), strong $15,000.

State (Loew's) (3,000; 45-65)—"All King's Men" (Col) and "Secret St. Ives" (Col). Strong $16,000, and may hold. Last week, "Key to City" (M-G) (2d wk), satisfactory $11,000.

Strand (FA) (1,200; 45-65)—"Live By Night" (RKO) and "Threat" (RKO). Fine $6,000. Last week, "Dakota Lil" (20th) and "Treasure Monte Carlo" (Indie), big $7,000.

'Samson' Giant $25,000, Seattle; 'Key' Trim 13G

Seattle, March 7.

Outstanding news here this round is the terrific biz being registered by "Samson and Delilah" at Paramount with scale upped to $1 top. Also doing nicely is "Key To City" solid at Music Hall.

Estimates for This Week

Blue Mouse (Hamrick) (800; 59-84)—"Stromboli" (RKO). (2d wk). Way off at $2,500 in 4 days. Last week, big $8,000.

Coliseum (Evergreen) (1,877; 59-84)—"Capt. China" (Par) and "West of Wyoming" (Mono). Good $9,000 in 8 days. Last week, "Sundowners" (EL) and "Palooka Meets Humphrey" (Mono), not bad $7,800.

Fifth Avenue (Evergreen) (2,349; 59-84)—"Mother Didn't Tell Me" (20th) and "Blue Grass Kentucky" (Mono) (2d wk). Way off at $6,500 after last week's great $14,300.

Liberty (Hamrick) (1,650; 59-84)—"Ambush" (M-G) and "Flying Saucer" (FC) (2d wk). Good $6,500. Last week, great $12,200.

Music Box (Hamrick) (800; 59-84)—"Foolish Heart" (RKO) (2d wk). Solid $4,000, after swell $7,300 last week.

Music Hall (Hamrick) (2,200; 59-

(Continued on page 60)

'12 O'Clock' Lofty $40,000 Paces Chi; 'Heiress'-De Wolfe Rousing With 56G, 'Female' Fat 15G, '3d Man' Big 16G, 3d

Chicago, March 7.

Top quality pics in first-runs and holdovers are doing fine business this week. Coal shortage is helping rather than hindering since kids got an extra day off last week. Theatre marquees are dimmed. "12 O'Clock High" is building to sock $40,000 at Woods for best showing of session. "The Heiress," with Billy DeWolfe topping stageshow at Chicago, looks solid $56,000. "Deadly Is Female" is in for fat $15,000 at Grand.

"Third Man," in third week at Selwyn, shapes to reach $16,000, only $1,000 behind record opening week. "Cinderella" is mighty $30,000 in second frame at Palace. "Battleground" looks stalwart $15,000 in fourth frame at State-Lake. "Quicksand" and Eddie Hubbard disk jockey revue, in second week at Oriental, is still okay at $35,000.

Estimates for This Week

Chicago (B&K) (3,400; 50-98)—"The Heiress' (Par) with Billy DeWolfe onstage. Solid $56,000. Last week, "Chain Lightning" (WB) with June Havoc onstage (2d wk), slow $31,500.

Garrick (B&K) (900; 50-98)—"Guilty Bystander" (FC) and "Flying Saucer" (FC). Looks neat $6,500. Last week, "Mule Train" (Col) and "Down Dakota Way" (Rep), $6,500.

Grand (RKO) (1,500; 98)—"Deadly Is Female" (UA). Strong at $15,000. Last week, "Stromboli" (RKO) 2d wk), $16,000.

Oriental (Booth) (3,400; 50-98)—"Quicksand" (UA) with Eddie Hubbard disk jockey revue onstage (2d wk). Okay at $35,000. Last week, fair $40,000.

Palace (RKO) (2,500; 98)—"Cinderella" (RKO) (2d wk). Towering $30,000. Last week, giant $40,000.

Roosevelt (B&K) (1,500; 50-98)—"Guilty of Treason" (EL) (2d wk). Moderate $8,000. Last week, oke $10,000.

Selwyn (Shubert) (1,000; 98-$1.20)—"Third Man" (SRO) (3d wk). Word-of-mouth building gross to sensational $16,000. Last week, $13,000.

State-Lake (B&K) (2,700; 50-98)—"Battleground" (M-G) (4th wk). Continuing staunch at $15,000. Last week, $17,000.

United Artists (B&K) (1,700; 50-98)—"Intruder in Dust" (M-G) (2d wk). Smart $10,000. Last week, $13,000.

Woods (Essaness) (1,073; 50-98)—"12 O'Clock High" (20th). Boff $40,000. Last week, "Foolish Heart" (RKO) (5th wk), great $11,000.

World (Indie) (587; 80)—"Bicycle Thief" (Indie) (3d wk). Stalwart $6,000. Last week, $6,500.

'Rupert'-Vaude Frothy $17,500, St. Loo; 'Pinky' Sockeroo With $17,000

St. Louis, March 7.

With a break in bad weather over the weekend, biz at top film houses shot upwards. "12 O'Clock High" is displaying hefty boxoffice power at the St. Louis, for best showing in the city. "Pinky" is comparatively as big with great session at the smaller Ambassador. "Great Rupert" with vaudeville shapes smart at the vast Fox. "Key to City" looks okay in second round at Loew's.

Estimates for This Week

Ambassador (F&M) (3,000; 50-75)—"Pinky" (20th). Great $17,000. Last week, "The Heiress" (Par), $11,000.

Fox (F&M) (5,000; 50-75) — "Great Rupert" (EL) and vaude. Smart $17.500. Last week, "Port of New York" (EL) and vaude, $15,000.

Loew's (Loew) (3,172; 50-75) — "Key to City" (M-G) (2d wk). Down to $11,000 following big $19,000 first stanza.

Missouri (F&M) (3,500; 50-75)—"Dear Wife," (Par) and "Black Midnight" (Mono). Good $15,000. Last week, "Mother Didn't Tell Me" (20th) and "Blue Grass Kentucky" (Mono), $12,500.

St. Louis (F&M) (4,000; 50-75)—"12 O'Clock High" (20th). Lofty $18,000. Last week, "All King's Men" (Col) and "Pirates of Capri" (FC) (2d wk), $12,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Horn' Husky In Frisco, $15,000

San Francisco, March 7.

Boxoffice takings appear to have been slowed down a bit by the summer temperatures. The number of holdovers in the larger houses also is hurting the overall biz picture. "Young Man With Horn," nice at St. Francis, is making the best showing of newcomers although "Red Shoes" is rated fine at United Artists. "Mother Didn't Tell Me" is thin at the Fox while "Intruder in Dust" is just okay at Golden Gate.

Estimates for This Week

Golden Gate (RKO) (2,844; 60-85)—"Intruder in Dust" (M-G) and "Appointment Crime" (Indie). Okay $13,000. Last week, "Stromboli" (RKO) (2d wk), dropped down to $9,200.

Fox (FWC) (4,651; 60-95)—"Mother Didn't Tell Me" (20th) and "Call of Forest" (Lip). Thin $15,000. Last week, "Chain Lightning" (WB) and "Unmasked" (Rep) a fair $17,500.

Warfield (Loew's) (2,656; 60-85)—"Malaya" (M-G) (2d wk). Off to $13,500. Last week, hefty $28,000 in 10 days.

Paramount (Par) (2,646; 60-85)—"Backfire" (WB) and "Capt. China" (Par) (2d wk). Possible $13,000. Last week, big $21,500.

St. Francis (Par) (1,400; 60-85)—"Young Man With Horn" (WB). Nice $15,000. Last week, "Samson Delilah" (Par) (6th wk), $9,000.

Orpheum (No. Coast) (2,448; 55-85)—"Francis" (U) (2d wk) and "Bodyhold" (Col): Fancy $16,000. Last week, "Francis" alone, tremendous $25,000.

United Artists (No. Coast) (1,207; 55-85)—"Red Shoes" (EL). Fine $10,000 or near. Last week, "Deadly is Female" (UA), only $4,000.

Stagedoor (Ackerman-Rosener) (370; 85-$1)—"Saints and Sinners" (Indie) (2d wk). Good $5,500. Last week, nice $6,500.

Clay (Roesner) (400; 65-85)—"Chips Are Down" (Indie) (4th wk). Good $2,200. Last week, $2,500.

Larkin (Roesner) (400; 65-85)—"Scott of Antartic" (EL) and "Canterbury Tail" (EL). Nice $3,600. Last week, "Devil in Flesh" (Indie) (10th wk), okay $2,400.

'Key' Smooth $16,000 In Buff; 'Francis' 11G, 2d

Buffalo, March 7.

Biz is not strong this round, with some of new fare failing to hold up. "Key to City" and "Chain Lightning" loom as best bets. "Francis" is doing well on holdover.

Estimates for This Week

Buffalo (Loews) (3,500; 40-70)—"Key to City" (M-G). Fine $16,000 or better. Last week, "Twelve O'Clock High" (20th), $15,500.

Paramount (Par) (3,000; 40-70)—"Paid in Full" (Par) and "Pirates of Capri" (FC). Okay $14,000 or close. Last week, "Capt. China" (Par) and "Backfire" (WB), $13,500.

Center (Par) (2,100; 40-70)—"Chain Lightning" (WB). May climb to sturdy $11,000 or over. Last week, "Samson and Delilah" (Par) (4th wk), $8,500.

Lafayette, (Basil) (3,000; 40-70)—"Francis" (U) and "Rugged O'Riordans" (U) (2d wk). Holding well at $11,000. Last week, socko $17,000.

Century (20th Cent) (3,000; 40-70)—"Trapped" (EL) and "The Black Book" (EL). Mild $9,000. Last week, "Foolish Heart" (RKO) and "Stampede" (Mono), good $13,000.

'12 O'Clock' Tall $20,000, Mont'l; 'Samson' 38G, 2d

Montreal, March 7.

Bitter cold weather is not slowing biz at most first-runs. Both the holdover of "Samson" at Loew's, still huge, and "12 O'Clock High" at Capitol are doing great. Even comparatively bigger at smaller Imperial is "Iwo Jima," with giant takings.

Estimates for This Week

Loew's (C.T.) (2,855; 40-65)—"Samson" (Par) (2d wk). Holding well at wow $38,000, following $47,000 opener.

Capitol (C.T.) (2,412; 34-60)—"12 O'Clock" (20th). Sock $20,000. Last week, "Intruder" (M-G), dim $5,000.

Palace (C.T.) (2,625; 34-60)—"Lady Takes Sailor" (WB). Good $13,000. Last week, "Tell To Judge" (Col), strong $14,500.

Princess (C.T.) (2,131; 34-60)—"Pirates of Capri" (FC). Nice $9,000. Last week, "Malaya" (M-G) (2d wk), fair $9,000.

Imperial (C.T.) (1,839; 26-45)—"Iwo Jima" (Rep) and "Belle Mexico" (Rep). Colossal $12,000. Last week, "Seabiscuit" (WB) and "House Across Street" (WB), $9,000.

Orpheum (C.T.) (1,040; 34-60)—"Barbary Pirate" (Col) and "Girl's School" (Col). Oke $4,500. Last week, "Traveling Saleswoman" (Col) and "St. Ives" (Col) (2d wk), $3,500.

'Outlaw' Record $26,500, Philly

Philadelphia, March 7.

"The Outlaw" is setting an all-time record at the Stanton this week. Pic has been getting substantial biz all day long, and street lines at night. Old high was set during a holiday week. Other new product looms only fair. "Love Happy" shapes smash at Karlton. "Young Man With a Horn" looms fair at Mastbaum.

Estimates for This Week

Aldine (WB) (1,303; 50-99)—"Outside Wall" (U) (3d wk). Down to $9,000, after hefty $15,500 second week.

Boyd (WB) (2,360; 50-99)—"Francis" (U) (2d wk). Nice $15,000 after neat $19,000 opener.

Earle (WB) (2,700; 70-$1.25)—"Samson and Delilah" (5th wk). Holding up well with $17,000. Last week, sturdy $22,500.

Fox (20th) (2,250; 50-99)—"Willie Comes Marching Home" (20th) (2d wk). Down to $16,000. Last week, $21,000.

Goldman (Goldman) (1,200; 50-99)—"Paid in Full" (Par). Neat $18,000 or under. Last week, "Stromboli" (RKO) (2d wk), $11,000.

Karlton (Goldman) (1.000; 50-99)—"Love Happy" (UA). Sock $15.-000. Last week, "Red Shoes" (EL) (6th wk), $6,000.

Mastbaum (WB) (4.360; 50-99)—"Young Man With Horn" (WB). Fair $22,500. Last week, "Chain Lightning" (WB), $12,000.

Randolph (Goldman) (2,500; 50-99)—"Key to City" (M-G) (3d wk). Down to $11,000. Last week, good $16,000.

Stanley (WB) (2,950; 50-99)—"Capt. China" (Par) Slim $12,500. Last week, "All King's Men" (Col) (3d wk), big $13,000.

Stanton (WB) (1,475; 50-99)—"The Outlaw" (RKO). Terrific and top grossed in city, $26,500. Last week, "Dakota Lil" (20th), $7,000.

Trans-Lux (T-L) (500; 50-99)—"Tight Little Island" (U) (4th wk). Fine $5,700. Last week, $6,500.

'12 O'CLOCK' HIGH IN OMAHA WITH $13,500

Omaha, March 7.

"Twelve O'Clock High" is easily top grosser this week at Paramount, with great $13,500. "Chain Lightning" and "Mule Train" looks average at Brandeis. "Sundowners" at Orpheum is light.

Estimates for This Week

Paramount (Tristates) (2,800; 16-65) — "Twelve O'Clock High" (20th). Very big $13,500 or near. Last week, "Mrs. Mike" (UA), okay $10,800.

Brandeis (RKO) (1,500; 16-65)—"Chain Lightning" (WB) and "Mule Train" (Col). Average $7,500. Last week, "Stromboli" (RKO) (2d wk), $3,600 in six days.

Orpheum (Tristates) (3,000; 16-65) — "Sundowners" (EL) and "Song Surrender" (Par). Light $9,500. Last week, "Francis" (U), smash $15,000 and better than expected.

State (Goldberg) (865; 16-65)—"Bagdad" (U) and "The Guilty" (Mono). Fair $4,500. Last week, "Battleground" (M-G) (6th wk), great $4,000.

B'way Toboggans Without Snow; Hope-Russell in Hustle for Record 142G With 'China,' 'Mother' NSG 48G

Continued cold weather, Lent and the economic downbeat took a heavy toll at most Broadway first-runs up until the first of this week, with the current stanza witnessing most business still on the skids. Lifting of the brownout Monday (6) plus milder temperatures began to help business, with the end of the coal strike and trade pickup in other business lines counted on to give N. Y. deluxers a further lift.

Presence of Bob Hope and overflow houses at the Paramount might normally have been expected to bolster trade at many Broadway theatres, but the dearth of free-spending money had the opposite effect, many opposition theatres reporting that the Par's great week was further cutting into their takes.

Despite opening in rain Wednesday (1) morning, Hope and Jane Russell, with supporting stageshow and "Capt. China," are hanging up a record of $142,000 in the first week at the Paramount flagship. This tops the old high of $130,000 made the first seven days by "Samson and Delilah" last Christmas week. With Hope the obvious magnet, the combo failed to dip in the face of bitterly cold weather up until Sunday (5), with upped scale and six stageshows daily (excepting Sunday) making it all possible. Peculiar feature of his appearance at the Par is that Hope has been drawing big crowds show after show; usual sluff-off just before 6 p.m. not being the case.

Principal new bill, "Mother Didn't Tell Me," with stageshow, is a major disappointment at the Roxy, with a very slow $48,000 likely. "Mafia" at the Rialto is probably the brightest newcomer, with sock $10,500. "Borderline" started out stoutly, being passably okay $14,000 at the Criterion for first week.

Biggest holdover is "Cinderella," with smash $48,000 in second session at the Mayfair, Walt Disney opus doing surprisingly strong night business, with, of course, the sock matinee trade. Second week of "Three Came Home" is down to around $30,000 at the Astor but big in view of conditions.

"Stage Fright," with stageshow, is off to mild $104,000 for second frame at the Music Hall, but stays a third.

Estimates for This Week

Astor (City Inv.) (1,300; 60-$1.50)—"Three Came Home" (20th) (3d wk). Initial holdover session ended Monday (6) night held comparatively well in view of conditions, with $30,000; first week was rousing $38,000.

Bijou (City Inv.) (589; $1.20-$2.40)—"Red Shoes" (EL) (72d wk). Off a bit to $8,000 after $8,500 last round. Holding consistently around this level, week after week, though brownout hurt this stanza. Stays on indef.

Capitol (Loew's) (4,820; 55-$1.50)—"Malaya" (M-G) (3d wk-3 days). Second frame slipped to $33,000 after very mild $45,000 opener, below expectancy. Going just three extra days past second week, then "Black Hand" (M-G) with Art Mooney orch, Pied Pipers, Harvey Stone come in Saturday (11).

Criterion (Moss) (1,700; 50-$1.75)—"Borderline" (U). First week ending next Friday looks likely to reach fair $14,000. In ahead, "Woman in Hiding" (U), $16,000 in 10 days.

Globe (Brandt) (1,500; 50-$1.20)—"Outlaw" (RKO) (3d wk). Down to $20,000 this round after nice $26,000 last session, which is much better than many recent opening weeks here.

Mayfair (Brandt) (1,736; 50-$1.20)—"Cinderella" (RKO) (3d wk). Holding very well in view of general conditions, with smash $48.000 in initial holdover frame ended last night (Tues.). First week was giant $51,000, one of biggest opening weeks here.

Palace (RKO) (1,700; 55-$1.20)—"Dakota Lil" (20th) and vaude. Dull $15,000, and loss on week. Last week, "Father Is Bachelor" (Col) and vaude, mild $17,000 in eight days. House has been in red several weeks now.

Paramount (Par) (3,664; 90-$1.80)—"Capt. China" (Par) and Bob Hope, Jane Russell, Les Brown orch, Condos & Brandow onstage (2d wk). Bob Hope is giving Par flagship new all-time high of $142,000 in first seven days ended last night (Tues.). Opened with record day, and kept up terrific pace, with six shows daily excepting Sunday, when house opened at $1.80. Leaning strictly on Hope, et al., for draw, with most crix reviewing stageshow and giving pic light mention. Stays over just one week as originally scheduled. "Francis" (U) opens March 15.

Park Avenue (U) (583; 90-$1.50)—"Astonished Heart" (U) (4th wk). Third week ended Monday (6) was off sharply to $6,000 after $9,500 for second.

Radio City Music Hall (Rockefellers) (5,945; 80-$2.40) — "Stage Fright" (WB) and stageshow (2d wk). Down to $104,000 after mild $115,000 opening week despite nice crix appraisal. Goes third week, with "Woman of Distinction" (Col) coming in prior to Easter Show film, which is "Daughter of Rosie O'Grady" (WB).

Rialto (Mage) (594; 44-98)—"Mafia" (Indie) (2d wk). First week ended last night (Tues.) was very big $10,500, and naturally holds. In ahead, "Peddling in Society" (Indie), $7,000.

Rivoli (UAT-Par) (2,092; 90-$1.80)—"Samson and Delilah" (Par) (11th wk). Again off at $16,000 after $19,500, below hopes, for 10th week. However, both are okay for this stage of run.

Roxy (20th) (5,886; 80-$1.75) — "Mother Didn't Tell Me" (20th) with Beatrice Kay, Buck & Bubbles, Beatrice Kraft and Her Dancers heading stage bill. On first week ending tomorrow (Thurs.) looks slow $48,000, highly disappointing and one of dullest initial stanzas here in months. Holds but only briefly. In ahead, "Willie Marching Home" (20th) and stageshow (2d wk), $47,000.

State (Loew's) (3,450; 55-$1.50)—"The Outriders" (M-G). Opens today (Wed.). Last week, "Key to City" (M-G) (5th wk), only $9,500 after slight $10,000 last week.

Strand (WB) (2,756; 55-$2) — "Chain Lightning" (WB) and Latin Quarter Revue onstage (3d-final wk). Down to $24,000 or less this round after slow $29,000 for second round, less than expectancy. "Perfect Strangers" (WB), with George Shearing Quintet, Tito Guizar, Roger Ray, George Andre Martin onstage, opens Friday (10).

Sutton (R & B) (561; 90-$1.50)—"Fallen Idol" (SRO) (17th wk). The 16th frame ended Monday (6) held very nicely at $6,900 after $8,200 last week. Continues.

Trans-Lux (60th St.) (453; 74-$1.50) — "Tight Little Island" (U) (11th wk). The 10th week ended last Saturday (4) was still holding well at $6,000 after $7,500 in week ahead. Stays on.

Victoria (City Inv.) (1,060; 95-$1.50) — "Third Man" (SRO) (5th wk). Continues to show real stamina, with current session about $25,000 as against last week's $27,500. Holds again.

'Horn' Hep 17G, Toronto; 'Willie' Hefty $10,000

Toronto, March 7.

With heavy snowstorms at beginning of week, biz eased off, with "Young Man With Horn" leading and "Willie Comes Marching Home" up there with the newcomers. Meanwhile, holdovers of "Heiress" and "Hamlet" are doing satisfactorily.

Estimates for This Week

Downtown, Glendale, Scarboro, State (20th) (1,059; 955; 698; 694; 35-60) — "Dakota Lil" (20th) and "Blondie's Hero" (Col). Big $11,000. Last week, "Savage Splendor" (RKO) and "Threat" (RKO), $12,000.

Eglinton, Victoria (FP) (1,080; 1,140; 40-70)—"Heiress" (Par) (2d wk). Fine $12,500 after last week's big $16,500.

Fairlawn, Odeon (Rank) (1,200; 2,390; 50-$1.20) — "Hamlet" (EL) (2d wk). Fine $15,000 after last week's smash $18,000.

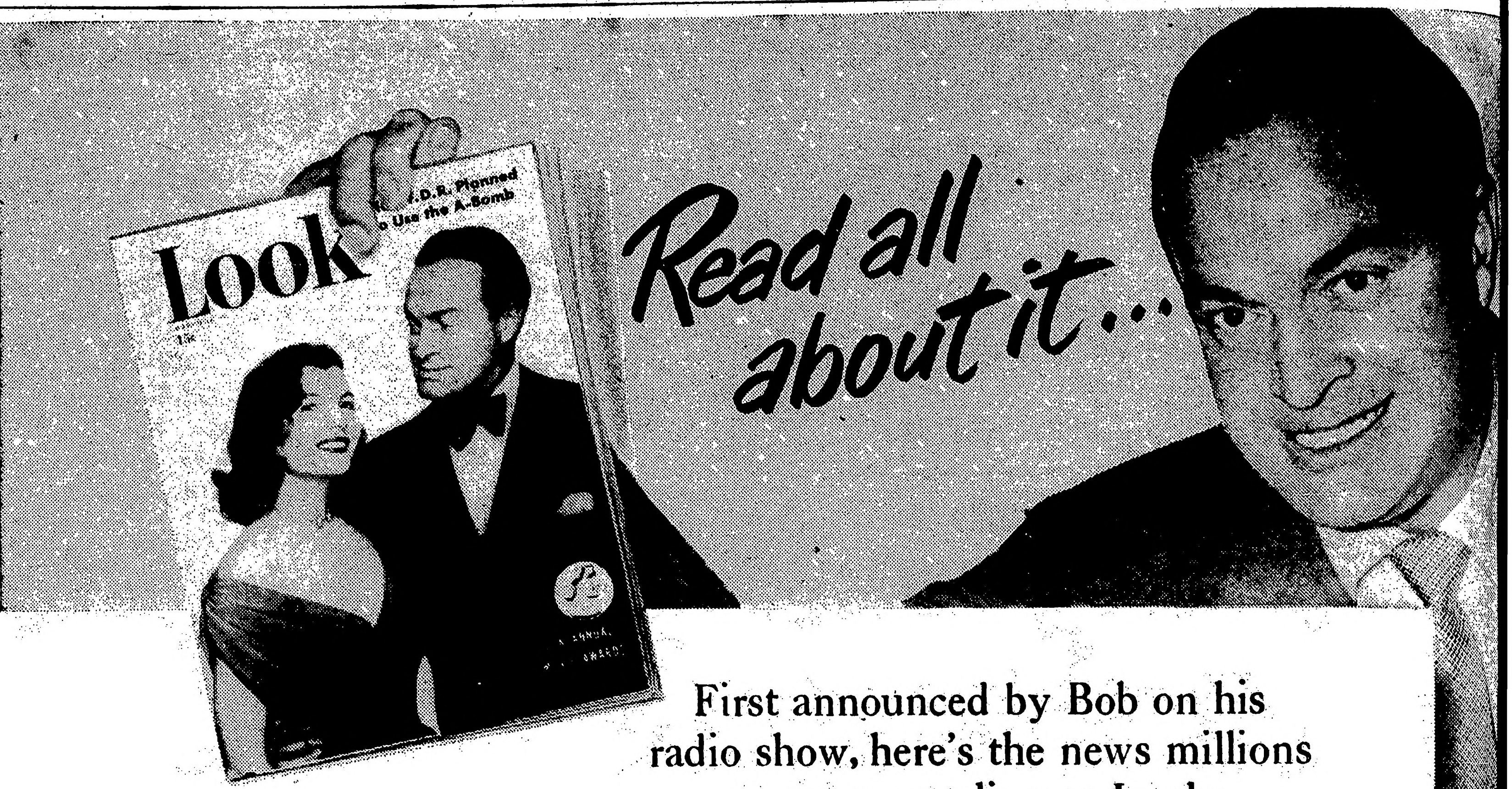
Imperial (FP) (3,373; 40-70) — "12 O'Clock High" (20th) (3d wk). Okay $10,500 after last week's $15,000.

Loew's (Loew) (2,096; 40-70) — "East Side, West Side" (M-G) (2d wk). Nice $7,500 after last week's $9,500.

Nortown, University (FP) (959; 1,556; 40-70) — "Young Man With Horn" (WB). Terrific $17,000. Last week, "Jolson Sings Again" (Col) (5th wk), $8,500.

Shea's (FP) (2,386; 40-70) — "Willie Comes Marching Home" (20th). Big $10,000. Last week, "All King's Men" (Col) (4th wk), $6,000.

Uptown (Loew) (2,743; 40-70)—"Ambush" (M-G). Light $5,000. Last week, "Intruder in Dust" (M-G), $4,500.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LOOK'S ANNUAL FILM AWARDS PUT PARAMOUNT ON TOP

Top number of total awards

Top number of Best Pictures—"Samson and Delilah," "The Heiress," "Rope of Sand"

All Industry Achievement Award to Cecil B. DeMille for "Samson and Delilah"

Actress-of-the-Year—Olivia DeHavilland in "The Heiress"

Newcomer-of-the-Year—Corinne Calvet (Hal Wallis star)

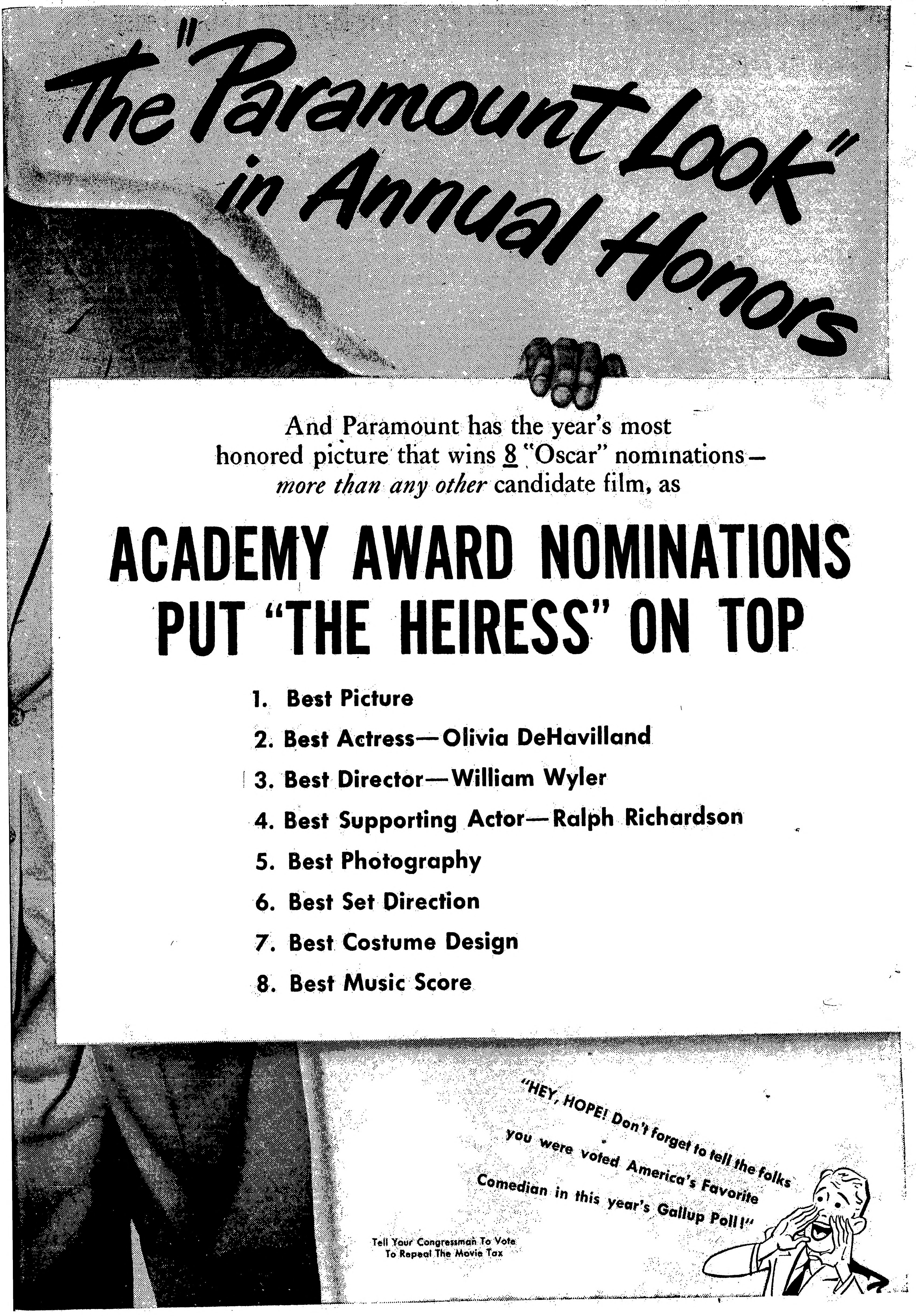
AND BOXOFFICE STAR HONORS THIS YEAR ALL HAVE THAT PARAMOUNT LOOK:

—Top Two Money-Making Stars of Today — Bob Hope and Bing Crosby — in M. P Herald's Poll of exhibitors.

—More Stars of Tomorrow Than Any Other Company—Montgomery Clift, Wendell Corey, Wanda Hendrix—in M. P. Herald Poll.

—Top Money Star of the Year — Bing Crosby — in Boxoffice Barometer.

—Top Money Star of the Year — Bob Hope — in Showmen's Leaders.



The "Paramount Look" in Annual Honors

And Paramount has the year's most
honored picture that wins 8 "Oscar" nominations—
more than any other candidate film, as

ACADEMY AWARD NOMINATIONS PUT "THE HEIRESS" ON TOP

1. **Best Picture**
2. **Best Actress—Olivia DeHavilland**
3. **Best Director—William Wyler**
4. **Best Supporting Actor—Ralph Richardson**
5. **Best Photography**
6. **Best Set Direction**
7. **Best Costume Design**
8. **Best Music Score**

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Tell Your Congressman To Vote
To Repeal The Movie Tax

Sharp Upbeat in Legit Is Seen In Aussie; More Foreign Talent Wooed

Sydney, Feb. 28.

Sharp upbeat in live shows in Aussie is envisioned from 1950 on, according to plans now being set by J. C. Williamson, D. B. O'Connor and the Fullers, with the Tivoli loop included.

Williamson has "Oklahoma!," now in its second year; "Annie Get Your Gun," in its third year, and "Streetcar Named Desire," which got away to a boff start in Melbourne recently. The Fullers currently have "One Wild Oat," already passed its 100th performance in Sydney, and "Is Your Honeymoon Really Necessary?" Dave Martin has a hit with Arthur Askey in "The Love Racket" in Melbourne.

D. B. O'Connor, responsible for the importation here of the Old Vic Co. with Sir Laurence Olivier, the Ballet Rambert and the Stratford-on-Avon Shakespeare Memorial Players, planes to London this week to look for more talent for Aussie and New Zealand tours. O'Connor is bringing back the Stratford-on-Avon Players in 1952 for a year's run; most likely will hook another deal with the Old Vic Co., and possibly reline a Down Under repeat with the Ballet Rambert.

The Fullers are still dickering with Maurice Chevalier to do an Aussie trip, and general manager A Ben Fuller, presently in London, is said to be about to sign up British, U. S. and French talent for here.

Williamson, leader in legit, is presently dickering with several topflight British and U. S. stars for here. Apart from "Oklahoma!," "Annie," "Streetcar" and Gilbert-Sullivan opera troupe, and Robert Morley, now in New Zealand with "Edward, My Son," Williamson will do "Song of Norway" and "Harvey" here this season.

Legit is presently so strong that pleas will go out to the government for permission to erect new houses in Sydney and Melbourne as soon as possible. Sites have already been gotten; it's just a question of securing a governmental okay. New Robert Menzies Liberal Party government, it's rumored, will soon ease the dollar takeaway for imported U. S. talent, with a revaluation of the Aussie pound seen a certainty in the very near future.

FULLER SIT-IN STRIKE FOR ADELAIDE HOUSE

Adelaide, Feb. 28.

Sir Ben Fuller planed in from Sydney to "squat" at the Majestic here to prevent being ousted when house comes under the auctioneer's hammer March 31. Majestic is owned by the Tolley Estate, execs of which declare that the Fuller lease expires April 17, '50.

Fuller said before leaving Sydney that the price asked for the theatre was "away up in the clouds," pointing out that under still operative wartime regulations he can't be evicted irrespective of who buys the theatre. He said he's going to stay "put" until the estate execs "see reason."

Majestic, a 1,000-seater, is used by the Fullers for pix, legit and revue.

New British Group Set To Aid on Financing Films

London, March 7.

A new organization which will provide film completion finance has been established by a new company with a nominal capital of $420,000. Outfit is known as Film Finances, Ltd., and will provide completion guarantees for independent producers.

Principal figure behind the new organization is W. B. Cullen, well-known city and West End business man, and his co-directors are A. H. P. Hope and R. E. F. Garrett. The new outfit aims to regularize the business of completion guarantees and by technical advice to assist independents to limit budget excesses.

It's reported that Film Finances, Ltd., has come to an understanding with the government's National Film Finance Corp. in regard to loans advanced by them.

U.S. Acts Set for Blacks' Hylton London Revue

London, Feb. 21.

George and Alfred Black, besides operating their own show at the Opera House, Blackpool, this year, in which they star Tessie O'Shea, Nat Jackley and Ben Yost Guards, will also be responsible for the show at the Winter Garden theatre. This will be headed by Jimmy Edwards, Joy Nicholls and Dick Bentley, toppers in BBC's No. 1 radio show, "Take It From Here."

Show will be presented in conjunction with Jack Hylton, and unlike the present presentation at Victoria Palace, will be a revue, not a straight vaudeville show. Supporting the trio will be several American acts, including the Costello Twins and Nicki, the dog which proved one of the outstanding attractions in Emile Littler's "Little Miss Muffet" pantomime at the London Casino.

$ Lack Still Nips U.S. Films Abroad

Washington, March 7.

The dollar shortage continues to squeeze the American film industry in all parts of the world. Not only are the American companies failing to get much of their earnings out, but U. S. pictures are running up against increased barriers in many of the nations, according to reports of the motion picture photographic branch of the U. S. Dept. of Commerce.

New Commerce Dept. studies reflect the situation in Bolivia, Argentina, Iraq, Indonesia, Indo China and Uruguay. In Bolivia, while the Ministry of Finance has continued to allot $18,000 monthly for the import of foreign pix, banks have not been granting foreign exchange for the purpose since the end of last September. There was no assurance that the near future would see any improvement.

In Argentina, Hollywood is not only failing to get its money out, but it cannot get import licenses. No such licenses for U. S. pictures have been issued since March, 1949. Result has been reissues of many old prints already in the country. The release of U. S. pictures in Argentina has fallen steadily. In 1948 U S. released 261 pictures there. In 1949 the number was down to 195, including 52 reissues.

There is trouble getting money out of Iraq and of working out an arrangement for systematic distribution there. While U. S. pictures have been grossing about 80% of all the boxoffice in Indonesia, says Commerce Dept., "U. S. distributors receive less than 50% of the allocation of foreign exchange. We are also having trouble in Indo China. Most of the American films which have gone in there recently have been sold outright to French interests, which have imported them as French pictures."

Uruguay, normally one of the best countries to do business with, and with the fewest restrictions, is now running into increased difficulties in obtaining the necessary dollar exchange to pay for imported pictures.

British Treasury Okays $164,000 'B' Pool Payment

London, March 7.

First payment in the "B" pool since sterling devaluation has now been authorized by the Treasury. It is a token payment of $164,000 and makes the total now paid $1,064,000. There have been two previous payments, one last August for $500,000 and an earlier one of $400,000.

It's claimed in London that it will take some time before the final figures of British films earnings in America can be calculated and thus, in consequence, the complete reckoning of how much should be paid into the pool must be delayed.

Never Rains But—

Metro's foreign dept. is laid low on a wholesale basis with a variety of ailments and infirmities. David Lewis, Continental supervisor, is home, ailing. Charles Goldsmith, British coordinator, has been hit by the virus. Joseph Rosthal, legal adviser, is confined to his chair by gout.

Added to these troubles, Maurice (Red) Silverstein, Latin American supervisor, is away from his office because of his wife's pneumonia bout. Seymour Mayer's wife is undergoing a siege of phlebitis. Mayer is exec aide to Arthur Loew, head of the dept.

International Film Producers Congress In Paris Draws 16 Nations

Paris, Feb. 28.

The Congress of International Film Producers opened Saturday (25) with 16 nations in attendance (France, Germany, Austria, Belgium, Denmark, Spain, Great Britain, Greece, Israel, Italy, Norway, Netherlands, Portugal, Sweden and Switzerland). The U. S., though not a participant, has sent an observer to study any new projects set up. Reps will meet every day at the Film Palace and discuss such matters as establishing a common film statute, the question of author's rights, technical relations in co-production, international exchange and the question of television.

During the conference France will screen five of her latest unreleased films, and the pick of her better short subjects. There is no contest involved, France is playing host and giving foreign producers an eyeful of her latest hopefuls. Pix chosen are Georges Lacombe's "Prelude to Glory," featuring the Italian child musical prodigy Roberto Benzi; E. E. Reinert's "Rendezvous Avec La Chance," Jean Cocteau's "Orphee," Marcel Carne's "La Marie De Port" and Marcel Achard's "La Valse De Paris," with Pierre Fresnay.

Galas and lavish cocktaileries will also be included to lighten the business burden. On hand to lend the needed filmic glitter will be such lovelies as Brigette Auber, Cecile Aubry, Niclole Courcel, Marie Dea, Daniele Delorme, Nicole Stephane and Jacqueline Gauthier. If no industry shaking decisions are forthcoming from this conclave it at least has served as a means of usage of the $1,000,000 Film Palace and has given the French film industry some needed publicity.

Parnell, Talent Fined On Panto Presentation

London, Feb. 28.

Fines totaling $200 were imposed at Sheffield on charges that parts of a pantomime had not been approved by the Lord Chamberlain (who is censor of the theatre in Britain).

Artists concerned, the O'Gorman Bros., were each fined $14. Penalties of $28 were imposed on Val Parnell, the licensee, and Lewis Edward Pierrepoint, the manager. The production manager was fined $84, with an additional $30 costs.

Current London Shows

(*Figures show weeks of run*)

London, March 7.

"Annie Get Gun," Col's'm (144).
"Beau Strategem," Lyric (45).
"Black Chiffon," West'ster (45).
'Bonaventure," Vaude (13).
"Brigadoon," Majesty's (17).
"Castle Air," Adelphi (13).
"Eliz Slept Here," Strand (19).
"Fallen Angels," Ambass. (13).
"Flowers," Dutchess (2).
"Folies Bergere," Hipp. (22).
"Harvey," Price of Wales (62).
"Heiress," Haymarket (58).
"King's Rhapsody," Palace (25).
"Lady Mislaid," St. Mart (6).
"Larger Than Life," York's (4).
"Murder at Vic," Playhouse (12).
"Oklahoma!" Drury Lane (144).
Old Vic Rep, News (21).
"On Mon. Next," Comedy (40).
"Ring Round Moon," Globe (6).
"Schoolmistress," Saville (5).
"Streetcar," Aldwych (22).
"Traveller's Joy," Criterion (91).
"Treasure Hunt," Apollo (25).
"Venus Observed," St. James (7).
"Way Things Go," Phoenix (1).
"Worn's View," Whitehall (150).
"Young Wives Tale," Savoy (34).

Eire May Have Its Own Coney On Bull Island, Dublin Bay

Dublin, March 7.

Plans have been submitted to the Dublin City Council for the establishment of a pleasure park on Bull Island, Dublin Bay, by Pleasure Parks, Ltd. Two golf clubs are already located on the island, which is linked to Dollymount, nabe area of the city, by bridge. Island is also location of a bird sanctuary. Company seeking to lease site is ready to spend an initial £700,000 to provide pleasure gardens, amusements, swimming baths, cinema, terpery and other beachside entertainments, and payment of a rental of about £5,500 per annum is proposed for payment to the City Council when full development of site is reached.

Council will be asked to spend about £300,000 on initial development of site before company takes over. Area currently yielding no contribution to Council would, when developed, return about £14,000 a year in addition to rental. Council has an additional plan, sponsored by its town planners, to dam part of the Bay in the vicinity of Bull Island to provide boating lake under its "Blue Lagoon" scheme which got shelved for economy a year or two back.

J. B. McGarry and D. McIlvenna have represented the company in talks with Council officers, but other interests will be consulted before Council takes final decision.

RKO's 20th British Anni Marked by Special Drive

London, March 7.

The 20th anniversary of the formation of RKO in the United Kingdom is being celebrated by a special sales drive which will cover 26 weeks from yesterday (6) until Sept. 2.

RKO was first formed in Britain during 1930 and in the last 20 years has achieved a high reputation for showmanship and fair trading. During the period of the drive, much of the company's top product will be available, including "My Foolish Heart," now on West End pre-release, "Gunga Din," "The Return of the Bad Men," "Holiday Affair," "A Dangerous Profession," "Tarzan's Magic Fountain," "Mighty Joe Young," "She Wore a Yellow Ribbon," "Stromboli" and a host of other major productions.

Europe Producers To Limit Pix Fests

London, Feb. 28.

Positive moves to limit the number of continental film festivals to one annual jaunt, have been taken at the first meeting of the newly-formed International Federation of Film Producers Assn. which has been held in Cannes. A motion to this effect was unanimously adopted and a sub-committee is now probing the question in greater detail.

For some time there have been mixed feelings by producers in London — and it is believed they were shared by Hollywood filmmakers—on the value of continental festivals to the industry. Last year British producers officially participated at Knokke, Cannes and Venice, largely because it was felt that a definite boycott would have a detrimental effect on the future selling of British product. It's understood that there will be no festival in Cannes this year, but the Venice biennial will take place as usual towards the end of August.

A British film festival next year, to coincide with the Festival of Britain 1951, is still being mulled, but nothing has yet been decided. Economy reasons have necessitated the slashing of the budget for sponsored documentaries which were to be made available for showing at the exhibition theatre, and only a small number is now contemplated. Feature films are not being sponsored, but pix which measure up to a high standard and have particular merit in connection with the festival will be given a special festival seal.

British producers are also proposing to take a more active interest in the documentary section of the Edinburgh Festival in August and will seek for a larger representation than in previous years. In many cases, films made and sold as entertainment, such as "Scott of the Antarctic," would, by their very nature, qualify for presentation as "realist" subjects.

Gambling Gets Big Hypo At Argentine Resort

Buenos Aires, Feb. 25.

Another eight roulette tables, six chemin de fer and two trente et quarante tables have been inaugurated at the Mar del Plata Casino, in addtion to the 80 already in operation at the start of the summer season, at this mammoth Atlantic Coast resort.

The new gambling rooms are operated separately from those of the Casino proper, and form part of the new Provincial hotel, operated by the Buenos Aires provincial government. All profits from the gambling are taken by the government and are supposed to be re-invested in the building of roads, public buildings and new piers and amusement parks, or in the creation of industries which will add to the wealth of the already rich province.

BBC MULLS TWO SHOWS WITH IRISH COMEDIANS

Dublin, March 7.

Two new comedy shows currently being mulled by the BBC for English listeners will feature Irish comedians. Harry O'Donovan, scriptwriter for Jimmy O'Dea, whose "Irish Half-Hours" was a peak listening program a couple of seasons back, has been huddling with BBC execs and a new series may be coming up this summer.

Ted Kavanagh. who scripted the late Tommy Handley's ITMA show, may also come through with a new series. This one will feature Noel Purcell, who is currently topping the bill for a season at the Theatre Royal here. Purcell is leaving for London next week for a series of "Irish Week" appearances at terperies.

BBC is currently in an Irish mood, apparently, as Eamonn Andrews—ace gabber on Radio Eireann—has recently been signed to do the Maurice Winnick "Ignorance Is Bliss" show.

'Salesman' OK in Vienna; 'Desire' Sock in Aussie

Vienna, March 7.

Critical accolades that greeted the opening of Arthur Miller's "Death of a Salesman" at the Josefstaedter theatre last week, marks the 15th successful German adaptation of an American play to be produced here by Ernst Lothar. Both Anton Edthofer and Lothar's wife, Adrienne Gessner, were praised for their respective performances as the salesman and his wife.

Drama is scheduled to follow its showing here with engagements in Zurich, Munich and Berlin.

Lengthy Run for 'Desire'

Melbourne, March 7.

J. C. Williamson production of "Streetcar Named Desire" looks set for a nifty run here and elsewhere. Despite some semi-cold reviews, play is hot at the b.o.

Show hasn't been curbed on dialog, Williamson claims, pointing out it's the London version used for this booking.

London Film Notes

London, March 7.

Sid Hyams, partner in Hyams Bros., recovering in St. Mary's hospital from leg operation. . . .Butchers-Nettlefold Films dickering for film rights of **Monckton Hoffe's** play, "Four Days," broadcast by the BBC. . . . **Al Lewin** and cast of "Pandora and the Flying Dutchman," headed by **Ava Gardner** and **James Mason**, being made by Romulus Films, off to Spain April 29 for five weeks' outdoor location after which they return for interior shooting at Shepperton.

See Dangers in Aiming European Films for Mass Yank Audience

Problem of broadening the American market for Italian and French pictures admittedly is a tough one, according to Alfredo Guarini, veepee of ENIC, an Italian film organization which controls the Cinecitta studios in Rome as well as chain of 160 theatres throughout Italy. In New York to work out a joint production deal with U. S. filmmakers, he pointed out this week that continental producers would likely lose part of their domestic revenue if they tailor their product specifically for the mass Yank audience.

While some European picture execs feel that the way to accomplish a financial cleanup in the U. S. is to win extensive circuit bookings, Guarini thinks that the added overhead in making such an invasion might not be worth the trouble. Instead, he believes it more practical to concentrate on turning out films of artistic merit such as "Bicycle Thief" and "Shoe Shine," which have no difficulty in pulling patrons to the art houses.

Guarini is skeptical of the value of dubbing as a means of developing American audiences. This technique, he said, may be suitable for a "commercial" feature, but it would spoil the subtle situations of an artistic picture. He noted that in Italy dubbing is the rule for practically all imported product. But often it is so inaccurate as to change the meaning of a film completely. Oddly enough, he declared, "Joan of Arc" (RKO) was improved by dubbing whereas "Letter to Three Wives" (20th) suffered since the American dialog could not be translated faithfully.

Meanwhile, all possibilities of improving U. S. grosses for Italian film imports will be explored by Dr. Renato Gualino, prez of the Italian Film Producers Assn., who is serving on the Motion Picture Assn. of America's new Advisory Unit for Foreign Films. He arrived in New York last week to confer with MPAA head Eric Johnston and B. Bernard Kreisler, who heads the organization's consultative service for foreign pic producers seeking an American market for their product. Delegates from five other countries are due here later this year.

'Volcano' Gets Italy B.O. Boost from Interest In 'Stromboli' Rivalry

Genoa, March 7.

Greatly aided by tremendous advance publicity and public interest aroused by the rivalry between the two "island" pix ("Stromboli" is still to be released here), plus the Anna Magnani name, "Volcano," Artisti Associati-Panaria production, has turned in near-record grosses in initial Italian runs.

Figures show that 460,000 persons paid a total of 101,612,000 lire (approximately $156,000) to see "Volcano" in first-run engagements in the 10 principal cities.

Figures compare favorably with recent $138,000 gross of "Captain From Castile"; $126,000 for "Heaven Can Wait"; and $113,000 for "Forever Amber," though it is not up to the sensational $200,000 figure of "Joan of Arc" on its 10 firstrun dates. Breakdown by cities shows Rome ahead with $3,120, Milan $2,300, Turin $2,000, Genoa $1,600 and Catania (Sicily) ringing up a surprising $1,600 on 50,000 admissions. Returns from remaining cities were consistently strong.

Pic's big returns are surprising in view of the almost totally negative press reaction (including trade reviews) it had to buck.

Glasgow Orch Pit Strike Going to Arbitration

Glasgow, Feb. 28.

New development in current strike of musicians at three Glasgow theatres is the skedded meeting in London March 13 of the National Arbitration Tribunal.

It will consider the dispute between Independent Theatres Assn. and the Scottish Theatrical Proprietors and Managers Assn., jointly, and the Musicians Union.

Strike in orchestra pits is now in its second week. Standby musicians and one organist are filling in.

Rank Reversing; Will Stick to Cartoon Field

Washington, March 7.

The J. Arthur Rank Organization has reversed its previous position and will continue to produce cartoon films. About two months back, it had planned to get out of the animated cartoon field.

"The Rank Organization," according to the motion picture-photographic branch of the U. S. Dept. of Commerce, "now states that they are not terminating contracts with manufacturers who make products using the David Hand cartoon characters, but are in fact negotiating new contracts with manufacturers of other products which make use of these characters."

Jap 150% Admish Tax Cut to 100%

Tokyo, March 7.

Japan's 150% admission tax, heaviest in the world, was reduced Wednesday (1) to 100%. New rate will apply to all cinema and legit houses, although earlier plan called for reduction of levy to 70% for stage presentations. Tax was cut to 40% on admissions to museums, zoos, exhibits, etc., and for theatrical performances or sports events sponsored by students or amateur performers. Heretofore, flat 150% tax was tacked on all admission fees.

Reduction, which was recommended last fall by Prof. Carl S. Shoup of Columbia U., who headed a special mission in Japan to study tax problems, should hypo the lagging Nipponese theatre biz. High admission fees, coupled with the "tight money" situation in Japan today, have cut attendance figures about 45% from last year's, with the national b.o. gross dropping about 25%. Trade circles look for immediate upsurge in attendance, providing exhibs keep their own prices the same and pass on the full tax savings to the customer.

Experts predict slash will result in 3,000,000,000 yen ($8,000,000) drop in annual revenue from admission tax. Proceeds are split evenly between municipality and prefectural (state) governments. Reduction bill outlaws additional surtax which some local governments have added for good measure.

Japan's admission tax jumped from 50% to 200% shortly before the end of the war. In March, 1947, it was reduced to 100%, and in December of that year went up to 150%, where it has remained until this month. Industry has campaigned vigorously for reduction since early in the occupation, but got nowhere until the Shoup Tax Mission also recommended the cut, which virtually cinched it.

Britt Makes Debut in 'Ice' 100 Performances Late

London, March 7.

Maj Britt made her postponed London debut in "Cinderella on Ice" Feb. 28, coinciding with show's 100th performance. Swedish star broke her ankle on the eve of production and now steps into the title role, making a graceful and talented "Cinders."

Originally skedded for four weeks' run at Empress Hall, Earl's Court, where show opened as a Christmas attraction, demand for seats was so heavy that its season has been extended, with a break of four days to house the badminton championship games, already booked.

Discina Gets French Pix

Discina International Films acquired U. S. distribution rights to the French imports, "Operetta" and "Rubens," from the Interfilm Corp. Deal also included "Carnival in Flanders," a reissue.

First on Discina's 1950 release slate is "A Royal Affair," which preems at the Normandie, N. Y., March 8. Pic stars Maurice Chevalier.

SRO to Distrib 'Volcano' Through France, Belgium

Distribution rights to "Volcano" for France and Belgium have been acquired by Selznick Releasing Organization. Pic is the Anna Magnani starrer directed in Italy by William Dieterle and produced by Feruccio Caramelli's Artisti Associati. Motion Picture Sales Corp. has U. S. rights.

David O. Selznick has also been making deals for other product for distribution by his SRO abroad. Among pix recently acquired for France and Belgium was "Queen of Spades," an Associated British production.

Russkis Two-Time Forst When Viennese View Two Pic Versions Day & Date

Vienna, Feb. 28.

Vienna was treated to the strange situation of two different versions of one pic playing against each other in the same town, day-and-date. Film is the much litigated "Wiener Madeln," produced by Willi Forst in wartime and finally brought out in Forst's own release late in 1949 after five years of haggling over its ownership.

While Forst was cutting and synchronizing his own version of the Agfacolor musical starring himself, Russians at Zurich were working over a negative copy they had seized in 1945 when they took Berlin. They did their own cutting job and had it printed in Agfa labs in Prague, preeming their version in Berlin before Forst could break his own in Vienna.

But they waited till Forst's version had played almost 12 weeks at SRO in the Apollo in Vienna's French zone before opening the Kremlin-style "Madeln" in top Soviet house, Tabor, in the Red sector. Mostly local crix ogled the Moscow version and said that while it excelled in color (Zurich print is a poor job), the Forst version was the more entertaining. Exception was taken by the Commie press, which of course plumped for the Red edition.

Strangest move of all was that after playing to good biz for only three days, the Russkis yanked their "Madeln" and replaced it with the Soviet pic, "Seed of the Storm." No reason was given, since Forst had found it impossible to take any legal action. Industry is now waiting to see next Red move in the situation.

'ABSURDLY HIGH' QUOTA BRIT. PROBLEM: WARTER

London, March 7.

"Absurdly high" quota was listed by Sir Philip Warter, Associated British Picture Corp. topper, as one of the three major headaches facing the industry. The other two were the high incidence of entertainments duty and the growing menace of TV.

Warter, who was speaking at the ABC Showmanship Award dinner, said that as a result of collaboration between exhibitors and producers the Films Council was recommending that quota should be reduced to a reasonable level. He had long striven for this joint cooperation and was gratified that a last it had come about.

J. D. Goodlatte, ABC managing director, made a presentation to their winning showman, H. Clayton-Nutt, and 21 other district winners received certificates of merit. He also welcomed back C. J. Latta from his recent extended trip to the States.

British Ban on German, Jap Vauders Is to Stay

London, March 7.

Ten-year ban on the employment of German and Jap vaude artists in Britain is to stay. A ballot of Variety Artists Federation members showed vote of three to one in favor of its retention.

Ban was instituted at the end of the war in 1945, but there had been in recent months a growing demand that it should be lifted. It can now be expected to run its full course.

Other Foreign News
On Page 18

Brit. Pix Industry Awaits Offer On TV Showings; Deadlock Likely Till '52

London, March 7.

Three main sections of the British film industry will outline Thursday (9) the trade's views on radio and television to the Beveridge committee now taking evidence to determine the future five years' charter for the British Broadcasting Corp.

Since the postwar resumption of the British TV service, the film industry has been at loggerheads with the official policy and has insisted on some swap before contemplating any form of cooperation.

So far the requested recompense hasn't been forthcoming and as a result there has been a solid industry bar against film transmissions. Only oldies which have long since exhausted their commercial life, and generally speaking, can bring no credit either to the British or Hollywood studios, have been given a TV airing.

The compromise which the industry is seeking is that, in return for rights to a limited number of films, picture theatres should be permitted either to re-transmit BBC video programs or to receive their own TV entertainment direct from a central studio.

All the main circuits have been waiting for a government greenlight, and so have a number of independents. The two Rank groups, Odeon and Gaumont-British, have been raring to go for more than a year, and in 1948 demonstrated to the industry the fine receptive quality of their big-screen equipment. Since that date, A. B. Pathe expressed interest in the TV field and Sidney L. Bernstein's Granada group asked unavailingly for sanction to put up its own transmitting station.

It now seems that the deadlock is to continue until the expiration of the present BBC charter in 1952. It is possible, of course, that occasional transmissions in picture theatres may be sanctioned, but the general policy is expected to remain as is for the next two years. So long as the official reaction exists, there is no prospect of reversing the trade's attitude to permitting the telecasting of current motion pictures. In any event, the rentals offered of less than $1,000 for a single screening are regarded as being completely unrealistic.

Fredman Quits Imperadio To Be Indie Sales Exec

London, Feb. 28.

Eric S. Fredman has quit the board of Imperadio Pictures and has set up his own sales organization. His resignation doesn't mean his separation from the Wilcox organization, and he will be planing out to New York in the next 10 to 14 days to sell "Maytime in Mayfair" to American exhibs.

Fredman, who joined the Wilcox organization on demobilization from the Army in 1945, is setting up as an independent sales executive, but will continue handling foreign sales of Wilcox products. For the time being he is operating from the Wilcox office, but will be opening his own premises in the near future.

British Seek to Up French Pix Quota

London, March 7.

With the cooperation of the British government, new representations are to be made in France by British film producers to up the present quota of import licenses for British pix. Present quota allows for 121 films from Hollywood, with a further 65 from the rest of the world. Of the latter figure, the British share in 1949-50 was 20.

Sir Duff Cooper, recently appointed roving commissioner on the continent for the British Film Producers Assn., has been briefed and is expected to open discussions with the French authorities at an early date. At the same time, the producers have asked the Board of Trade to acquaint the British Embassy in Paris with the full facts so that their support may be forthcoming if required.

Cooper will also be asked to raise the method of distribution of visas for permitted films, as undue delay had been experienced during the current year. The last four permits for British films have only recently been received in London.

Sir Henry L. French, BFPA chief, explained at a press conference in London last Friday (3) that U. S. pix made in England come within the American quota and are not part of the British allocation. His definition of an American-made British film was one in which the entire continental earnings went to Hollywood and not to Britain. Participation films like "The Third Man" and "Gone To Earth" would rank as British, and if selected would come within the present export quota.

Vidor to Film Mining Pic on Scot Locale

Edinburgh, March 3.

King Vidor is planning to fly to West Lothian village near here to direct pic on Scottish mining tragedy, based on novel, "The Miracle at Cardenrigg," by local ex-pit worker Tom Hanlin.

Picture will be produced in Scotland at actual locale of the novel, fictitious Scots mining village bearing strong likeness to community near author's home-village of Armadale, West Lothian.

Story tells of tragedy which befalls miners when pit is flooded and men are trapped. Hanlin gave up digging coal few years back to devote himself to writing. He has won Atlantic Award with novel and published many short stories.

Pendennis Pictures will produce. Vidor directed "The Citadel," story by A. J. Cronin, which opens in Welsh mining community before moving to London's medico centre of Harley street.

Hamburg Opera for Eire

Dublin, March 7.

Hamburg State Opera Co. will perform seven operas here next month during a three-week season sponsored by the Dublin Grand Opera Society.

Frans Vroons, who is coming with the company, will also do special recitals.

Hamburg Pix Industry Due for Sharp Upbeat With State Finance

Hamburg, Feb. 28.

Plans are in work with Hamburg state authorities to give the local film industry—only second to Germany's biggest, Munich—a 7,000,000 marks (about $1,650,000) state credit.

Credit will go into three channels. About 2,750,000 marks ($650,000) would go as an investment credit to turn a former factory into a film production centre, with a capacity of 8 to 12 pix per year. It would provide for a five-year lease and a further 20-year option on the property at 2½% interest.

Another 750,000 marks ($170,000) would go as a credit to Real Film, a local production company and biggest in western Germany, at 5½% interest, repayable in 15 years. The credit is to boost Real's yearly capacity from eight to 12 pix.

Finally, a 3,500,000 marks ($630,000) credit would go to out-of-town producers, with the condition that pix, made with the aid of such credits, would be produced in Hamburg.

Venice Film Fair Agenda For Picture Bookings Set

Genoa, Feb. 28.

Further details on the Venice Film Fair, to run concurrently with the Film Festival (Aug. 20 to Sept. 10), where producers may show their pix to prospective buyers or to the press, have been announced.

Companies and producers who wish to show their films at the Fair, which will run independently of the Festival proper, must apply by July 30, submitting titles and technical data on the films.

GREATEST SINCE

NOTHING STOPS "CINDERELLA"—blizzards, sub-zero weather, icy roads! Tremendous NIGHT business topping smash morning and afternoon takes.

Now look at these press-time reports:

PROVIDENCE, Albee—First two days highest on record, including all pictures of all companies.

BOSTON, Keith's Memorial—First week biggest in last two years. Second week all-time high. Held indefinitely.

MANCHESTER, Strand—Highest-grossing RKO picture since "Bells of St. Mary's" Holding over.

LOWELL, Keith's—First week all-time high except one picture. Held over.

PORTLAND, Strand—Tops every RKO release except "Bells of St. Mary's" Moving over to the Empire.

WASHINGTON, Keith's—First two days biggest on record, including all companies.

CHAMPAIGN, Virginia—All-time high gross for the week. Beat "Bells of St. Mary's." Moving to Orpheum.

MIAMI, Embassy and Variety—All-time record at the Embassy. By far tops all other RKO pictures at the Variety.

CHICAGO, Palace—Broke all-time opening-day record and continues at same pace.

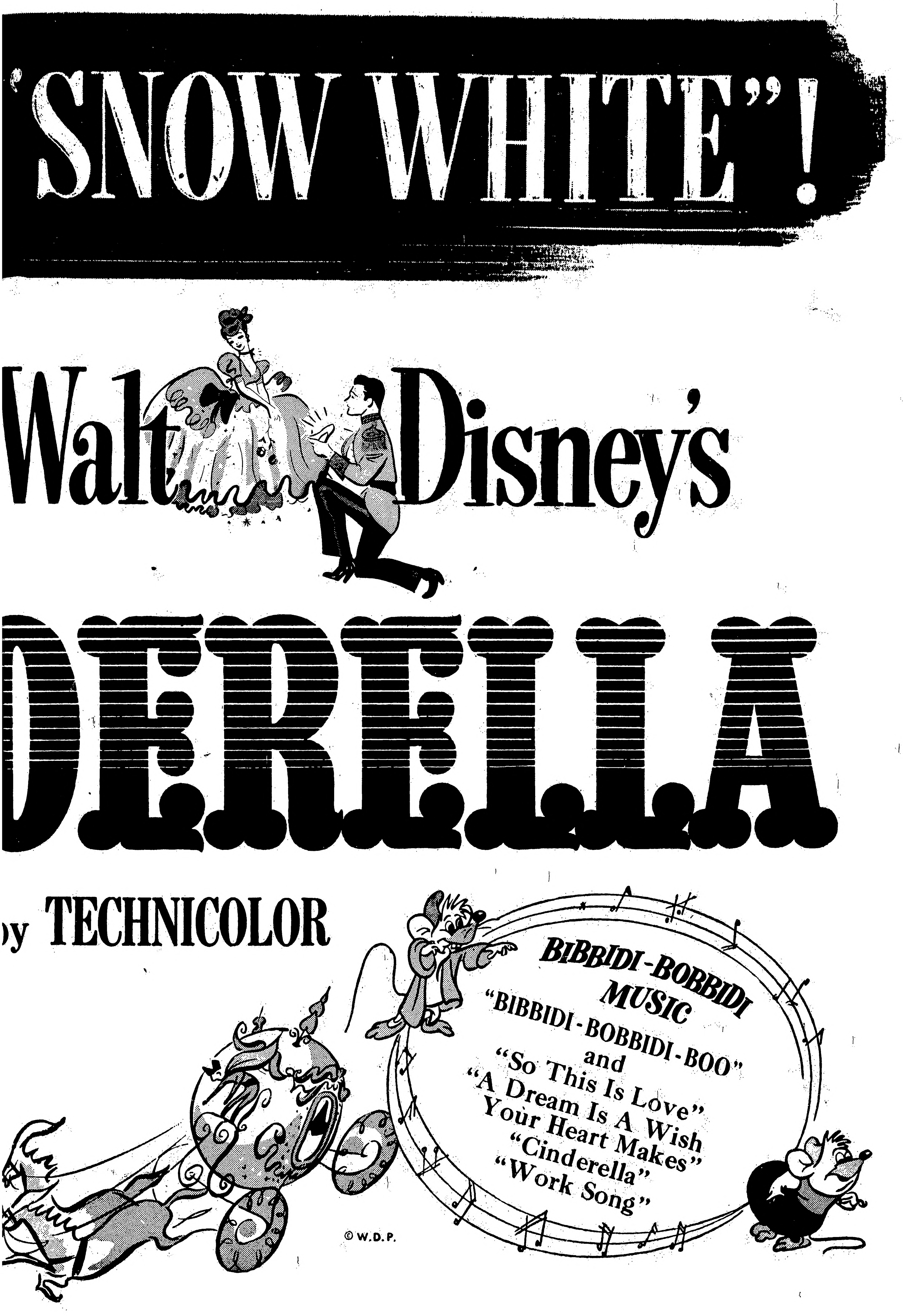
NEW YORK, Mayfair—Almost doubles gross of every RKO picture at this house.

OPEN EARLY every day for record-breaking round-the-clock crowds!

CIN

Color

Distributed by RKO Radio Pictures, Inc.



"SNOW WHITE"!

Walt Disney's

DERELLA

y TECHNICOLOR

BIBBIDI-BOBBIDI MUSIC

"BIBBIDI-BOBBIDI-BOO"

and

"So This Is Love"

"A Dream Is A Wish Your Heart Makes"

"Cinderella"

"Work Song"

© W.D.P.

Phil Reisman Sees Early Return Of U.S. Pix Imports Into Argentina

Resumption of U. S. film imports into Argentina within a matter of a few months was foreseen this week by Phil Reisman, RKO's foreign chief. Reisman returned to New York over the weekend from a tour of Latin America, including Buenos Aires.

RKO exec also forecast that the Yank companies would have all of their frozen coin out of Brazil by the end of this year. He said that economic conditions had improved materially all over Latin America, and particularly in Brazil since coffee prices had gone up.

"The most significant change noticeable," said Reisman, "is the fact there is now no anti-American or anti-Hollywood feeling in South America. What restrictions there are exist not as the result of discrimination, but because of economic conditions. They just don't have sufficient dollars. Things are improving, however, and with that I expect that the film situation will get better."

Although he feels that pix will again be going into Argentina shortly, Reisman opined there is little chance of getting any money out. No American films have been shipped into the Peron-dominated country for more than a year now. Those that were there before the ban was placed on import permits have just about been played out.

Reisman reported on his Latin American tour to foreign managers of the other major companies at a meeting at the Motion Picture Assn. of America yesterday (Tuesday.)

Argentine Minister Due

Washington, March 7.

Increased economic collaboration between Argentina and the U. S.—and with it an easing of the ban on importation of Hollywood films—is seen resulting from the impending visit here of Ramon Cereijo, Minister of the Treasury and chief of the National Economic Council. Cereijo, making his first U. S. trip, will head an Argentine delegation due March 20.

The attitude on U. S. imports of President Peron's economic chieftain is believed to have been softened somewhat by the recent visit to Buenos Aires of Edward G. Miller, Jr., Assistant Secretary of State. More specifically on the film question, Cereijo met recently in B. A. with U. S. Ambassador Stanton Griffis, who is former chairman of Paramount's executive committee. They worked out a plan which all the U. S. companies have not agreed to, but which may eventually in some form be adopted. It will be a gentleman's agreement, however, not an official decree.

Plan, as revealed several weeks ago, calls for importation of 12 to 17 pix per company per year. Distribs would have to agree that 25% of their earnings be invested locally and 75% remain in B. A. bank accounts indefinitely until dollars are available.

British Censors

Continued from page 3

fantasy life of violence. The use of American gangster slang, he says, proves that these youths get their ideas from the films. It's time film producers gave up glorifying the gangster, he said.

French Getting Tough

Paris, March 7.

George Huisman, prexy of the French official pictures censorship board, has been fired from the job by Information Minister P. H. Teitgen for being too easy. The French mean to clamp down stringently on anything like lasciviousness or crime. M. Savin, an official in the Cour des Comptes, has been appointed in place of Huisman as prexy of the censorship board, whose membership has been increased from 14 to 18 so as to permit including a rep of the Families Assn.

Minister has also promulgated more ukases, one making trailers subject to censorship as well as the features, and another extending to 18 the age (formerly 16) debarring minors from certain showings.

Latin-American Chain Being Built for Mex Pic

Mexico City, Feb. 28.

Peliculas Mexicanas, distributor of Mexican pix abroad, headquartered here, is building a cinema chain in Latin-American key cities so as to enable Mexican films to meet competition. First house, the Cine Azteca, is skedded to open March 15 in Rio de Janiero, and work starts this month on another in Bogota, Colombia, according to Juan Bandera, company general manager. Bogota house will be ready in eight to 10 months. Cinemas are to follow in Havana and Lima.

Bandera said chain is aimed at the big towns because Mexican pix take care of themselves in the Latin-American hinterlands. Each cinema costs from $255,000-$400,000, Bandera said.

Russ Pix Crowd On China Screens

Washington Feb. 28.

The motion picture department of the Chinese Communist state's ministry of cultural affairs has released the 1950 plan for the state-owned film industry, revealing that approximately 75% of the films to be shown in China will be Russian products. Announcement said that 76 Soviet feature films will be synchronized into Chinese. Additionally, a large number of Soviet documentaries and educational films will also be shown.

At the same time, China's three nationalized motion picture studios, located in Manchuria, Peking and Shanghai, will produce only 26 features throughout 1950. Additionally, 66 newsreels, documentaries and cartoons will also be produced by the state-owned Chinese enterprises. This brings the number of features (Russian and Chinese) to 102.

Announced further stated that "the films produced by China's young state-owned film industry are still unable to meet the growing demand of the people, especially that of the workers and peasants," and therefore "efforts will be made to help private film companies in China to produce more pictures."

"Progressive" films from abroad will also be shown to the public, the statement added. It also said that 700 mobile cinema teams will be formed, to tour factories and the troops.

BRIGHT LONDON FUTURE FOR LONSDALE'S 'WAY'

London, March 7.

The Frederick Lonsdale touch has transformed the trivial theme of his new comedy, "The Way Things Go," into a bright and, at times, sparkling entertainment. Its opening at the Phoenix last Thursday (2) was received with considerable enthusiasm, and it earned unanimous raves from the London crix the next morning.

Show is presented by Stephen Mitchell and is acted by a top cast headed by Michael Gough, Glynis Johns and Ronald Squire.

London Legit Bits

London, March 7.

Peter Dearing has acquired new play by **Dennis Sands** titled "Deadlock." Play is skedded to open in West End, probably at the Comedy theatre, replacing "On Monday Next," end of May, after provincial tryout, and will star **Freda Jackson** . . . **David Gray**, director of "Detective Story," due at the Princes mid-March, is holding auditions for some of the male and femme roles. Has already signed **Diana Chase** (of the Billing and Chase vaudeville act) for comedy role, and dickering with **Shirley McHugh**, wife of **Jimmy McHugh**, former London head of Music Corp. of America, for one of the leads. Top male part will be played either by local star **Hugh Macdermott** or **Douglass Montgomery.**

British Ask United Aid To Offset Audience Drift

London, March 7.

Arthur Watts, newly-elected head of the Cinematograph Exhibitors Assn., tonight (Tues.) appealed for a united industry effort to stop the drift of patrons from theatres.

Speaking at the organization's banquet, Watts declared that net receipts don't float like clouds from record to record and emphasized that everyone must buckle down in a determined effort to bring prosperity to the industry.

Pix Potential In Orient Still Big, —Opines Ritchey

Balancing the Far East and European markets, Monogram International prez Norton V. Ritchey said in New York last week that there is a much bigger potential in the Orient, although actual returns are about even. He pointed out that quotas and trade restrictions tend to hamper continental business, whereas fewer regulations in the Far East bring about a larger volume of transactions in that area.

Ritchey's sizeup of those sales spheres were made at an industry press conference held for the company's Far East supervisor, William Osborne, who just arrived in the U. S. for homeoffice confabs after two years abroad. Overall business in his territory, Osborne said, has declined after the postwar peak of 1946-'47, but current grosses are still better than the prewar take.

Both Monogram execs were optimistic over Indonesia, where the company has established its own organization following withdrawal of the Motion Picture Export Assn. in that area last January. Japan was viewed bullishly in light of a recent distribution agreement inked with Shochiku Film Enterprises, Ltd., whereby latter firm will handle Monogram and Allied Artists product in that country for a five-year period. Deal calls for an okay from SCAP, but Ritchey feels that with the present trend toward Japanese economic independence, it won't be long until the license is granted.

Hongkong boxoffice, Osborne declared, is the best since the war's end, principally due to the influx of wealthy refugees from the mainland. There's a theatre building boom underway, with three firstrunners being erected by local interests. Remittances on film earnings are made on a basis of 70% official rate, while the balance is exchanged on the open market.

Monogram, as have other companies, has virtually written off China, but business is fairly profitable in Nationalist Formosa, thanks to a recent 50% reduction in the import duty, which usually came to around $800 per print. Summing up the outlook in other Far East countries, Osborne said that competition from native pictures, coupled with a lack of firstrun houses in Bombay and Calcutta to accommodate U. S. product, is tending to hurt Yank grosses in India.

CBS Preps Buy

Continued from page 1

too small for the company's requirements.

CBS-men say studio equipped to handle 10 or more television shows in years to come would be a primary requirement, since the net doesn't "want to make the same mistake when they built KNX." Within one year after opening, KNX was too small for company operations, with farming out of several shows necessary for lack of space. Studio at Columbia Square here is monopolized by Ed Wynn and net has Alan Young, Amos 'n' Andy, and several other teevee shows in preparation for the fall season, making CBS expansion of video production facilities imperative.

Russ, Poles Hold Pix Fests in Sweden; Polish Industry in Six-Year Plan

Stockholm, Feb. 28.

Sweden has seen its first real film festivals. The first opened here three weeks ago and was arranged by the Soyuzintorgkino, official representive of the Russian film industry, in connection with the 30th anniversary of Russian film production.

The second film festival opened here last week (22). This time it was the Polish Embassy, in cooperation with Film Polski and the Swedish-Polish Assn., that arranged it. Polish films shown were "Ulica Graniczna" ("Border Street"), a drama dealing with the Nazis hunting of Jews in occupied Warsaw in 1939; "Skarb" ("The Treasure"), a comedy of Warsaw after the war, and "Zakazane Piosenki" ("Forbidden Songs") another war-story glorifying the Polish underground and especially the Red Army.

Festival gives some interesting figures and information about the Polish film industry of today. There were 800 cinemas in Poland before the war, while only 100 were usable after the war. Now many have been rebuilt and many new ones have been opened. The total of cinemas in Poland today is 600. Many of them still use old equipment, which will be remedied in the present six-year plan. This plan also includes the building of many new cinemas, especially six new ones in Warsaw.

The state-owned Film Polski began in November, 1945, and started immediately to build up a large industry in Poland. Poland's Hollywood is located in the city of Lodz, with studios, laboratories, etc. A new laboratory in Warsaw was built in 1948 and there are plans of building a great "film-city" around Warsaw as well. The 16m film has also been introduced to Poland in large scale. Ambulating cinemas, which were completely unknown before the war, exist today to the total of 600, but the six-year plan includes a total of 3,000 such ambulating cinemas, all to use Polish-made equipment. Also, special film-schools as well as dramatic theatre-schools have been started in Poland by the present regime.

Production of documentary films seems to be the most important, no less than 70 documentaries being produced between 1945-48. Also, newsreels are regularly produced. During 1945-49 a total of 250 newsreels were shown. Number of feature films produced between 1945 and 1949 was 11, but the new plan calls for an annual production of 25 features.

Hearing Due on Pix Mgrs. Appeal vs. Rank Wage Cuts

London, March 7.

Appeal by cinema managers against wage cuts introduced by J. Arthur Rank's Circuits Management Assn., which embraces the Odeon and Gaumont-British groups, will be heard by the National Joint Appeal Board next Tuesday (14). Appeal is being lodged by the Society of Cinema Managers who claim that the downgrading clause in their agreement with the Cinematograph Exhibitors Assn. gives the right to cut salaries only where receipts fall below a certain weekly average for 12 months preceding the agreement of December, 1946.

The Society claims that CMA has calculated on the 12 months previous to June 25, 1949, and also claims that the seven days' notice on reductions was "completely inadequate and unreasonable."

Jap Comm'l Radio Bill Before Diet

Tokyo, Feb. 25.

The long heralded but frequently stalemated Radio Bill which will inaugurate commercial broadcasting in Japan has reached the stage of public hearings in the national legislature and may be on its way to final passage, along with two other related bills. Legislation to permit private broadcasting in Nippon has been in the "formulating" stage since October, 1945, but the measure is accorded a good chance to make the grade at last in the current session of the Diet (legislature).

In addition to the Radio Bill, which will break the Broadcasting Corp. of Japan's 25-year monopoly and permit private radio ventures, the other two measures under debate are the Broadcast Bill, which would reorganize BCJ as a public service corporation and permit it to continue to support itself by collecting listeners fees, and a bill to establish a Radio Regulatory Commission, similar to the American FCC, which would govern the entire industry.

Prominent Japanese in both the entertainment and business worlds have testified before a Diet committee on the proposed bills, with varying degrees of enthusiasm. Yaeko Mizutani, popular stage and screen actress, and Yoshie Fujiwara, Japan's leading operatic tenor, told the legislators the establishment of private broadcasting stations throughout Japan would result in a deconcentration of talent and a scramble for artists which would tend to disorganize the theatrical and entertainment industries.

A dozen or more business leaders have charged that the bills put too much stress on government supervision and would encourage the "bureaucratization" of the broadcasting biz. Others have warned that there are not enough channels for commercial transmitters unless many of the frequencies now used by BCJ are reassigned to new stations.

The government had received 39 applications for commercial broadcasting permits up to Feb. 15 and expects as many as 50 when the enabling legislation is passed.

BONDED IN BOUNCER RAP

Monroe, Mich., March 7.

Awaiting trial on a charge of passing a worthless check, two Hollywood film officials were freed on $2,500 bonds last week. The defendants, Harold Erickson, director, and Ray Pierson, producer, of Miramar Films, Inc., left for Los Angeles after posting bond.

The pair are accused of passing the check in payment for moving equipment from location to location here last summer during filming of part of "The Spark," starring Harold Lloyd, Jr.

Rossellini 'Machina' In Retakes; He's Still on It

Rome, Feb. 28.

Skeleton crew went to the Amalfi coast last week to re-shoot some extra scenes and retakes for Robert Rossellini's "La Machina Amazza Cattivi" ("The Machine That Kills Evil"). Picture will be wrapped up in about two weeks, according to Rudy Solmsen, local rep for Ilya Lopert, who will distribute the film.

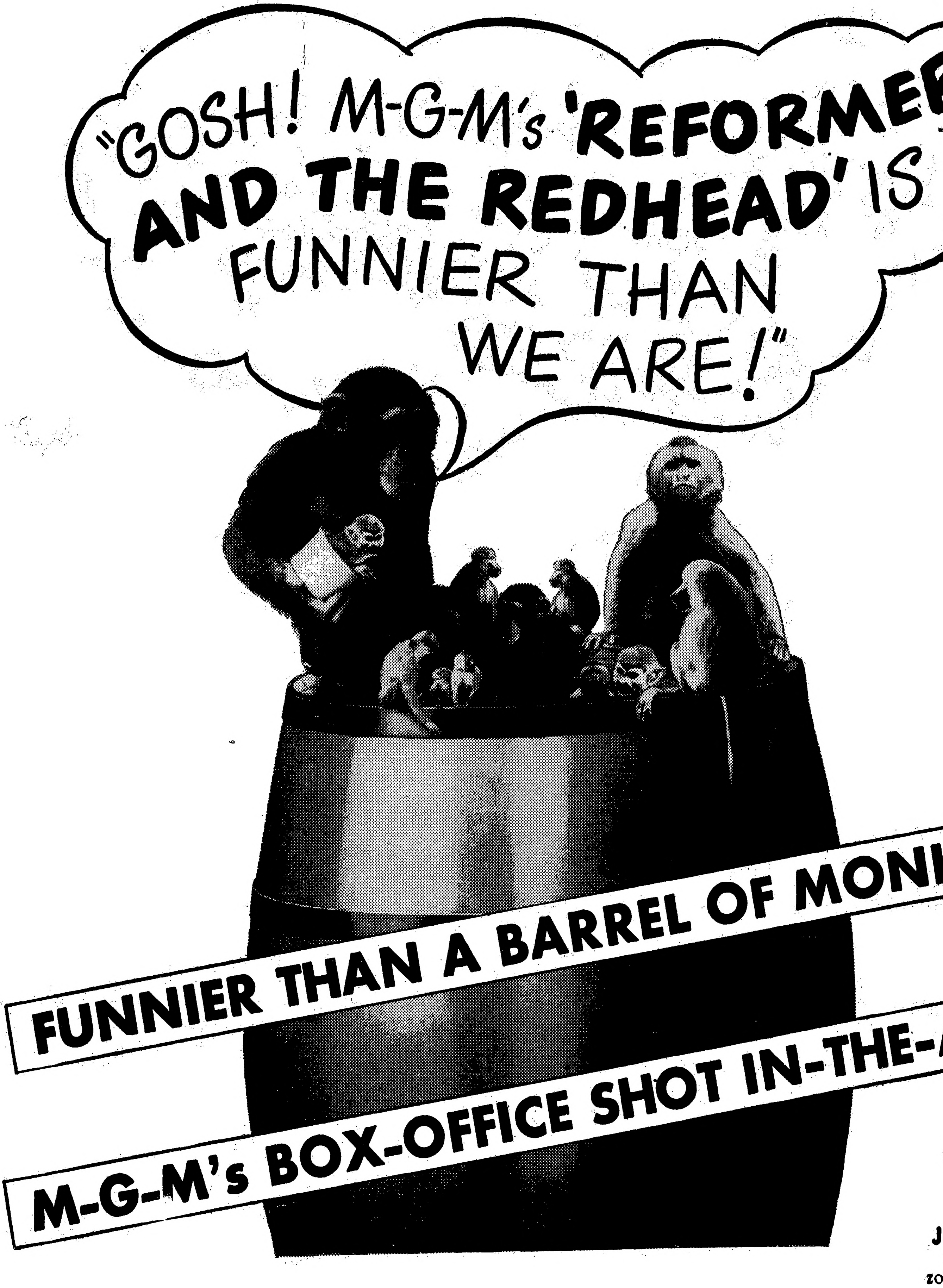
Although the added sequences were handled by Luciano Emmer, Rossellini is still supervising the picture, contrary to reports that he had withdrawn from the project. Producer, who has been tied up with his current venture, "St. Francis of Assisi," was in constant touch with Emmer during the lensing.

Milan's Icet Studios Sets 2 Pix for Spring

Milan, Feb. 28.

Milan's Icet Studios has announced that its production of "Odissea" will start rolling early in May. Film's director, G. W. Pabst, left for Hollywood to sign an American actress for the role of Penelope. Giorgio Venturini, who is producing "Odissea," hopes to reach an agreement with a prominent British star for the role of Ulysses.

Studio also has plans for a color production titled "Captain Kidd's Treasure," shooting to start this Spring, with Errol Flynn, Dennis O'Keefe and Adriano Rimoldi mentioned for the leads.


"GOSH! M-G-M's 'REFORMER AND THE REDHEAD' IS FUNNIER THAN WE ARE!"
FUNNIER THAN A BARREL OF MONKEYS!
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Film Reviews

Continued from page 6

Maneges

daughter. The daughter marries a simple riding-school owner, who though much older loves her devotedly. The mother and daughter laugh at him behind his back. She runs through his money, carries on with many men, and finally decides to run off with a suave diplomat in her mad quest for material security. He leaves without her, and in her anguish she gets into an accident. At her bedside the husband learns the truth from the mother. He walks out after hearing that his wife will be paralyzed for life, leaving the mother screaming for pity, and the nurse shouting about the perfidy of men.

Film is told in an unrelenting, forceful manner, and becomes a searing social critique of a certain segment of middleclass materialistic society. Director Allegret has paced the film to perfection, and his piercing observation tells the story in visual terms. Pic's exciting cinematic pace is not hampered or underlined by any incidental music. The only music is justified by a band or radio playing. There is a creative use of sound and dialog that blends with the image.

Mlle. Signoret is excellent as the ambitious, sensual wife, and Bernard Blier scores as the hapless, lovesick husband. Jane Marken is remarkable as the vicious mother. Newcomer Frank Villard is impressive as the handsome philanderer. Camerawork is fluid and the editing is outstanding. The film is underlined with a bitter irony that makes it one of the most important social films to come out of France this year. The film's sordid theme and uncompromising treatment may make it a target of the Legion of Decency. It is somber filmfare.

Mosk.

Iluvia Roja
(Red Rain)
(MEXICAN-SONGS)

Mexico City, Feb. 20.

Peliculas release of Filmex production. Stars Jorge Negrete, Elsa Aguirre, Alicia Caro; features Domingo Soler, Julio Villarreal, Rodolfo Landa, Miguel Angel Ferriz, Arturo Martinez. Directed by Rene Cardona. Story by Jesus Goytortua Santos; adapted by Mauricio Magdaleno; camera, Augustin Martinez Solares; music, Manuel Esperon. At Cine Mariscala, Mexico City. Running time, 93 Mins.

This is forthright tale of a ruthless soldier of fortune and a religious girl. It is pure Latin tragedy, not in the least relieved by humor, although it has some singing in it.

Jorge Negrete, a boxoffice guarantee for any pic, and Elsa Aguirre, not yet 20 but already a star, top cast effectively. Crowding them is Alicia Caro, who is pretty and piquant. Negrete sings three typically Mexican songs in his w.k. style, to great effect.

Negrete is a diamond-hard colonel of irregulars, hanging to a tree four helpless enemies, indifferent to the grief of a bewitching girl (Miss Caro). This is a sharp departure from Negrete's usual romantic roles.

Grah.

Los Perez Garcia
(ARGENTINE)

Buenos Aires, Feb. 15.

Independencia release of Julio Villarreal-Luis Landini production. Directed by Fernando Bolin and Don Napy. Story by Oscar Luis Massa, adapted by Napy; camera, Roque Giacovino.

With Martin Zabalua, Sara Prosperi, Juan Carlos Altavista, Beatriz Taibo, Julian Bourges, Gustavo Cavero, Manolita Poli, Carlos Gines, Pedro Prevosti. At Normandie, Buenos Aires. Running time, 78 MINS.

This bright, punchy entertainment is an adaptation for the screen from the family series of radio scripts of the same name, broadcast throughout 10 years or more over Radio Mundo, with most of the original cast playing identical roles in the screen version. If the boxoffice success achieved by this sample is any criterion, this should be the forerunner of quite a bevy of "Perez-Garcia" pictures, which should have an assured market in Latin-America.

Although some members of the cast make their first screen appearances, chiefly Beatriz Taibo and Juan Carlos Altavista, they acquit themselves better than most local veterans. Martin Zabalua, a fine legit and radio actor, as the head of the family, is especially effective and proves himself an excellent screen character actor.

An unusual feature for a local production is the light, humorous touch. This goes over big with fans accustomed to the heavy emoting of the melodramatic fare beloved by Argentine studios. Another big attraction is the familiar touch of daily life in a Buenos Aires suburb and sequences shot in well-known spots.

The story has the Perez-Garcias moving in to their newly-bought (on the installment system) suburban home, with daughter Luisa on the threshold of engagement to beau Julian Bourges, while son Raul (Juan Carlos Altavista) yearns for every blonde that crosses his path. Meanwhile Perez-Garcia senior is caught up in the toils of his own kind heart, as he helps out an old sweetheart fallen on evil days. Mrs. Perez-Garcia sees through his subterfuges, but understanding her husband's kindly motives, privately fosters his philanthropy, proving again, when all is cleared up, how strong is the tie that binds them.

Sara Prosperi, as Mrs. Perez-Garcia, and Manolita Poli, as the old sweetheart, both veteran legit actresses, give sound interpretations. Bourges, as Luisa's beau, is poorly directed, descending to slapstick comedy. Pero Prevosti has a small but telling bit as a screwball business-man.

Despite some imitative Hollywood touches, this is as creditable a piece of direction as has come out of an Argentine studio in a long time, and is actually far better entertainment than any of the heavy-budget, grandiose productions which have been awarded recent Academy prizes. A few more pix in this style and Argentina will go far towards achieving her ambition of wrestling the Latin-American market for her films.

Sullivan Re-Registers As TOA D.C. Lobbyist

Washington, March 7.

Gael Sullivan, executive director of the theatre Owners of America, has re-registered with Congress as official lobbyist for the exhibitor body. His report, made in accordance with the Federal lobbying statute, declared he received no pay "in addition to annual salary" but did not disclose the salary.

Former Rep. Joseph E. Casey (D., Mass.) and a one-time aide to Franklin D. Roosevelt, registered as lobbyist for the Radio Manufacturers Assn. to work against the administration proposal for a 10% tax on television receivers. Casey reported receiving a $5,000 retainer and a $1,000-a-month salary.

Sam O'Neil, former publicity director of the Democratic National Committee, registered as lobbyist to work for the repeal of the 20% admissions tax on tickets sold for symphony orchestra concerts. He said he was receiving a $1,500 retainer and $500 a month. Also registered in this connection was Arthur Gaines, manager of the Minneapolis Symphony Orchestra. They represent about 25 large symphony orchs throughout the country.

RKO, Par Decrees

Continued from page 7

14 houses in Trenton and New Brunswick areas.

Skouras-RKO dickering will likely end in a division of the six Bronx theatres now the subject of a suit brought against the major. Since RKO owns more than a 50% interest, company will either take more than half the houses or receive cash in compensation for an even division.

Most of the houses in the Paramount bracket are scattered through Florida. UP has been privately offering to sell some of these theatres. In each instance, chain has asked for a bid rather than set a price on the flickeries.

In his affidavit, Goldenson listed the following houses as already divorced: State, Bradentown, Fla., sold; Ritz, Fort Myers, Fla., lease expired; Ninth Street, St. Petersburg, Fla., sold; Belleview, Clearwater, Fla., lease expired; Beach, St. Petersburg, Fla., lease cancelled; Princess, Sanford, Fla., sold; Baby Grand, Winter Park, Fla., lease cancelled; State, Austin, Minn., lease sold; Gopher, Minneapolis, lease sold; Provo, Provo, Ut., lease cancelled; Strand, Knoxville, Tenn., lease expired; Orpheum, Aberdeen, S. C., lease sold; Carolina, Sumter, S. C., lease sold; Palace, Hamilton, O., lease expires in April; Eastman, St. Cloud, Minn., sold.

Sullivan Org Defers Many Things Till Fall

Theatre Owners of America's running battle to cut competitive bidding sales and promulgate an industry sales code is being shelved for many months. No action will be taken on a code until the delegates at the next TOA convention can vote on the proposals. Exec committee last week made that decision after attempts to work out the rules proved too time-consuming.

Convention will be held Oct. 30-Nov. 2 at the Shamrock hotel, Houston, Tex. Robert J. O'Donnell, Interstate circuit exec, will act as convention chairman. Meet was planned for Denver but hotel space proved insufficient.

Meanwhile, proposed code was again dumped into the laps of Walter Reade, Jr., and his committee. They will continue sifting suggestions and working out specific provisions for o.o. by the convention.

Regulations will cover four subjects. First will be directed at competitive bidding combined with a restriction on its use only when demanded by exhibs. Other topics are prints, arbitration and clearances.

Ultimately, distribs will be asked to meet with TOA on a final code adoption. That must wait the convention action.

TOA Curbs COMPO

Continued from page 5

both the majors and exhib groups. On that level of operation, budget would be confined to a few thousands of dollars essential for limited expenses as these come along.

COMPO would act as it did in the tax battle under the TOA blueprint for it. In that recent fight, Abram F. Myers, National Allied board chairman, acted as head of the COMPO tax committee working with Sullivan. Since this unit put across its program successfully on a voluntary basis, TOA's officials are convinced other jobs can be handled in the same manner.

Afraid of That % Levy

Behind the decision to knock out both the $600,000 budget and the 1/10th of 1% levy on film rentals as a way of collecting that coin, another argument was raised at the TOA exec meeting. Circuit ops expressed the fear that this system for raising money might catch on with local politicos once the Federal admissions bite is lowered or repealed.

Around the council table, exhibs warned of the danger of a flood of local taxes. These, it was argued, might be levied directly on film rentals in line with the COMPO collection system if that was publicized. By so doing, politicos could still collect the tax gravy from theatres without suffering the public resentment against a bite which the ticket-buyers must meet.

Five conditions were imposed on ratification by the TOA board. They were: 1. Participation limited to a one-year period (similar to the National Allied restriction); 2. modest program be carried out with no big budgets; 3. local autonomy be preserved, with COMPO activity to be advisory; 4. COMPO obtain as much gratis talent from the industry as possible; 5. no policy be carried out without unanimous approval of all elements of the industry.

TOA's stress on local autonomy results from a stream of protests and warnings from the national org's regional groups. These feared that grass-root p.r. supervision would be taken over by a centralized unit. Moreover, many regional officials felt that COMPO could cut the ground from under TOA's expanding activities unless restricted in its own actions.

TOAers, including the exec committee, were suspicious that COMPO would get out of hand if its program becomes overly ambitious. There was no disposition to permit the industry project to become another Motion Picture Assn. of America with highly paid execs and an autonomous organization.

HITCHY REPORTS TO WB

Hollywood, March 7.

Producer-director Alfred Hitchcock came in from N. Y. Monday (6).

He reports to Warners shortly on an unannounced film.

Par's JP Test on 'Samson'

Continued from page 5

mount asked a pre-release run of indefinite duration, a "reasonable" clearance time during which pic would not be played at all in the area, and then a normal first and subsequent-run situation.

Judge Michael Igoe has granted 12 exceptions to the decree since its promulgation in November, 1947. McConnell has argued not only that such exceptions have tended to destroy the purposes of the decree, but has challenged Judge Igoe's right to grant such exceptions. He has filed an appeal challenging that right with the U. S. circuit court of appeals.

Indication that this plea is a critical one came when Judge Igoe deferred a ruling on the petition, while he read McConnell's brief to the court of appeals.

Other Revelations

Hearing was revelatory in many ways. James Donohue, testifying under cross-examination by McConnell, testified that rental terms on "Samson" were 70% of the gross, but with the provision that the exhibitor make a minimum of 10% of the gross as profit over his expenses. It was also revealed that Paramount is asking bidders for pic what price they will charge.

It was this disclosure that led McConnell to charge that Paramount was indirectly violating the recent Supreme Court decision prohibiting price-fixing by distributors. While Paramount is unable to fix the admission charge in the contract, McConnell declared, they have a declaration of intentions in writing in the bidder's offer. Paramount, McConnell said, will choose the bidder who will charge the most, and will make sure that the exhibitor keeps his price at the level he said he would.

Donohue denied such intentions, declaring that knowledge of what the exhibitor would charge is "necessary information" in compiling potential grosses and in coming to a decision on whom to award the picture. De Mille devoted most of his testimony to the religious nature of the picture, but also predicted that nearly half of his expected audience of 75-80,000,000 would be non-filmgoers. He disclosed that he was to receive 50% of the profits of the picture.

Paramount's case was built around the argument that a word-of-mouth campaign was necessary to gross the $7,000,000 necessary to break even on costs, and that such a campaign took time and necessitated pre-release handling. Testimony pointed up the religious nature of the film and on that point pleaded for an exception to the decree.

'Story of Man's Faith'

Clashes between De Mille and McConnell brought smiles to courtroom audience. McConnell, trying to discredit producer's testimony that this "is a story of man's faith in God, his fall to the devil and the flesh, and his supreme rising again," asked if it was not the story of a seduction.

"It is a story of triumph over seduction," De Mille replied.

"Miss LaMarr's costumes are very seductive, aren't they?" McConnell asked.

"Actually, if we wanted to remain true to history, the Minoan women wore nothing above the waist," De Mille replied.

"You had to get past the censor," McConnell commented.

"We had to maintain standards of good taste," De Mille replied.

On another tack, McConnell asked whether the picture followed "your pattern of extravaganza and spectacle."

"No, this picture is not an extravaganza or spectacle."

"What is it, then?"

"It is a work of art."

Wilcoxon testified that he had undertaken his nation-wide speaking tour to give the public the benefit of the research gone into the film, which, he declared, is generally wasted. But with McConnell charging that the tour was nothing but a promotion stunt, Wilcoxon, under cross-examination, was unable to remember who at Paramount sent him on the tour and under whose supervision he worked.

McConnell devoted his final arguments to an attack on Paramount's "hypocrisy and cant" in representing the film as a religious one. Professing a religious nature and a "great respect for the Bible," he nevertheless attacked Paramount for trying to use religion as an excuse to make money, and declared that there was nothing at all religious about the film. "However they dress it up," he declared, "it is still an old fashioned road show."

Theatre TV

Continued from page 7

for a theatre TV circuit is predicated now on the FCC's okaying the channels required. Comerford circuit in eastern Pennsylvania, which achieved a sellout last fall in Scranton via its special pickups of the World Series, also is interested in permanent installations once the FCC makes it possible for the chain to be tied in to a central program origination point. Fact that Loew's filed for appearance before the FCC at the upcoming theatre TV hearings indicates that circuit too is set to spring its large-screen plans.

Very Rapid Progress

According to Nathan L. Halpern, theatre TV consultant to Fabian and the Theatre Owners of America, large-screen video, at this early stage in its development, is growing more rapidly than did regular TV broadcasting in an equivalent period. Commercial video for theatres, Halpern pointed out, is about a year old. In 1946, a year after the war's end gave commercial telecasting the green light, only six or seven stations were operating in all parts of the country. According to Halpern, several other large circuits have indicated their willingness to launch theatre TV once they are insured of getting a steady program feed.

While it is not certain that the FCC will grant the necessary channels by the year's end, the various houses could form their large-screen chain without them. Only necessity would be the coaxial cable and American Telephone & Telegraph, which now has extended it to St. Louis, plans to add K. C. to the circuit by the end of the year. Thus, all the houses except those in the far west could broadcast simultaneously shows originating in New York—or, for that matter, in any city along the cable route.

RCA units purchased by Century are designed to provide a 15x20 foot picture at an optimum throw of about 65 feet. In announcing the order, Fred Schwartz, circuit veepee, declared: "It is our conviction, based on our own observations and the experience of other exhibitors, that theatre TV is the cure for boxoffice doldrums. It is not merely an effective answer to the competition of home TV programs, but a vital new force in the entertainment world."

TOA TV Analysis

Continued from page 7

ment of new techniques on trailers made for video will also come up.

As for the FCC, Nate Halpern, Fabian circuit video expert, and Robert H. O'Brien, secretary-treasurer of United Paramount, have been authorized to coordinate the 25 petitions for hearings by TOA members. Duo will also handle research and hire the necessary engineering aides. They will aim to balance the presentation with that of other industry elements.

Permanent research committee is also being created under the Halpern-O'Brien supervision. This TOA wing will handle educational program on both regular and theatre video. Series of questions will be sent to exhibs to check their knowledge of both subjects.

Aside from television, TOA exec committee also mapped an organizational drive for the theatre group. Leonard Goldenson, Robert Coyne, Mitchell Wolfson, Sherrill Corwin, Fabian, O'Donnell and Sullivan will push this campaign. Top TOA talent will go into various sectors where the group is not now functioning to drum up membership.

Org also decided to move into censorship fights only when requested by local groups. Exec committee, in another resolution, endorsed the motive behind the Chicago showmanship meeting called for this week by 20th-Fox.

"Should I let him go back to his wife?"

...WOULD YOU?

GINGER ROGERS DENNIS MORGAN

THE LOVERS OF 'KITTY FOYLE' IN ANOTHER HIT AS GREAT!

"Perfect Strangers"

The moment they met they knew they shouldn't have!

WB

WITH THELMA RITTER SCREEN PLAY BY EDITH SOMMER ADAPTATION BY GEORGE OPPENHEIMER PRODUCED BY JERRY WALD DIRECTED BY BRETAIGNE WINDUST

FROM WARNER BROS.
A BIG BOLD AND
BEAUTIFUL
PICTURE

HAVE YOU ORDERED YOUR TAX TRAILER FROM NATIONAL SCREEN?

Par and WB Studio Retrenching Key to General H'wood Caution

Hollywood, March 7.

Big Five studio operations under divorcement will be sliced to the bone. Trend was set last week with pink-slipping at Paramount and Warners, with an announcement by Jack L. Warner that "there will be a cutback proportionate to the amount of actual production." At the same time, the girding-up for better product that started three years ago is being continued.

Three factors will control what happens in Hollywood in the "new era," one studio topper said. These are:

1. Economic conditions;
2. Boxoffice potential of product; and
3. Cooperation of exhibitors.

Stressing that "nothing really concrete can be determined for from six months to a year," production-distribution having been divorced from exhibition effective last Jan. 1, one studioite who prefers not to be quoted pushed the point that if economic conditions remain good throughout the country "everything will be all right." He added, "We will, however, need more aggressive selling in the field."

Bookings, he continued, will have to be watched more closely. Coast end of the biz wants the sales staffers to get preferred playing time, best terms and maximum runs wherever possible—"squeezing every possible dollar out of a booking." Film-makers, in turn, will turn out the best product possible, "but whether it's a new feature, a reissue, a short or a newsreel, we've got to remember the old saw that 'a buck is a buck no matter where it comes from.'"

As for the second factor, good pix, he said, "Public tastes seem to be shifting. It is getting harder to tell what audiences want. But if you'll go down the list of unreleased pictures you'll find the casts are stronger, even in the supporting division. You have to give 'em something for the oldsters, the youngsters, the jazz fans and the opera addicts."

"You have to have that extra strength for boxoffice insurance," topper continued. "Costs are a headache where strong casts are concerned, but we are still retrenching, weeding out here, cutting there. The overhead is now under 30%, against 45% for a short period recently. In 1945 we had 120 actors under contract. Now we have about 40."

On the third factor, exhibitors, production topper said, "The exhibitor should realize that the studios are up against a tough problem, too, and that he has to be fair. He should realize that we are all in the same boat—that what helps one helps the other, and that, by and large, the distributor is not out to rook him.

"Many exhibitors have a blind spot. They figure that anyone connected with a big company is out to get them. But now, more than ever before, they have to realize that unless the studios can get the money to make their pictures the theatres are not going to get the product we used to turn out.

"If the exhibitors don't come across with a little more money for top pictures, he won't get the top ones. If we can't get our money out of a $2,500,000-to-$3,000,000 picture, we won't make it. And he won't do business.

"By the same token we know the exhibitor has to make a living too. So it has become a matter of compromise, of give-and-take. We're ready."

3 Top MPEA Execs In For Confabs With Maas

Motion Picture Export Assn. currently has three of its top foreign reps in New York for confabs with v.p. and general manager Irving Maas. Maas this week said there was no significance to the simultaneous visits beyond the need for a general review of the situation in the territories where MPEA operates.

Last of the trio to come in was Charles Mayer, managing director for Japan, who arrived Sunday (5). Others are Jean Birkhahn and Louis Kanturek, who handle European territories. This is Birkhahn's first visit in four years and Kanturek's first in two years. Mayer was here last summer.

EK's $49,770,699 Net

Eastman Kodak's net earnings for 1949 totalled $49,770,699, a shade under the peak profits of $51,263,118 registered by EK in '48. Gross sales also slid somewhat to $396,232,518 from the prior year's high of $414,977,519. Equivalent earnings on outstanding common amounted to $3.80 per share.

Breakdown of sales shows that 9% of EK's total volume came from dealings with film producers. Company spent $30,456,786 in the past year improving and expanding plant facilities.

Stamford TV Poll

Continued from page 7

weekends for a smattering of moppet patronage along with the hardened adult action addicts. Palace manager declares that there are 12,000-15,000 children in Stamford "but the theatres just can't compete with free entertainment."

Rialto, a 447-seat second-run house, now cops no children patronage during weekdays. Number of regular adult customers "who used to come two or three times weekly" have dropped out "because they tell us they have television sets," according to the management. Many of the adults, it is said, are spending their spare coin in paying off on recently bought sets. "Besides, general business is off in this town and the people are short of cash," Rialto spokesman stated.

Operator of the Stamford and Avon theatres is somewhat lighter on the downbeat. Two houses have suffered a drop of about 20% in business in the past year, mainly because of video competition. "As far as the grownups are concerned, if you have the right pictures, you do business," manager declares. "But the business from kids is definitely off." The main tele bite comes in the youngest class—children running from five-eight years of age—according to the Stamford.

Stamford is about 40 miles from New York. Town is within the telecast range of all Gotham stations. It is largely an industrial town and its chief factory, Yale & Towne, is operating only part-weekly.

Burdick school poll was widely read because of its front page coverage by Jack Gould in the N. Y. Times on Monday (6). All exhibs here had either read the story or heard about its conclusions.

WB Plans 20

Continued from page 4

dustry, as well as in other industries. Right now, although we are shooting four pictures, with others scheduled to go within the next several weeks, we are still not operating at capacity. For that reason, we don't require as many employees as when we are producing more pictures.

"There will be a cutback, therefore, proportionate to the amount of actual production. Those employees not directly involved in the present production program will be laid off. Employees necessary to planning and operation for future production will be continued in their employment." He did not elaborate on the number of studio personnel included in the 5% layoff.

Four WB pictures now before the cameras include "Lightning Strikes Twice," Henry Blanke production starring Richard Todd and Ruth Roman; "Captain Horatio Hornblower" (Technicolor), starring Gregory Peck and Virginia Mayo; "Sugarfoot," starring Randolph Scott, Adele Jergens and Raymond Massey, and "$2,000,000 Bank Robbery," with Steve Cochran and Virginia Grey co-starring. Slated to roll within the next 10 days are "Tea for Two," Techni musical, co-starring Doris Day and Gordon MacRae, and "Breaking Point," Jerry Wald production starring John Garfield.

Of the 20 films planned for the next four months, 20 will be lensed in Techni and they will include a total of 64 stars or featured players.

$50,000,000 Lag

Continued from page 3

110%; four up to 125%; and two went between 125% and 150%.

The top picture that the industry releases in this country today, Paramounter added, will be seen by not more than 33,000,000 people out of a population of 150,000,000. Average American film will reach 22,000,000-24,000,000 people. Freeman then declared that the cost of making films is still as high as two years ago and that the domestic market is down so much a film cannot earn more than what it would have returned in 1946-47.

Four factors are cited by Freeman as hurting the industry in the course of asking for a slash in production costs. These are high costs of films; accompanying high admission prices; television; and films unsuitable to the public tastes.

Many of the major company films that cost $1,250,000 are grossing $800,000-$1,000,000, Freeman declared. One unnamed Paramount pic currently in release was turned out at a $1,450,000 nut and will gross under $500,000 in the domestic market.

1-Pic Companies Found Legal In Govt. Tax Snarl

Washington, March 7.

Hollywood's single-picture corporations, attacked as tax dodge schemes for several years, are technically strictly legal—because after four years of trying, the Bureau of Internal Revenue has not been able to find a way to take a single case into court and collect full income taxes.

This is the reason President Truman and Secretary of the Treasury John Snyder have both called upon Congress to close the legal loopholes so as to bar such corporations in the future.

First hint that the Bureau of Internal Revenue was just maneuvering in order to keep the public from setting up too many equivalents of the one-picture corporation came last week in the testimony of Ellsworth G. Alvord, prominent tax attorney, in testimony before the House Ways and Means Committee. Alvord, appearing on behalf of the U. S. Chamber of Commerce, declared that the President's tax message and a law to close the loophole would in effect make the old corporations legal. Actually, however, for all practical purposes they have been legal, since the Government has been unable to figure out a way to show that they are illegal.

The single-picture corporation, and similar business gimmicks, were invented to take advantage of the fact that long-term capital gains pay a tax of only 25%, which is much less than straight income tax in the upper brackets. Bureau of Internal Revenue is reported to have in its files upwards of 15 single-picture corporation cases, including the Samuel Goldwyn one, which got most of the publicity. At one time, several of the corporations offered to make compromise settlements. Internal Revenue nixed these deals, thereby losing the extra revenue which would have been received. Now it will get nothing.

Mule on a Bicycle To Bally U's 'Francis'

Universal is concentrating on a five-borough drive in metropolitan New York to get its "Francis" off to a fast start. Company has called in five of its exploiteers and assigned one to each borough for tieups, drumbeating, publicity plants, etc., in conjunction with personal appearances around the Army mule that stars in the pic. "Francis" preems at the N. Y. Paramount theatre March 15.

Working each borough as though it was a key city, U has grooved Ben Kaufman to the Bronx; Bill Gandel to Queens; Bob Weill, Brooklyn; Jerry Evans, Manhattan; and Herman Kass, Richmond. In all, U has taken on 15 special fieldmen to bally the film.

Mule will do the subway circuit for personal appearances in every borough.

Inside Stuff—Pictures

Atlas Corp. annual report for year ended last Dec. 31, which showed upped asset value of nearly $3 per share, reveals lagging interest in picture company shares. Corporation statement puts common stock asset value (for Atlas) at $30.12 as against $27.18 in previous year.

Paramount common stock represents the biggest Atlas investment in the film industry, statement showing 50,000 shares held in the corporation portfolio, valued at $1,100,000. Walt Disney Productions is next heaviest, company having $308,500 principal amount of Disney 4% bonds Series A, and 93,050 Walt Disney Production common value at around $558,300.

Atlas also held 11,000 shares of Madison Square Garden Corp. valued at $112,750, and some 234,012 RKO option warrants, which expired Jan. 31 this year. No note was made of what action was taken on these since the report was compiled prior to that date. No other film company shares are mentioned.

"Nothing to Fear But Fear Itself" editorial in last week's VARIETY, on the subject of television's threat to films, brought a large number of letters. Theme that dominated most of them was the necessity for distribs and exhibs to do a bigger selling job to counteract the new competition.

More or less typical was a note from Paramount pub-ad chief Max E. Youngstein. Declaring he has made a check recently with some of the circuits, particularly with reference to smaller situations, Youngstein states: "In every case where the exhibitor put on a special campaign and took special effort, the picture has done better and, in many cases, far better than in situations where they just go through the motions and depend on the picture alone to pull people in. I realize how trite this must sound, but in my opinion neither the exhibitor nor the distributor is doing as much as he can to bring in dollars."

Vagaries of pix into video is interestingly illustrated in Columbia Broadcasting System's TV story department. It is made up of four former members of the New York story department of Columbia Pictures. It's headed by Arthur Heineman, who was associate story ed for Col. His staffers include Janet Wood, who was formerly Col's eastern story ed (formerly assistant at Metro), Beatrice Aronson, and Lucille Gallon, who serves as Heineman's secretary and was formerly secretary in the film company's story department.

After being on the United Artists release slate for three years, "Conspiracy in Teheran" is finally getting a New York preem. It opens Friday (10) at the Ambassador. Pic was produced in Italy by Stephen Pallos, former associate of Sir Alexander Korda, and sold outright a couple years ago to Selected Films, Inc. Originally labeled "The Plot to Kill Roosevelt," it's about the reported attempt on the former President's life while attending the Big Three conference at Teheran during the war.

A neat job of public relations for Hollywood will be spotlighted in the April issue of Movie Life mag. The monthly fan publication will feature a four-page spread on religioso filmites labeled "Hollywood Goes to Church." Pictured among the churchgoers are Ricardo Montalban, Audrey Totter, Ann Miller, Ann Sothern, Barbara Hale, Scott Brady, Marta Toren, Rex Allen, Sally Forrest, Peggy Dow, Billie Welsh and Betty Nigles. Spread is similar to one featured in the mag last October.

Jack Ellis, former United Artists sales exec and now an indie film distrib ("Pygmalion" and "Major Barbara"), is having his first song recorded this week. It's labeled "Who Pushed the Button When No One's on the Floor (The Elevator Man's Lament)." Tower Records, of Chicago, is waxing it. It is published by Charles Tobias, N. Y. Ellis, brother of show biz attorney Emil K. Ellis, has long been a tunesmith and has had several songs published, but none recorded before.

"The Elephant Who Forgot," a modern fable which Fred Allen wrote for the January, 1949, Anniversary Number of VARIETY, will be filmed in J. D. Trop's "Storyland Tales" series, according to a Trop announcement in New York last week. Series are several 16m color shorts which Trop has been making with an eye to the TV and educational markets. He also picked up screen rights to "The Duck That Flew Backwards," a Saturday Evening Post yarn by Don Tracy.

U. S. Secretary of Labor Maurice J. Tobin has enlisted the aid of Metro to plug industrial safety measures. Culver City lot will turn out a special short with Pete Smith producing-narrating under the label "Wrong Way Butch." David Barclay is directing and Dave O'Brien plays the title role. Smith was tapped by Tobin because of two previous safety shorts, "Seventh Column" in 1943 and "Safety Sleuth" in '44.

Appeal 'Boundaries' Decision

Continued from page 4

actually an applicable part of the decision, the Atlanta judge went back to the only High Court ruling on the point at issue—whether state and local governments have the right to censor.

The opinion on that point was handed down in 1915, before films had become such a broadly recognized form of communication. Under that ruling, states were specifically granted the right of censorship and were not considered as part of the press. Court, on the basis of the Par dictum, obviously thinks differently now, but Judge Andrews apparently didn't feel free to use dictum as grounds for his decision.

"In essence," the Atlanta jurist stated, "that part of the ordinance under scrutiny empowers the censor to determine what is good and what is bad for the community and that without any standard other than the censor's personal opinion. As here applied it attempts a degree of thought control. But unless motion pictures can be offered the coverage extended the press, it is clear that the police power of the state has not been exceeded."

Suit grew out of the ban on the pic, the theme of which is anti-Negro bias, edicted last August by Atlanta censor Christine Smith. Action was brought by de Rochemont, the producer, his RD-DR Corp. and Film Classics, the distributors. It sought to enjoin Miss Smith from preventing the showing.

Miss Smith's ban was based on the opinion the film "might adversely affect the peace, health, morals and good order of the city." The censor was repped by assistant city attorney J. M. B. Bloodworth. Judge Roseman argued the case in Atlanta for de Rochemont Feb. 6. Morris Abram, Atlanta attorney for FC, repped the plaintiffs in court Monday.

Getting the case to the Supreme Court is considered by industry attorneys to be of the utmost importance, since it is the broadest and most significant test ever made of the constitutionality of state and other governmental censorship of films. A favorable decision would have the effect of outlawing all pre-censorship.

This test is much broader than the "Curly" suit being fought by the Motion Picture Assn. of America, Hal Roach and United Artists in Memphis. That is in the state courts and is primarily a suit to review individual action in regard to a single picture.

Judge Roseman's point of attack is that pre-censorship is a deprivation of freedom of expression without due process of law, as required under the 14th Amendment, as well as violation of the freedom of press guarantee in the First Amendment.

"LOVE HAPPY"

The NEWEST and FUNNIEST MARX BROS. Picture is

TOPS IN PHILLY! DETROIT! FRISCO!

$ Karlton Theatre, Philly 1st week business indicates terrific b. o. demand for zany trio's latest!

$ Detroit's Palm State holdover for top figure in months! $

$ Frisco's United Artists Theatre smash with top holdover plus! $

HIGH POWERED SHOWMANSHIP!

Tie-ups that really work!

Four-day pre-selling via Bulova Watch radio spots, 20—count 'em—20!	On-the-spot 24-sheets via Curtis Candy Co. in major locations plus counter displays and windows!
Week-long pre-selling with 27 Kool Cigarette's radio spots.	Fiske Rubber Tire Co. tie-in ads in all papers. 750 lines each.
Read the press-book. These tie-ups have worked—will work for you!	1100 Mobilgas stations in play-date areas bill-boarded with special display material!

"Just what fans have been waiting for. A slap-happy burlesque tied together with glittering gags!"
—*Philadelphia Inquirer*

"Wonderful to have Marx Bros. back. Madder and fresher than ever!" —*Philadelphia Bulletin*

"Brilliantly lunatic. It's wonderful. Will attain the status of a classic. Agonizingly funny!"
—*San Francisco Chronicle*

"A cinema classic. Most amusing since "Night at the Opera". Finest since movies came!"
—*S. F. Examiner*

OPENS TODAY
The Philly, Detroit, Frisco way
in L. A. Music Hall Theatres!

"LOVE HAPPY" starring **THE MARX BROS.**
Co-starring **ILONA MASSEY · VERA-ELLEN · MARION HUTTON**
with Raymond Burr · Melville Cooper · Leon Belasco · Paul Valentine
Eric Blore · Bruce Gordon · A LESTER COWAN Production
Directed by DAVID MILLER · Musical Score & Lyrics by Ann Ronell

...right this way from UA

U Stepping Up Both Production And Distrib to Swell '50 Revenues

In a drive to build its volume of sales, Universal is boosting sharply both production and release of films during the current fiscal year, ended in October. Decision was made during recent studio huddles of Nate Blumberg, U's prez, with William Goetz and Leo Spitz, exec chiefs of production. Company will turn out 36 pix for the 12-month stretch instead of 30 originally planned.

Production boost represents a 50% lifting of the sights over last year when 24 pix rolled before the cameras. Upping of releases is also steep since U grooved 29 films, including four of British filmmaker J. Arthur Rank, in the course of calendar '49.

Behind the move is the abbreviated runs of films in the current market. U's toppers believe more playing time is available for its product as a consequence. Because the company feels a need to up its gross rentals as a way of cutting both studio and sales overhead on a per-picture basis, decision was made with the idea of cashing in on the greater playing time that can be picked up.

One other reason reliably reported is the need to fill a hole in releasing schedules caused by diminished production of Rank's product. While four pix were handed general releases in 1949, only one, "Hamlet," is currently being so treated. Company is still mulling policy on "The Astonished Heart," film made jointly with Rank in England. None other Anglo imports shape up presently for general release.

Three of the current pix are already completed and five others are being lensed. Remaining 28 will be filmed within the next eight months. This assures a high level of production for the balance of the year.

Among the pictures which will roll during the eight months are "Harvey," "Song of Norway," "Tomahawk," "The World in His Arms," "Desert Legion," "Up Front with Mauldin," "The Milkman," "Frenchie" and "Desert Hawk." Trio completed are "The Sleeping City," "One Way Street" and "Peggy." Five before the cameras are "Winchester 73," "Louisa," "Ma and Pa Kettle Back Home," "Panther's Moon" and "Saddle Tramp."

'Bicycle Thief'

Continued from page 4

possibly take the issue to court. Howard Hughes, who ran into PCA code trouble over ads for "The Outlaw," brought a multi-million dollar suit against the MPAA on a "restraint of trade" peg. Suit is still pending although it's understood Hughes will not press the case if the PCA does not interfere with current advertising on the pic. Hughes' suit, however, resulted in the elimination of a provision in the PCA by which a fine of $25,000 was imposed on any member distrib or exhib who violated the code. Adherence to the code is currently on a voluntary basis.

Burstyn's fight against the PCA is supported by the National Council on Freedom From Censorship, an affiliate of the American Civil Liberties Union. In a letter to MPAA prexy Eric Johnston, Elmer Rice of the Council said the PCA action was "a shocking demonstration of censorship power" which deprives "the American people of an opportunity to judge for themselves whether the film should or should not be seen." He said the MPAA stand was inconsistent in view of its own fight against censorship by municipal and state boards.

WB, Philly, Defers 'Thief'

Philadelphia, March 7.

As result of Motion Picture Assn. of America ban on "The Bicycle Thief," Warners' Princess theatre, local foreign pic showcase, has set back indefinitely film's opener here. "Bicycle Thief" was skedded to bow at the Princess March 10.

Local Warner Bros. office said lack of MPAA seal did not necessarily mean circuit couldn't pick up film. Orders in present instance, however, came from New York. Local cancellation means loss of about 70 playing dates for "Bicycle Thief" on WB circuit i area.

Seek Drive-In Ban In New Albany Bill

Albany, March 7.

Bills barring erection of Drive-Ins in "any city" have been introduced by Assemblymen Roman and Lama, New York.

Lama in January introduced a measure banning future construction of Drive-Ins in cities of 250,00 or more population.

B. O. DOLDRUMS SHUT SO. CAL. THEATRES

Los Angeles, March 7.

Boxoffice blues have shuttered 23 film houses in Southern California, and 12 more have adopted policy changes, largely because of a lack of proper product. Most of the shuttered theatres are in small towns serviced by the Los Angeles exchanges, but six in the city area have either closed completely or shifted to weekend operation.

Two of the shuttered houses are drive-ins, the Cina Car, near Cypress, and the Motor-Vu, near Bostonia. Two houses have closed in Long Beach and four more in Arizona, which is included in the Southern California zone. Nine theatres have switched to Spanish-language pictures on a time basis. Some of the dark houses have posted "Remodeling" signs but there is no sign of remodeling in the near future.

20th Ready to Start Production on 8 Pix

Hollywood, March 7.

Eight "A" productions will get the gun at 20th-Fox during March and April, meaning that at least six films will be in work at the same time late this month, something that hasn't happened since last October.

March starters are "I'll Get By," "Stella and the City Man," and "All About Eve." April program calls for "Trumpet to the Morn," "Old 880," "The Mudlark," "American Guerrilla in the Philippines" and "The Halls of Montezuma."

Hope's $40,000

Continued from page 3

Brown & His Orch $7,500 and the Condos & Brandow dance act $1,000. Hope's total nut on the two weeks will be about $50,000.

Gross for the initial week, which closed last night (Tuesday), was above $140,000. On the strength of the crowds during the first stanza, Paramount circuit exec Bob Weitman opines there will be very little dropoff the second session. If that proves true, the two-week house take should be around $275,000 and probably won't be below $260,000.

Since Hope gets 50%, his share will be $130,000—using the minimum figure. Subtracting the $50,000 expense item for the show from that, it leaves the comedian a net of $80,000 for the two weeks or $40,000 a week.

If Hope fails to hold up to expectations for the second session or his expenses run higher than he anticipates, he'll have a tussle on his hands for the record Broadway take for a single. Danny Kaye received $37,000 from the Roxy for his first week and had no show to pay. Jack Benny received $40,000 from the Roxy, but had to pay his troupe out of that.

Roxy, incidentally, is said by Hope to have offered him a $65,000 weekly guarantee after rumors of the Par deal got around, but the comic preferred to stick with the latter because of his long tieup with the Paramount studio.

Hope is doing five shows daily d six on Saturday at the Par for total of 36 a week. Brown's nd starts getting overtime after e 29th show.

British Pact

Continued from page 3

Balaban, Spyros Skouras, Ned Depinet and Joseph H. Hazen.

It was originally intended that this committee go to England. However, because of the British elections, certain preliminary negotiations were not acocmplished. Johnston was expected to have cleared up some points with Wilson by phone, letter and via Allport's representation. Instead, negotiations will have to go into the meeting with Wilson and start pretty much at scratch. Thus the "exploratory" label on the talks.

If Johnston, Arnall and their group get what they want, the prexies won't have to go over. If the negotiations get sticky, the group can demur by the necessity of calling in the "first team."

Decision to handle the talks in this way was made at a meeting of major company toppers with Johnston in Miami Beach last week. It was decided to ask Arnall to go along on the "exploratory" phase since SIMPP's okay must be had before the British government could close a deal with the U. S. industry as a whole.

Arnall was invited last week and agreed to go along after discussing the situation with his members at a session in Hollywood on Thursday (2).

When the trip to London will be made is still in doubt. However, it will be as soon as Wilson indicates he is ready to see the Americans. That should be within two to three weeks. Present pact expires June 13.

Kramer's 'Cyrano'

Continued from page 3

also in New York currently. They expect to put the pic before the cameras in June. Jose Ferrer will be starred. United Artists will release.

With the $40,000 for the Hooker version, Kramer's total investment in cash and deferments to clear the rights to "Cyrano" will represent more than $100,000. Deals took 8½ months to consummate.

Producer had previously given the equivalent of $64,000 in frozen pounds and deferments to Sir Alexander Korda for rights which the latter held from the Rostand estate for "Cyrano" in a number of countries abroad. Price also included a script prepared for Korda by Ben Hecht, but none of which Kramer will use.

Kramer also gave 10,000,000 francs (about $14,000) to acquire a French version of the picture. This was to insure that the latter would not be reissued in competition with the new film. Another version was made in the U. S. by Atlas in 1925.

While the "Cyrano" rights are in the public domain in the U. S., they are still controlled by the Rostand estate in certain territories abroad, which necessitated Kramer's buy of the original property. The Hooker translation is still under copyright control in this country.

Va. Legislature Kills Local Tax Proposal

Richmond, March 7.

A bill enabling towns and counties of Virginia to impose their own admission and other taxes was killed last week by the finance committee of the Virginia legislature, after two spirited sessions during which the proposed enabling act was fought by motion picture interests throughout the state.

Still on the books are similar acts which allow 12 Virginia cities to impose local taxes which run from 5% in some localities to a straight 2c. or 3c. per ticket in other cities. In many instances the permission to levy local taxes was included in the original charter granted these cities by the legislature.

Richmond Theatre Managers Assn. and the Motion Picture Theatre Owners of Virginia went to bat to quash the new bill, and were represented by Robert Barton, counsel for the Virginia MPTO. Also speaking against the issue were Morton C. Thalhimer, president of Neighborhood Theatres; William Crockett, Virginia Beach, president of the MPTO of Virginia, and William Grist, theatreowner from Charlottesville.

British Technicians, Actors Renew Demands for Own Aides on U.S. Pix

London, March 7.

British film workers and actors renewed their demands this week that American companies lensing pictures here must employ more British craftsmen. Assn. of Cine & Allied Technicians urged Board of Trade prez Harold Wilson to include a protective clause in the new Anglo-American monetary agreement, and British Equity is demanding that any U. S. film produced here must include at least one British star, if the film qualifies under the quota regulations. (British Equity has jurisdiction over both film and legit actors.)

New demands are expected to toss further difficulties into the upcoming Anglo-U. S. talks on renewal of the 1948 pact. One of the prime agreements that the British are expected to press for is wider use by American companies of their frozen British currency for production in this country. American film workers, too, have complained about Yank filming abroad with the charge that any production lensed outside the U. S. must necessarily cut into their employment. Yank producers, as a result, may be caught in the middle in the renewal talks, with the British government pressing for more production in England and American film workers fighting against it.

ACAT is planning representations to the Labor Ministry and is forming a united front with British Equity. Ministry last week attempted to force a reciprocity deal on 20th-Fox before issuing work permits to producer Nunnally Johnson and director Jean Negulesco to lens 20th's "Mudlark" here. Attempt apparently fell through, however, and the Ministry is now shooting for a compromise, recommending that 20th agree to a British director on one of its three current productions here. In addition to "Mudlark," these include "Night and the City" and "21 Bow Street."

British Equity is incensed at the signing of two American femme stars to play typically British roles in American films being produced in England. Virginia Mayo has been set for such a role in Warners' "Capt. Horatio Hornblower" and Irene Dunne has pacted for a lead in 20th's "Mudlark." Equity recognizes that its attempts to force American producers to use at least one British star in any film lensed here that falls under the quota regulations may backfire via counter-measures against British artists on Broadway and in Hollywood. Equity, however, is prepared to take that risk.

ACAT, pressing for the protective clause in the monetary agreement, claims that the Wilson-Eric Johnston pact prevents a sympathetic Labor Ministry policy. In addition, according to the union, the BOT, Foreign Office and Treasury are to be exerting pressure in favor of American film companies. Top technical credits on 11 U. S. films made in England since the 1948 agreement are entirely American, ACAT points out, naming that as a factor in its current unemployment. Number of union members now idle has reached 734.

N.Y. Bill Seeks OK For Unchaperoned Kids

Albany, March 7.

Children would be admitted to film theatres unaccompanied by adults at any time when school is not in session or after 6 p.m. if a section in the orchestra were set aside in charge of a licensed matron, under a N. Y. state bill introduced by Senator Santangelo and Assemblyman Ciodfi of Manhattan.

N. Y. City has such an ordinance, but sponsors say enforcement is spotty.

UA PRODUCERS CAN'T SEE MEX STANDOFF

Indie producers distributing through United Artists are burned over total losses they have taken on earnings in Mexico as result of a kind of Latin American farce comedy routine with a tragic ending. There is some thought of legal action against UA in an effort to recoup the coin.

Difficulty goes back to UA's decision some months ago to close down its branch in Mexico and franchise the distribution of its pix there. A group of exhibs and financial men acquired the franchise of the Mex company, Artistas Unitas, and began distributing UA films.

They were operating for only a few months when they decided the deal was not a profitable one and they abandoned it. Under Mexican law, the employees of the company took over.

They continued distributing the pix, but since they were preferred creditors under the Mexican statutes, they took all the coin that came in. None of the proceeds from rentals was sent to UA and so the latter had nothing to share with its producers.

This went on for a number of months and the producers, naturally, began to squawk. Arthur W. Kelly, UA exec v.p. and foreign chief, went to Mexico City about a month ago to investigate. He withdrew the franchise from Artistas Unitas and gave it to another outfit, Brooks & Miers.

Employees of UA, however, have refused to give up the films they have in their possession and are continuing to distribute them and pocket the coin—as they are apparently entitled to do under the Mex law. All new films are being shipped by UA to Brooks & Miers, but the setup is not fully under way yet and indies have received no coin from the B&M operation.

UA now has its attorneys in Mexico City trying to find a way to get its pix back from UA and to recoup some of their earnings. In the meantime, producers whose films have gone unrecompensed are beefing that UA was not diligent enough in quickly calling it quits when the original operators of UA walked out and its operating employees ceased to send payments to New York. They have been considering legal action if UA is unsuccessful in getting them some of their money for Mexican distribution.

Par's Divvy

Continued from page 7

000,000 if it is to maintain the pace of $2 per share paid out for the past few years. Conservative policy would require yearly earnings of almost double that figure to warrant the payments. Balaban is known for careful fiscal planning.

Because of the worldwide nature of Par's business, company prexy said, it is impossible at this time to estimate the earnings for the first quarter of 1950. He promised that these figures would be aired early in May. No statement was made with reference to the annual stockholder meet, generally held in April or May.

'Samson' Paces Feb.

Continued from page 2

crix raves, best showing being a single runnerup classification. "Dancing in Dark" (20th) was in much the same category, and took in less money.

"Jolson Sings Again" (Col) added some sock coin on extended-runs in Toronto and Montreal. "Woman in Hiding" (U) collected some healthy rentals, topping the runnerup list one week. "Whirlpool" (20th) struggled to finish ninth place one week but was mainly very spotty.

"Young Man With Horn" (WB) did not fare so well on its initial playdate at N. Y. Music Hall. "Outside the Wall" (U) hit a record on the first week in Philadelphia and started stoutly in another key.

New Miss. Small-seater

Crenshaw, Miss.

New $25,000 film theatre opened here by Jesse H. Moore, who has operated a house here for the last seven years.

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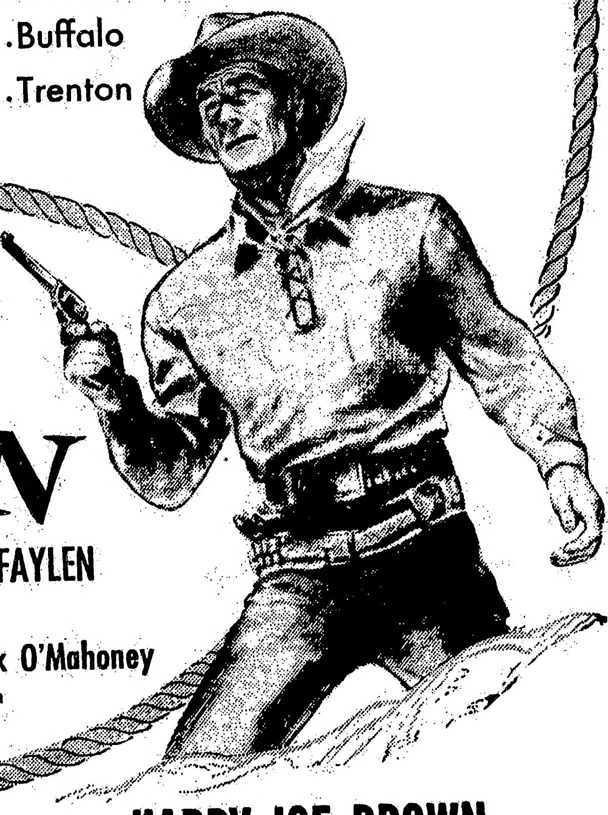

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Sid Grauman, Famed Showman And Prankster, Dies in L.A. at 71

Sid Grauman, Hollywood theatre impresario who died of a heart ailment at the Cedars of Lebanon hospital Sunday (5) at the age of 71, was one of the most fabulous showmen to leave his mark on the film capital. Known most widely for his "immortalization" of stars via their hand and foot prints in the concrete in front of the Grauman's Chinese theatre in Hollywood, Grauman gained a reputation in industry circles for his spectacular showmanship in the exhibition field and his practical jokestering.

George Jessel will be eulogist at the funeral services at Forest Lawn Thursday (9). George Ward, Christian Science reader and close friend of Grauman's, will officiate. Kenny Baker will sing a hymn. Pallbearers have not yet been chosen. Grauman's friends are asked that, instead of flowers, mourners for the showman send contributions to the charities he supported: Motion Picture Relief Fund, Boys Town, Braille Institute, Salvation Army, Jewish Home for the Aged.

Grauman's Chinese and Egyptian theatres will remain dark on Thursday (9) until 3:30 p.m., opening after funeral services conclude.

Although Grauman had few relatives, mostly cousins with whom he had no close social relationships, wires are coming in from all over the country from persons claiming kinship. This is due to fact that no will has been discovered. Reports are that Grauman had made none.

Grauman's work in developing Hollywood as a colorful business center recently stirred a drive among a group of filmites to make him "Mayor of Hollywood." Last October, the Chamber of Commerce tossed a testimonial banquet for him at which he was lauded by all the industry toppers. He was one of the few people in show business to be honored by the Hollywood Chamber of Commerce.

Among his intimate friends, he was known as a great gagger. Once, in the early 1920's, Grauman sent out an SOS from the Alexandria hotel, where he lived, for Charles Chaplin. He said a woman had been murdered and he needed help. Chaplin came running, horrified when he saw a bloodstained corpse in Grauman's bed. Grauman pleaded for help in averting a scandal, but Chaplin finally told him it couldn't be done, that they must call the police. After he had the comedian on the verge of a nervous breakdown he made him take a closer look at the "corpse." It was a dummy smeared with catsup.

Too Macabre for WB

He topped most of his other practical jokes when the Warners laid the cornerstone of their Hollywood Blvd. theatre. Stars, civic luminaries and film toppers of every magnitude appeared at the ceremony, driving up in lavish limousines to the pleasure of a vast audience of fans in bleachers. Grauman, who ran the rival Chinese and Egyptian theatres, also attended. He hired a hearse, complete with pallbearers, and drove up to the Kleig-lighted entrance for the ceremonies. The Warners were hopping mad for a long time, but eventually forgave him.

Sometimes the joke was on Grauman. He had made a rule that he was not to be called in his Ambassador hotel suite until noon. When the stock market crashed in '29, he could have salvaged some of his wealth, but early calls couldn't get through the switchboard. Grauman had more than $6,000,000 at that time, but the crash wiped him out. He didn't whimper. He always said: "Chalk it up to experience."

Grauman was the son of another showman, D. J. Grauman, who was a tent man in the west before organizing the Georgia Minstrels at the turn of the century.

Also a Klondike Kid

During the Klondike strike in Alaska, the Graumans traveled north. The younger Grauman put on his own show in Nome while his father was doing likewise in Dawson City. In addition to operating the show, Sid Grauman sold San Francisco newspapers on the side and got up to $2 per copy. He once sold a paper for $50 to a storekeeper who, in turn, charged miners admission to get the news.

In the early 1900s the Graumans opened the first picture theatre in Frisco, a store large enough for 800 kitchen chairs, screen, scenery and piano. Called the Unique, the house was transformed by Sid Grauman from a crude establishment into a colorful entertainment spot. Out in front a big banner was planted, reading "One Hundred Feet of New Film Now Being Shown." The house also featured vaudeville and one of the acts that played there was the Musical Laskys (Jesse Lasky and his sister).

Tried Gotham

He went to New York later and leased a theatre on east 125th street. He put on the first vaudfilm show in N. Y. and introduced his prolog idea. It involved taking four or five of his acts and putting them into a presentation where they did their specialties. But he lost about $500 a week in N. Y. and sold out to the Sullivan & Considine interests.

Grauman finally returned to Frisco after a stay in Scranton, Pa., where he ran the Garden theatre. In Frisco, the Graumans built the Empress and the Imperial, both of which coined money. Sid Grauman later staged a show, "Midnight in Frisco," with a cast of 100. The production made money but Grauman tired of that end of show business and decided to go back into the picture field.

Expanding his scale of activity, Grauman built the Million Dollar theatre at Third and Broadway in Los Angeles, then considered the finest film house in the country.

Grauman later got the idea to build a deluxe L. A. house, the Metropolitan, which was opened in 1922. The house, now known as the Paramount, cost around $3,500,000 and seated 3,595. Famous Players-Lasky were his partners in the venture.

Another idea of Grauman's was to operate an exclusive $1.50 two-a-day picture house. He launched the Egyptian in Hollywood, a novel house which seated 1,800 and cost around $600,000. It was the first house to use a forecourt for the entrance with stores on one side of the court. Besides introducing the live tableaux on stage which typified the film to be shown, Grauman originated the gala Hollywood preem with its klieg lights, stars and sidewalk crowds of fans.

In 1927, Grauman built his most famous theatre, the Chinese, which was not the largest but the best-equipped house in the world.

Many Innovations

Among some of the innovations in theatres credited to Grauman were the rising orchestra pit; straight projection from the cantilevers under the balcony to give a better throw than from the rear balcony booth; trousered usherettes and the overhead spot which covered their stations so that people at first sight thought they were waxed figures.

Grauman subsequently transferred his interests in the Chinese to the Fox-West Coast chain. He had no interest in the Chinese at the time of his death but was on the theatre payroll as managing director. He also had interests in the Hollywood Rollerbowl, El Capitan theatre and owned the parking lots flanking the Chinese.

Grauman had no close relatives. At his bedside when he died were his doctor and longtime friend, Dr. Myron Prinzmetal; Gertrude Skall, his secretary for the last 21 years; and Harry Brand, publicity head of 20th-Fox.

Spring and Republic Bloom in the Canyons

Hollywood, March 7.

Republic is galloping along the March trail with six pictures, including two high-budgeters, one Roy Rogers tinter and three fellow travelers. First is a Vera Ralston starrer, still untitled, starting with outdoor shooting in Death Valley. Second big-budgeter is "The Golden Tide," to be produced and directed by Joe Kane.

The Roy Rogers color film is "Sunset in the West." Three others slated for a March start are "Covered Wagon Raid," "Prisoners in Petticoats" and "Phantom Ruler."

Briefs From the Lots

Hollywood.

John Wayne will climb out of his Marine uniform to gallop thataway in "Best of the Bad Men," due for spring filming by RKO . . . **Linda Darnell** renewed for another year by 20th-Fox . . . **Penny Edwards** will ride with **Roy Rogers** in his next Republic drama, "Sunset in the West" . . . **Pete Smith,** at Metro, is cooking up a short on industrial safety, titled "Wrong Way Butch" . . . Metro handed a new co-director contract to **William Hanna** and **Joseph Barbera** calling for 10 more Tom and Jerry cartoons in 1950 . . . **James Cagney** started two months of dancing rehearsals for his forthcoming Warners picture, "The West Point Story," his first dancing chore since "Yankee Doodle Dandy," nine years ago . . . **Errol Flynn,** currently working at Metro, will return to Warners late this summer to make "Carson City," a western.

Argosy closed its offices on the RKO-Pathe lot as **John Ford** and **Merian C. Cooper** moved over to Republic . . . **Coleen Gray** will co-star with **George Raft** in "I'll Get You for This," to be produced in Europe by **Joe Kaufman** . . . **Fred Kollmar** will produce "The Flying Teakettle," the **John Hazard** yarn recently bought by 20th-Fox from the New Yorker . . . **Laurette Luez,** born of a vadue family in Honolulu, plays femme lead opposite **Errol Flynn** in Metro's "Kim." . . . **David Butler** will direct Warners' "Tea for Two," starting March 20 with **Doris Day** and **Gordon MacRae** in top roles . . . Republic bought the **Jerry Sackheim** yarn, "Secrets of the Mounted Police," and turned it over to **Sidney Picker** for production.

Jane Cowl signed for a top role in "The Story of a Divorce" at RKO . . . Eagle Lion's "Narcotic Squad" will be released as "Narcotic Agent" . . . **Vera Ralston, John Carroll** and **Walter Brennan** will co-star in a Republic western, still untitled . . . Monogram switched from "Guns Roar in Rockhill" to "Gunslingers" . . . **Rev. Neil Dodd** will perform his 300th screen wedding ceremony when he joins **Spring Byington** and **Edmund Gwenn** in "Louisa" at UI . . . **Richard Goldstone** signed **Andrea King** for the femme lead in "The Standoff."

J. Carol Naish and **David Niven** formed a company to produce a series of "Arsene Lupin" pictures, with **Mac Benoff** as writer-director. . . . **Hal Wallis** purchased "Night Man," a yarn by **Lucille Fletcher,** author of "Sorry, Wrong Number." . . . **Joe Losey** will direct "Cost of Living," a ghost town story to be produced by **Sam Spiegel** with **Van Heflin** starring . . . **Walter Lang** will direct "Jackpot," starring **James Stewart** at Metro.

5-Point Attack to Test Metro's 'Crown' Campaign

Metro has put "Stars in My Crown," film treating with the life of a Protestant minister, through three varying test campaigns in pre-release engagements to probe the film's b.o. possibilities on a five-point basis. Company chose the Capitol, Concord, N. H.; Capitol, Lancaster, Pa., and Loew's, Richmond, Va., for its trio of bally drives, each differing in treatment.

Five objectives were laid down by Howard Dietz, Metro's ad-pub veepee, to determine future handling of the film. These were: 1. Determine whether to revise film; 2. See how far churches and schools would cooperate; 3. Learn the best ad slant both generally and in local situations; 4. Learn type of exploitation most practicable for the pic; and 5. Pick out a method of impressing family audiences on the "wholesomeness of the film."

Bally in each town varied. Special trailer of Joel McCrea, film's star, addressing the audience, was used in one engagement. Richmond test included personal appearance of Joe David Brown, author of the book. Richmond played up action aspects whereas other two dates built up on religious angle and other phases of film.

Metro reports that results of three tests met the five initial objectives while the film knocked out big grosses in each spot. Complete breakdown of each campaign is being prepped for circulation among exhibs booking the film.

Lester Cowan Sets Big Teevee Film Pitch Via 'Love Happy' Trailers

Hollywood, March 7.

Lester Cowan this week will kick off the biggest television sales pitch ever concocted for plugging a feature picture. Cowan, producer of the Marx Bros.' starrer, "Love Happy," is setting video trailers for showing in every market in the country.

Included in the last day's shooting of "Love Happy" were four three-minute TV trailers featuring the Marx Bros. Cowan and the comics worked up four charades blurbs based on some incident in the film. Rolling of these spots ran the producer $6,000.

Trailers will be run one, two or three weeks, depending on the length of the film run in local markets. Viewers will be asked to send in answers to the charades game, in each market, and will receive for correct answers $100 as first prize, a watch as second, Marx Bros. dolls and masks for third place and tickets to local house showing the film as final prize.

On the third or fourth week of the trailers, whichever is the final stanza, viewers will be asked to send their answers to the N. Y. headquarters of UA, which is releasing the film. Answers to the national scale contest will be tabulated and winners will come in for top draw awards.

This marks the first time a motion picture producer, active in the industry, has tacked video trailers onto his shooting schedule. Cowan plans to use the same tactics for exploitation on future films.

These spots were first tested on Tim Hawthorne's show over KLAC-TV last week. Following the success there, Hawthorne was set in to emcee the opening of each blurb. Because of the entertainment value in the films, stations throughout the country are offering to run them off without charge for time, as part of such informal shows as they might have.

Goldman Settlement

Continued from page 3

doing, Goldman, who already operates a large number of subsequent-runs and several deluxers, would have become the biggest theatre operator in Philadelphia and its suburbs.

Talks with major company attorneys ended two months ago, Goldman said, when some form of a tentative understanding was reached. However, this never crystallized into a hard-and-fast deal. Philly exhib has been active in the past couple of weeks preparing his case. He has just returned from western Pennsylvania where a number of witnesses were readied.

Goldman won a verdict of approximately $600,000 from the majors in his first suit. Current action is based on the same monopoly charges but refers to a different time period. He is reported readying a third action.

D.C. Okays WB

Washington, March 7.

Warner Bros. has obtained a clean bill of health from the Government so far as the important downtown Philadelphia theatre situation is concerned. In response to a request by Warners for a clarification on the Philly first-run setup, Dept. of Justice has advised WB lawyers that the major will not have to divest any of its downtown houses, it is reliably reported.

At the same time, D of J is requiring Warners to unload a number of its nabe houses in Philly as a way of opening competition in the outlying sectors and suburbs. Number to be divested is the subject of discussions in the course of current settlement negotiations, renewed since the New York Federal district court ruled on a final decree.

Once the dominant exhib in Philly, recently Warners has been facing stiff competition from William A. Goldman and 20th-Fox. Goldman operates three theatres, while 20th controls the Fox theatre. Warners' first-run houses are the Aldine, Boyd, Earle, Mastbaum, Stanley and Stanton.

H. S. Cole Plans Ozoner

Bonham, Texas.

H. S. Cole, operator of Bonham here, plans to start March 15 on a drive-in near here.

E. P. Kilroe on Copyright Reciprocity With Dutch

Motion Picture Assn. of America is opening negotiations with the Netherlands government in an attempt to work out a copyright reciprocity agreement which would halt the pirating of American pix in that country. Edwin P. Kilroe, copyright attorney for 20th-Fox, will act as rep for the MPAA in a trip to Holland slated in the next six weeks. Any reciprocity deal signed by Kilroe will cover all literary properties including pix, books and plays.

Kilroe's trek will follow an indirect invitation to the MPAA to send a negotiator. Holland is the only country in western Europe that does not have an arrangement with the U. S. to extend copyright privileges to Yank citizens in return for the same right granted here to Dutch writers and film producers. Room for such agreement is provided in Section 8 of the U. S. Copyright act.

Talks come after two big infringement cases were brought in the Dutch courts to test the pirating of American pix. One of these suits, revolving around "Daddy Longlegs," is still pending in the courts. Other referred to "Gone With the Wind." Latter suit was finally adjusted.

Individual reciprocity deals must be arranged because the U. S. has never subscribed to the Berne Convention which laid down the rules for international copyrights. This country had a reciprocity agreement with Holland at one time but it was later revoked by the Dutch ministry.

Kilroe will meet with Dutch officials. He had been active in handling industry copyright tangles for a number of years.

Civil War Yarn For Nat Holt at Par

Hollywood, March 7.

First venture by Nat Holt as a Paramount producer will be "The Great Missouri Raid," a tale of the Reconstruction period, authored by Frank Gruber.

Paramount recently handed Holt a contract calling for two pictures a year.

Sliding Scale

Continued from page 5

tem on past experience with product playing the house. For instance, it reportedly had its top execs touring the country prior to the release of "Battleground" to make sure that the rental paid by an exhib for "Stratton Story"—a very successful film—would be pegged at the 40% mark on the sliding scale for future films. This was to insure at least 40% on "Battleground."

A Dated Formula

Most of the sliding scales are worked out to guarantee an exhib a profit equal to around 50% of his film rental. Distribs claim that any such guarantee is unwarranted now, that no other business operates on such a pattern, and that in any case 50% of film rental as profit is too high. They say the figure is really much biggter than that because most exhibs include unwarranted and inflated items in making up their operating budget for submission to a distributor.

Most exhibs favor the s.s., because to them it seems fair that their film rental should be in proportion to what the picture earns, especially in times like the present, when many films gross below expectations. That latter factor is what's burning some of the distribs. There are too many pix now doing less biz than anticipated, and so while rentals of a few may go up from the medium point on the scale, a great many more go down from there.

Distribs are now gradually coming around to the point of feeling that the exhib should be equally responsible with them for getting the producer off the hook on an expensive picture. Trend is foreseen, therefore, if it can ever be pushed through, of a reversion to the old pre-decree setup, when Metro, for instance, each season sold four at 40%, eight at 35%, eight at 30%, and others at 25%, 20% and flat. In that way, at least, it knew that it would get better than 30% for 20 of its films. Under a sliding scale in a falling market, it is not certain how many will come in at over 30%.

Clips from Film Row

CHICAGO

Harold Butchin leaving Universal post as Chi flack for another job.

Modernization of Monroe theatre completed but this Loop house will stick to subsequent-runs and reissues.

Chi censor board reviewed 96 films last month. Board banned "Can't You Beat Numbers" and put UA's "D. O. A." and Dezel's "Isle of Love" in adult bracket.

Bob Kaufman in for a week's advance flackery on Paramount's "Samson and Delilah."

Ted Tod, 20th-Fox flack from K. C., here to take over Chi flack Eddie Solomon's regular promotion duties while Solomon concentrates on company's Showmanship meet at Drake Hotel.

Ed Hieber, Eagle Lion district manager, expected back soon after illness of several weeks.

"Stromboli" opens in five nabe houses next week at upped prices.

DALLAS

W. A. Lanagan, former city manager for East Texas Theatres named manager of River Road Drive-In at Longview; succeeds H. T. Wales, who moves to Burnet, where he will operate a circuit.

T. L. Duke appointed manager of the Tower at Bastrop.

D. C. Caraway, after nearly 50 years as an exhibitor, is preparing to retire upon completion of sale of his Circle at Meridan to Bill Curtis. Caraway is retiring because of ill health. Curtis is owner of the Capitol at Merdian.

R. V. Scott, former booker for Phil Isley Theatres, is new manager of the Major, an Isley house. Ted Lewis named booker for Isley chain, formerly was with Gene Autry Enterprises until houses were sold to Robb & Rowley.

MINNEAPOLIS

Television to be a principal topic of discussion at North Central Allied annual convention here April 4-5.

Don Buckley, Redwood Falls, Minn., exhibitor, back from big game hunting trip in old Mexico on which he bagged mountain lions and wild boars.

Bennie Berger, North Central Allied president, and the wife resting in Florida.

Four Minnesota Amus. Co. neighborhood theatres in 13-week Talent Hunt tieup with Ted Mack Amateur Hour, cash prizes and appearances on Mack programs going to winners.

Real Fellows club of film salesmen to stage their annual dinner dance-show at Hotel Nicollet April 8 with Pat Halloran in charge of arrangements.

Bennie Berger circuit's Orpheum at Fergus Falls, Minn., completely remodeled at $100,000 cost.

Byron Shapiro and Bill Woods, Columbia Twin City office manager, filling in for branch manager "Hy" Chapman, while latter vacations in Arizona.

Harry B. French, Minnesota Amuse. Co. prexy, vacationing in Florida.

All local 28-day availability houses, circuit and independents, bought "Jolson Sings Again" on revised deal with lower percentage than originally asked and will show it simultaneously at regular admissions when it breaks March 12. Picture played downtown three-week firstrun date at RKO-Pan at upped admission of 95c.

Arion, Minnesota Amus. Co. northeast Minneapolis nabe house, abandoned 28-day availability after several months, and now is in 42-day slot. Permits it to charge lower admission price.

BOSTON

Joseph Levine of Embassy Pictures signed contracts in New York with Joseph Burstyn of Mayer-Burstyn for New England distribution of "Bicycle Thief," "Quiet One" and "Battle of Rails."

Figures given out by theatres on Greater Boston on concentrated drive on repeal of 20% amusement tax show that 248,000 patrons have signed cards in this area.

A permanent injunction to restrain four Hub film companies from working employes more than 40 hours a week without time and a half and for failing to keep proper time and employment records under the Fair Labor Act was ordered in Federal court by Judge George Sweeney. The four concerns are Federal Film Co., Classics, Inc., Dorothy Blumenthal and Screen Guild Productions of New England.

The Astor signed as showcase for "The Third Man," film to open April 15.

ST. LOUIS

Fred N. Young, lessee-operator of the Norton, Mascoutah, Ill., will build a new house in downtown district there.

J. A. and E. J. Kraus, Nauvoo, Ill., mulling plans for modern house in that town which has been without a film show since last July when fire destroyed the Mermon, operated by Mrs. Gail Butterfield.

Work started on 300-car ozoner, north of Thayer, Ill., for W. F. Swift who also operates the Gaiety, Virden, Ill.

Peter Bayes, new Eagle Lion exploiteer, will serve Missouri, Iowa, Nebraska and Oklahoma theatres from his St. Louis office.

For first time since Fanchon & Marco has been operating the 5,000-seat Fox in midtown, a cuffo gate for kiddies accompanied by their parents has been installed. Edward B. Arthur, F. & M. general manager here, said many patrons had told him their children would like to see the vaude shows but they could not afford to bring the whole family. He felt that these kids would be regular patrons in a few years.

LOS ANGELES

Joe Rosenberg, formerly associated with Warners, Eagle Lion and Film Classics, joined Monogram's L. A. exchange. Robert C. Ryan signed with Monogram as salesman for its Denver branch.

Fox Ravenna, nabe theatre, celebrated its 25th anni, with Rod Cameron distributing hunks of birthday cake to audience.

Republic tossed a drive-in preem for "Sands of Iwo Jima" at Century, Inglewood, operated by Pacific Drive-In Theatres.

PITTSBURGH

Morris Finkel and O. F. Habegger are now sole owners of Shadyside and Mt. Oliver theatres, having bought out 50% interest of WB. Houses thus revert to their original owners. Finkel, president of AMPTO of Western Penna., also owns and operates two theatres in Beltzhoover district.

Jack Dinan resigned from 20th-Fox. He took over in northern Pennsylvania territory last August when George E. Moore was released after 27 years.

Don Trepicone, who operated Heights at Crafton Heights last year, leased Sky Theatre on Northside, formerly managed by Harry Kafen. Nate Tepper, of New Herron (old Pastime), has since taken over Heights on lease.

Leonard Mintz, manager of UA exchange here, returning to Philadelphia, March 10, in newly-created post of sales chief in company's branch there. Mintz originally came to Pittsburgh more than a year ago from Philly, where salesman; successor not named yet.

With resignation of Merwyn Sargent as manager of WB's Latonia in Oil City, Pa., Jack Glaus, of the Prince, Ambridge, is elevated to vacated berth. Joe Outley moves from State in Wilkinsburg to Prince; Robert O'Malley from the New Oakland to the State, and Ralph Pew, assistant at the Etna, becomes manager at New Oakland.

Ray Caputo, in WB theatre ad department for last two years, resigned; John Bennett replaces.

ALBANY

Bill Williams is new office manager and head booker at RKO, taking place of James Frangooles, resigned. Williams, salesman for WROW the past year, worked for Metro as office manager and also as salesman.

Carl Bovee transferred from managership of Delaware here to similar post at Winter Garden, Jamestown. Both are Warner houses.

Theatre Owners of the Albany district under chairmanship of Saul J. Ullman, of Fabian Theatres, and Leonard Rosenthal, chairman of Theatre Owners of America in upstate New York, huddled here recently to seek elimination of 20% Federal admission tax. Use of trailers in the theatres and solicitation of petitions by patrons to congressmen is part of campaign. Ullman described the tax as unfair, brought to being as a war tax. City chairmen chosen to carry on the fight are Guy Graves, Schenectady; Comdr. Larry Cowen, Troy; Alex Sayles, Albany, and George Seed, of Cohoes.

MANCHESTER, N. H.

Gov. Sherman Adams and the executive council accepted a deed from John Eames, owner of the Little, to the site of the historic muster of "Rogers' Rangers," between Lancaster and Groveton. Property is expected to be an official state park.

Walter E. Young, owner of Strand in Farmington, elected president of the Farmington Business Men's Assn.

Korda-Selznick

Continued from page 3

the contract is that it may drag out the litigation to considerable lengths. When a report of a special master is confirmed by the court, it can be appealed to a higher bench. Arbitration award, on the other hand, cannot be appealed.

Series of suits and countermoves challenge the right of Selznick to distribute Korda's "Earth" and "Third Man" in the U. S. and Korda's right to release his version of "Earth" in the eastern hemisphere. Selznick participated in the Korda productions financially besides supplying Jennifer Jones (Mrs. Selznick), Joseph Cotten and Alida Valli. He also granted the Britisher eastern hemisphere rights to his "Portrait of Jennie" and "The Paradine Case."

While D.O.S. claims that "Gone" without retakes is a "flop" which will hurt the reputation of Miss Jones unless changed, Korda, on his part, asserts that Selznick breached the deal in a number of respects. Britisher also feels he should get some part of the U. S. profits.

Louis (Schwartz &) Frohlich is handling the case for Korda. James Hayes of Donovan, Leisure, Newton, Lumbard & Irvine is directing the trial chores for D.O.S.

Hearing in London

London, March 7.

An action by the Selznick Releasing Organization against London Film Productions, British Lion Production Assets and British Lion Film Corp. concerning recent production of "Gone to Earth," will be heard in the High Court Friday (10). It was stated at a preliminary hearing last Tuesday (28) that evidence would have to be obtained from America and from other sources.

Counsel for SRO said they were applying for a motion to restrain the defendant companies from exhibiting or publishing the existing or any other version of the film which did not substantially reflect the screenplay or which varied from the story of the novel.

For the defense it was pointed out the case was a heavy one, and the judge might want to see the film.

Nat'l Drive-In Assn. Sees No Conflict With TOA, Allied; Big Headaches Loom

Philadelphia.

National Assn. of Drive-in Theatres sees no conflict in recent campaigns launched by Allied and Theatre Owners of America to sign up ozoners to their organizations.

The Drive-in Assn., headquartering here, operates in 20 states, according to its counsel, Harry A. Kalisch. Membership drive of the association hopes to swell representation to every state. Group plans to set up a code for the roadside film industry this spring.

"Drive-in owners have their own separate problems," Kalisch said. "Naturally, we would expect our members as film men to be interested in Allied, TOA or any other organization in the industry."

Competition and basic differences between outdoor and indoor operators will obviate any all-inclusive group being able to handle the problems of ozoners, Kalisch said. The Drive-in Assn. had observers at the recent conference of Roadside Business Assn. in Detroit. Discriminatory legislation is pending in 41 states and laws affecting roadside business and advertising have been passed in several commonwealths.

The Ozoner at Luna Park

New York.

Ball-Park Movies, Inc., which recently acquired site of the razed Luna Park in Brooklyn, N. Y., for a drive-in, expects to have the ozoner open around May 1.

Goldman Plans Philly Ozoner

Philadelphia.

William Goldman, indie circuit operator, purchased ground for drive-in on the Ridge Pike, midway between Pottstown and Reading, Pa.

Texas Drive-In Changes Hands

Premont, Texas.

Van Chamberlain is new owner of Star Drive-In here, having purchased ozoner from George Western, Albert Dale Jr., and A. M. Littlefield. Western retained by Chamberlain as biz manager.

New $100,000 Texas Ozoner

Dallas.

Phil R. Isley, head of Phil Isley Theatres, and Reuben Williams, Dallas attorney, announce they will build a $100,000 drive-in on Snyder-Big Spring Highway. Ozoner will have 750-car capacity.

Johnston Lauds Variety Clubs for Vital Work; 250 at Albany Dinner

Albany.

The spirit of Variety Clubs, with its emphasis on understanding and instituting programs to promote his dignity, is important in the world today, Eric Johnson, head of Motion Picture Assn. of America, told 250 industry reps at the testimonial dinner Friday (3) in De Witt Clinton Hotel for Saul J. Ullman, retiring chief barker of Tent 9. It was Johnston's first talk to be made here.

Si Fabian, who praised Johnston's work in representing the picture industry, touched on the world picture. He also lauded Ullman's 30 years of service with his organization. Bob O'Donnell, chief barker for Variety International, kudoed the Albany, Buffalo and New York Tents for their part in "making our industry accepted."

Ask Theatres to Pick Camp Kids

Philadelphia.

Tent 13, Variety Clubs, offered theatres in area a switch on the customary public service appeals the chance to give away something instead of putting the bite on patrons. Film houses are asked to aid in selecting underprivileged kids to be sent to the tent's summer camp in Montgomery County.

So. Calif. Benefit April 9

Los Angeles, March 7.

Variety Club of Southern California, Tent 25, is rounding up a cast for a three-hour show to be staged April 9 at the Shrine Auditorium for the benefit of Variety's Boys Club. Show, to be produced in collaboration with Old Gold, will be taped and rebroadcast over the ABC network April 14.

It costs Tent 25 about $1,000 a week to operate its Boys Club, which has a membership of 3,000 underprivileged kids.

New Novel to Col.

Hollywood, March 7.

Columbia has purchased screen rights to "Anybody Can Do Anything," Betty McDonald's new novel.

Book shortly will be published by Lippincott.

'Jackie Robinson'

Continued from page 4

sums ranging from $1,000 to $10,000 in return for stock holdings in Diamond Corp., owner of the pic. One-pic company is headed by Heineman; Milton Cohen, EL eastern division sales, is veepee; Sam Seidelman, foreign dept. head, is treasurer.

Non-EL employees in for various amounts are Monroe Greenthal; Charles Amory, ass't to Greenthal; Arthur Mann, formerly with the Brooklyn Dodgers, who acted as technical adviser on the film; Arthur Johnson, Pathe Labs exec; Winston Frost, EL attorney, and Emanuel.

Cutting in on the profits besides Heineman, Cohen and Seidelman, are the following EL staffers: C. Warren Sharpe, EL treasurer; Robert Goodfried, head of Coast publicity; Edward Heiber, midwest district manager; Joseph Sugar, chief of contract dept.; Harry Goldman, Chicago exchange manager; Abott Schwartz, Minneapolis topper; George Pabst, New Orleans head; Sam Milner, Los Angeles manager; James Handel, New York district manager; Lige Brien ,exploitation chief, and David Melamed, ass't treasurer.

Others in same bracket are Robert Richardson, Cleveland manager; Joseph Goltz, Curt C. Behrens, Michael Hoffay, foreign dept.; Joseph Imhof, Milwaugee exchange head; Robert Tarwater, Atlanta manager; Elliott Beron, Marie Kaplan, Edward Lavenberg, Neal Astrim of the contract dept.; Martha Chandler, Gordon Craddock, Sr., Rosalee Weiss, Fred Lawrence, sales staffers.

Number of other backers are relatives of EL employees. Film is nearing completion on the Coast. It will be released timed to the opening of the baseball season.

New York Theatres

RADIO CITY MUSIC HALL
Rockefeller Center
Jane WYMAN Marlene DIETRICH Michael WILDING Richard TODD
In ALFRED HITCHCOCK'S
"STAGE FRIGHT"
A Warner Bros. Picture
SPECTACULAR STAGE PRESENTATION

Cecil B. DeMille's masterpiece
Samson and Delilah
Color by TECHNICOLOR
HEDY LAMARR • VICTOR MATURE • GEORGE SANDERS
ANGELA LANSBURY • HENRY WILCOXON
See the destruction of the Temple on the MAGIC CYCLORAMIC SCREEN!
RIVOLI
[illegible]

JOHN FORD'S
"WHEN WILLIE COMES MARCHING HOME"
DAN DAILEY • CORINNE CALVET
COLLEEN TOWNSEND
A 20th Century-Fox Picture
on stage—ALLAN JONES and others
ROXY 7th Ave. & 50th St.

"THREE CAME HOME"
starring
CLAUDETTE COLBERT
B'way & 45th ASTOR Cont. Performances
LATE SHOWS NIGHTLY
A 20th Century-Fox Picture

THERE'S ONLY ONE
Lord Tarleton
MIAMI BEACH
OCEAN FRONT • 40th to 41st Sts.
COMPLETELY AIR-CONDITIONED
Reservations Invited • Walter Jacobs
N. Y. Office TR 4-3193

Beaulieu Vineyard
BV NAPA VALLEY
CABERNET SAUVIGNON

From "Beaulieu"...the de Latour estate in Napa Valley, California, come several of the world's fine wines. Try this BV claret from rare Cabernet Sauvignon grapes.
Beaulieu Vineyard - Rutherford, Calif.

OUTDOOR REFRESHMENT CONCESSIONAIRES FROM COAST TO COAST OVER [illegible] CENTURY
NOW SPECIALIZING IN REFRESHMENT SERVICE FOR DRIVE-IN THEATRES
SPORTSERVICE Corp. JACOBS BROS.
[illegible]

Hypo in Wooing Rural Audiences Seen Result of Nielsen's Hooper Takeover

The A. C. Nielsen takeover of C. E. Hooper's AM network service is likely to have far-reaching consequences in programming content, web researchers forecast. Shift toward airers that appeal to a national audience and away from those of chiefly big city appeal is viewed probable.

Reason is that the Hooper pocketpiece, now suspended, was based on the 36 cities which had four-network coverage. Nielsen, on the other hand, has his audimeters in homes representing a cross-section of the country, including non-telephone and rural homes. Result is that although Walter Winchell shows up in Hooper's Top 10, he's low on the Nielsen listing. With the non-metropolitan listeners showing different preferences from city dwellers, and with Nielsen the new network yardstick, more emphasis will be placed on the rural audience. A small town slanted "Lum 'n' Abner" is likely to get more attention than a sophisticated Henry Morgan.

Further effect is likely to help radio in the AM-TV battle, with Nielsen showing less of a video impact on ratings because of its broader sample. Hooper survey, due to its city emphasis, showed TV cutting into audiences for metropolitan-slanted programs more than the national Nielsen reports. Additionally, webs which hypoed promotional activity in the Hooper cities, to boost their Hooper ratings, will now have to spread their ballyhoo over a wider area.

With Nielsen becoming the yardstick, closer scrutiny will probably be given to program and commercial content. Nielsen's collateral services showing minute-by-minute audiences, duplication of listeners, carry-over from stanza to stanza, and audience turnover from week to week, will make sponsors more sensitive to these factors. For ex-

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Army Air Force Colonel Gets $7,500 Award For Autry Airer Damage

Chicago, March 7.

Army Air Force Col. Frank L. O'Brien was awarded $7,500 in damages in a Federal district court suit here last week against CBS, J. Walter Thompson ad agency and William Wrigley Co. AAF officer contended that a 1942 CBS "Melody Ranch" broadcast starring Gene Autry and sponsored by the gum company, invaded his privacy and hindered his advancement. Defendants' attorney said decision would be appealed.

Suit in which plaintiff had asked $50,000 damages grew out of a dramatization on the Autry show of an actual air force rescue in which the AAF officer took part off the Alaskan coast four days after Pearl Harbor. The colonel charged that his part in the rescue was made to seem inferior in building up Autry's role on the show, playing the part of O'Brien's partner in the rescue. Officer claimed the dramatization made him appear "cowardly, incompetent and irresponsible."

Spokesman for the agency said the material for the air version of the rescue had been supplied by the AAF. The show at that time was public servicing a pitch for air force recruiting.

Highlight of the jury trial was the spinning of the record of the broadcast. Defendants claimed no spinning of the record of the show was available but one was produced by colonel's uncle, Martin R. O'Brien, owner of WMRO, Aurora, Ill.

Omaha Buses Airing

Omaha, March 7.

Main artery buses of the Omaha and Council Bluffs Street Car Co. started giving riders an earful of radio this week. In a general unofficial vote, the bus radio won out by a large majority. Many complained that radio might distract the attention of drivers and cause accidents.

Broadcasts carry commercials, news and music only and emanate from KBON's FM station. No talk of equipping street cars with radio.

Sox, Braves Grapefruit League on Hub's WHDH

Boston, March 7.

WHDH, Hub indie, is set for exclusive coverage of Red Sox and Braves pre-season Grapefruit League games. Station will carry 20 games from training camp sites, with veteran sportcaster Jim Britt handling play-by-play chores. Leo Egan, station sports director, is also in Florida to assist Britt and tape interviews with Hub baseball luminaries.

Tab will be picked up by Herald-Traveler, Atlantic Refining Company and Narragansett Brewing Co., who also bankroll games during official season.

They Still Need Their Hoopers

Networks and sponsors whose transactions have hinged on Hooper ratings will still be able to buy reports on shows they're concerned with. C. E. Hooper is continuing his telephone surveys as part of his expansion of local measurements, despite sale of his national measurement to A. C. Nielsen, and will supply web ratings on request until Nielsen can speed up his reporting from a six-weeks-later to a one-week-later basis.

The problem of late reports concerns backers who want to find out quickly what airers are doing, and talent like Jack Benny, whose pay is reportedly geared to Hooperatings. These will be able to get Hoopers within a week by paying a fee to Nielsen, who will act as Hooper's sales agent.

In explaining his AM network rating sale to Nielsen, Hooper said last week that it was cued in by diminishing interest in AM web ratings and consequent reduced subscriptions. He added that the Hooperatings, based on 36 cities, has been averaging markets in which TV is important together with those in which it plays no part. "The former type of single national index is now comparatively meaningless," Hooper said, and his new emphasis is on local information, which he is gathering in 100 cities.

Pickford Taping 'Em

Mary Pickford has taped the first two broadcasts of her daytime series, "Presenting Mary Pickford," for NBC and is readying the initial stanza of "Mary Pickford's Theatre of Valor," which NBC will air in an evening spot. Latter will be scripted by Howard Teichman, with Howard Barnes directing.

Miss Pickford's manager, Mal Boyd, will produce.

Lady Hamilton Show

Hamilton Watches has transcribed a 13-week series with Maybelle Callaway, vocalist of WMC, Memphis, billing her as Lady Hamilton. Platters will go to dealers for sponsorship on local outlets.

Transcriber was produced by Fred W. Ziv Co.

WLIB Not Looking For Trouble, But—

Washington, March 7.

M. S. Novik, head of WLIB, New York, advised FCC yesterday (6) his station has no intention of stirring up a controversy where it believes none exists, but that it will affirmatively seek out all points of view on subjects which are obviously controversial.

In replying to an inquiry from the Commission regarding its editorial broadcasts in January in support of a national Fair Employment Practices Commission, Novik said WLIB received 324 pieces of mail commending the station's position on the subject, but had no requests to present opposing views.

To a specific request from the agency for information on opportunities made available or affirmative steps taken to present differing viewpoints on the subject, WLIB said it made no such efforts on FEPC because if it had "it would have caused controversy where no controversy, in fact, exists."

Questioning the clarity of the Commission's policy on editorializing, Novik said that many factors are involved in determining whether a subject is controversial and

(Continued on page 38)

'Titanic' Duel for Dollar Between Radio & Video Seen by ABC's Grabhorn

Chicago, March 7.

Predicting a duel of 'titanic proportions" between radio and TV for the advertising dollar, Murray Grabhorn, ABC veepee in charge of owned and operated stations, speaking at a Chi Radio Management Club luncheon, warned radio execs that advertising expenditures must keep pace with national income if they are to avoid a pinch.

Pointing out that during the post-war years ad funds have lagged behind national income growth, Grabhorn said 1949 estimated advertising spending would have been upped 1.2 billions had it held at the 3% of national income rate that prevailed from 1934-39.

To meet the video challenge, Grabhorn predicted a possible shift of emphasis from nighttime to daytime AM broadcasting and an increase in music, news and special events programming.

Detroit Disk Jock Finds Audiences Like Hymns

Detroit, March 7.

After first getting assurances from his listeners that they liked the idea, WWJ disk jockey Bob Maxwell played an entire program of hymns on his morning show. Response was so great that he plans to conclude each day's "Maxwell and the Music" program with a hymn. He plans a repeat of the complete show in the near future.

At conclusion of "Lenten Services," now being carried daily by WWJ, the time slot left vacant will be filled with a quarter-hour daily program of hymns, with Maxwell as commentator.

Corwin Tag Nixes UN Airer in Balto

Baltimore, March 7.

"The Pursuit of Peace," a series of six hour-long documentaries on the United Nations to be aired at intervals of a month on MBS, has hit a snag in Baltimore. WCBM, Mutual affiliate, has decided not to accept the airers, which kick off Sunday, March 26, at 9 p. m., because Norman Corwin, chief of special projects for UN Radio, is supervising.

A station spokesman said, "WCBM is pleased to state that it is a pleasure not to accept these programs. We reject the offer on one point only—we object to any association with Norman Corwin, a self-admitted leftist. It would be like having Fulton Lewis cover the Russian activities of the UN." (Lewis is a daily MBS commentator.) The WCBM letter to Mutual expressed surprise and "deep regret" that Mutual had "seen fit to employ this man."

A Mutual spokesman in N. Y. told VARIETY that Corwin is working directly on only two of the stanzas. "The station's point is far-fetched," he added, "because the series has nothing to do with leftists or rightists, but is merely the straight story of the UN. It has been officially approved by the UN policy committee."

NBC is also carrying a series of six broadcasts on the international organization and CBS is airing two regular programs dealing with the UN.

Saskatch Solons Air

Regina, Sask., March 7.

Broadcasts from the floor of the Saskatchewan Legislature are being carried daily by CKRM here.

CKCK, Regina, instituted the legislative broadcasts in 1946, and aired four sessions.

CBS' 16 Out of 20 on 'Extra-Week' Nielsens

Way in which guest stars hypo audiences is shown in the "extra-week" national Nielsen ratings for Jan. 22-28, which show the special hour program for "Chesterfield Supper Club" jumping from 70th place to fourth. Guesters of Bob Hope, Arthur Godfrey and Eddie Arnold boosted the rating from 9.7 to 21.4. "Lux Radio Theatre" moved ahead of Jack Benny, with the Robert Cummings-Ann Blyth performance in "I'll Be Yours" racking up a 28.2, for 11,077,000 homes. All other stanzas in the Top 20 reached more than 6,000,000 homes.

CBS, which in the previous week's report had 17 of the 20 shows, dropped to 16. NBC, which had only two in the roster, garnered four, with "Mr. and Mrs. North" joining the parade along with the special "Supper Club" broadcast. ABC's lone entry in the previous report, Walter Winchell, didn't make the ranking.

(Jan. 22-28)

Current Rank	Previous Rank	Program	Current Rating Homes (000)	Current Rating Homes %	Points Change
1	2	Lux Radio Theatre (CBS)	11,077	28.2	+3.0
2	1	Jack Benny (CBS)	9,231	23.5	—1.8
3	3	Talent Scouts (CBS)	8,838	22.5	+1.2
4	70	Chesterfield Supper Club (NBC)	8,406	21.4	+11.7
5	4	My Friend Irma (CBS)	8,328	21.2	+0.4
6	8	Mystery Theatre (CBS)	7,895	20.1	+1.1
7	6	Amos 'n' Andy (CBS)	7,581	19.3	—0.4
8	12	Mr. Keen (CBS)	7,385	18.8	+0.9
9	5	Edgar Bergen (CBS)	7,071	18.0	—2.4
10	13	Dr. Christian (CBS)	6,913	17.6	+0.6
11	16	Fibber & Molly (NBC)	6,874	17.5	+0.6
12	20	Bob Hawk (CBS)	6,874	17.5	+1.4
13	9	F.B.I. in Peace & War (CBS)	6,678	17.0	—1.2
14	14	You Bet Your Life (CBS)	6,638	16.9	0.0
15	40	Bob Hope (NBC)	6,599	16.8	+2.9
16	28	Mr. & Mrs. North (CBS)	6,560	16.7	+1.6
17	25	Mr. Chameleon (CBS)	6,521	16.6	+1.0
18	15	Judy Canova (NBC)	6,481	16.5	—0.4
19	11	Bing Crosby (CBS)	6,481	16.5	—1.5
20	18	Life With Luigi (CBS)	6,442	16.4	0.0

ABC Loyalty Probe Documentary First Since Editorializing Ease

For the first time since the FCC lifted its ban on editorialization, ABC is launching a major hour-long documentary. Titled "Clear and Present Danger," it will deal with the international situation in relation to loyalty probes in this country. Airer, to be broadcast May 1, the labor movement's May Day, will be scripted by Morton Wishengrad and produced by Robert Saudek, ABC public affairs veepee, who collaborated on the web's Peabody Award-winning "Communism—U. S. Brand."

Saudek feels that dropping of the Mayflower Rule can cue a rebirth of public affairs broadcasts. Rather than editorializing on a day-to-day basis, he believes, because radio is so potent a medium, broadcasts of this type should be undertaken only after sound study. Web staffers, therefore, have spent months sifting transcripts of the loyalty investigations in the U. S., Canada, England and Hungary. In addition to studying trial records, Saudek's staff surveyed the works of authorities on loyalty to gather various viewpoints. Cooperation was given by the Federal Bureau of Investigation, among other government agencies.

After a detailed analysis of the subject, the documentary will go on to make specific recommendations. Affiliated stations will receive confidential memos prior to the broadcast to inform them of its chief points, so their responsibility as licensees for editorialization will be covered. Recommendations will concern the effectiveness and advisability of loyalty programs at the national, state and educational levels, as well as the executive and legislative aspects of the issue.

Better Business Bureau Censures N.Y. Fur House On 'Misleading' Airers

Ben Tucker's Hudson Bay Fur Co. of Brooklyn was strongly censured this week by the N. Y. Better Business Bureau for its "Name the Song Contest" on local stations.

On Feb. 9, one of the contests was aired over WINS to identify the song "Easter Parade," with the announcement that a $25 gift certificate would be awarded to the first 25 contestants submitting the correct title, BBB charged. The following day, at various hours, representatives of the bureau sent Tucker more than 25 postcards, the BBB declared, and the senders later received more than 25 gift certificates, "despite the fact that not all of those receiving these credit checks sent in correct answers."

"It is abundantly clear," BBB wrote the fur firm, "that this is in no sense a bonafide contest, but is merely a selling device which is misleading, confidence-destroying and inimical to the best interests of advertising."

In some Ben Tucker radio advertising, BBB asserted, representation was made that furs had been reduced 50%. Bureau's shoppers, however, "showed that garments were being offered at more than the 50% of the purported original prices," BBB charged.

Defer Lee Will Hearing

Los Angeles, March 7.

Probation of the will of the late Tommy Lee (Don Lee Network), involving about $10,000,000, was postponed to March 30 by Judge Newcomb Condee in Superior court to hear a petition filed by Mrs. Nora S. Patee, one of Lee's three nearest blood relatives. The others are Mrs. Dwight Merrill and Cuyler Lee.

Lee's will, written briefly in 1934, left his estate to an uncle by marriage. Mrs. Patee declares the document was not properly written, dated or signed as required by law. She contends that Lee's intention was to leave his fortune to his blood relatives. Meanwhile Mrs. Elizabeth Fry, an adopted daughter of Don Lee, has filed a claim to the millions.

HOT SUMMER HIATUS LOOMING

First 15 Program Hooperatings

(Based on Feb. 28, '50, Report)

Program	Hooper-ating	Sponsored Network Compet'n		Total Network Competition
Jack Benny	25.9	The Falcon	6.6	12.6
Radio Theatre	24.5	Telephone Hour	8.3	14.2
		Band of America	9.4	
Talent Scouts	21.6	Henry J. Taylor	3.1	14.9
		Johns Manville News	3.0	
		Voice of Firestone	8.0	
My Friend Irma	21.0	Frank Edwards (News)	2.9	10.0
Groucho Marx Show	19.9	Sherlock Holmes	7.6	22.0
		Break the Bank	11.3	
Fibber & Molly	19.8	Erwin D. Canham	2.4	16.5
Walter Winchell	19.6	Corliss Archer	9.0	21.2
		Theatre Guild on the Air	10.3	
		Rebuttal	2.1	
Edgar Bergen	17.4	Stop the Music	13.0	26.0
		Sam Spade	11.5	
Bing Crosby	17.3	Mr. District Attorney	14.9	21.1
Bob Hope	17.0	Life With Luigi	14.7	22.4
Mr. Chameleon	16.5	Dr. I.Q.	5.2	20.8
		This Is Your Life	12.5	
The Fat Man	16.4	Halls of Ivy	7.6	14.9
Mystery Theatre	16.4	Carnegie Hall	4.3	16.4
		Cavalcade of America	8.5	
Big Town	16.0	Frank Edwards (News)	2.9	13.2
Mr. Keen	16.0	Sports For All	0.5	15.4
		Johns-Manville News	3.0	
		Father Knows Best	9.8	

Richards' Hearing Finally Is Set To Get Underway Next Week in L.A.

Washington, March 7.

One of the most important proceedings ever to be held before the FCC, begins next Monday (13) in Los Angeles, when the agency looks into news slanting charges against G. A. Richards, principal owner of stations KMPC in L. A., WJR in Detroit and WGAR in Cleveland.

Last-minute efforts by Hugh Fulton, newest counsel in the case, to get another postponement were made at a pre-hearing conference last week, but Benedict Cottone, FCC general counsel, refused the request. Fulton also filed a formal motion for a month's continuance, on the ground he had only been retained a few weeks ago and needed time to prepare his case. But it was regarded almost certain the motion would be denied. J. Fred Johnson, who will preside as hearing examiner at L. A., said the proceedings will begin on schedule. He is now enroute to the Coast and the Commission's legal battery is already there with trunkloads of evidence.

Fulton, who was counsel for the Truman Committee which investigated war expenditures in the Senate, was until recently occupied with the Technicolor anti-trust case. Ex-Sen. Burton K. Wheeler,

(Continued on page 40)

NBC Mulls 5 Shows

NBC is mulling five new shows, including a Paul Douglas-Judy Holliday starrer, "Samson and the Lady"; a vehicle for Charles Boyer, and an adult western with Jack Holt and his son Tim.

Also in the works are a 60-minute psychodrama titled "One Hour to Kill," and a science-fiction stanza, "Out of This World," to be scripted by Ray Bradbury.

WCFM Hits Back At Satevepost; No Lip Service

Washington, March 7.

Washington's co-op FM station, WCFM, is preparing to strike back at the Saturday Evening Post for its editorial in the current issue, charging the outlet with being part of a propaganda machine which is "pushing this country faster and faster toward the handout state."

In a broadcast prepared for delivery tomorrow (8), George Bernstein will tell his station's listeners he feels heartened that WCFM's "small voice" in behalf of liberal causes "is loud enough to cause a reaction by so well-heeled an agent for propaganda" as the Satevepost.

Bernstein declares that if the well established radio outlets were more scrupulous in giving all sides equal time "it would not be necessary for stations like WCFM to devote so much of their time to the broadcasting of arguments not heard elsewhere."

Only two weeks ago, he charges, the UAW was refused sale of time by stations WJR and WWJ in Detroit for discussion of issues in the Chrysler case, but when UAW discussed the subject on its own FM station it gave Chrysler opportunity to give its viewpoint, he adds, and when WCFM attacked

(Continued on page 40)

Hotpoint's Easter 'Dinner' One-Shot

Continuing its emphasis on holiday one-shot programming, Hotpoint, Inc., this week pacted for the 5 to 6 p. m. slot on CBS Easter Sunday (April 9). Stove outfit plans to air an adaptation of "Dinner at Eight," George S. Kaufman and Edna Ferber play, which will star Charles Boyer, John Garfield and Rosalind Russell. Show will originate from Hollywood.

Hotpoint first got hot with the holidays last Thanksgiving, when it bankrolled a full-hour variety show on CBS television. On Christmas Day it sponsored Jack Benny, starring in a radio version of "Man Who Came to Dinner," also on CBS. Maxon agency handles the account.

ACWA Label on 'Town'

Amalgamated Clothing Workers of America last night (Tues.) took over sponsorship of "Town Meeting of the Air" on WJZ, N. Y., to plug purchase of clothes with the ACWA union label. Group will back the ABC co-op stanza for 13 weeks.

Agency is Ben Sackheim.

WSRS Settles Pay Suit

Cleveland, March 7.

A suit for back wages and commissions against WSRS was settled out of court by three former station salesmen who received a total of approximately $1,300. Their original suit, filed more than a year ago, was for $3,000.

Ex-salesmen are Bob Miller, George Folks and Fred Morrison.

WEBS STRIVING FOR STRONG FARE

Upcoming summer hiatus period in radio may be one of the most hotly-contested in the industry's history. Both NBC and CBS are planning to toss some of their best new package ideas into the warm weather hopper in an effort to line up winners for potential fall sponsorship. Whichever web comes up with the hottest ideas, it's pointed out, the public will be the winner via a raft of more top-quality shows than they've traditionally been fed during previous dog days.

NBC has a special goal at stake this summer. As a result of CBS board chairman William S. Paley's talent raids during the last two years, NBC has come out on the short end of the Hooper and Nielsen ratings during the current season. Paradoxically, though, the web has had fewer open half-hours than CBS and so has done less creative programming than its chief competitor. This summer, with the majority of its sponsors taking the usual 13 weeks' vacation, NBC plans to go all-out in wrapping up new package ideas.

NBC has scheduled a meeting of its top execs in Atlantic City this weekend, when it will talk over the entire summer problem. Emphasis is to be placed on sales and programming.

CBS Creations

CBS, with an eye to selling out next fall, has indicated it will also not let any warm weather grass grow under its feet. With its emphasis on creative programming having paid off handsomely in recent years with such shows as "My Friend Irma," "Life with Luigi," etc., the web has already turned the attention of its creative programming department to the upcoming summer. To date, more than 150 ideas have been submitted by staffers in N. Y. and Hollywood and CBS, figuring the number of time units it will have to fill this summer, has started to sift them out.

Tentatively set so far for a warm weather audition is "Granby's Green Acres," a half-hour situation comedy, which it is planned to air from the Coast once a week. Also being lined up is "Shy Guy," based on an idea by CBS' Jess Oppenheim. It also will probably go as a half-hour once a week.

ABC, seeking to catch up with CBS and NBC, is also lining up its summer program ideas. Mutual, as usual, will be faced with a comparatively easy summer problem, since it loses less of its fall and winter bankrollers than do the other webs.

Taped Airers Being 'Censored'?

Problem of bringing taped and waxed programs into this country was underscored last week by MBS commentator Cecil Brown. Gabber reported that tapes of his European interviews and comments were at first held up three weeks by U. S. Customs officials and that subsequently delays averaged three days.

Reason for the stall, Brown said, is that the customs collectors have no established plan for setting an evaluation on disks and tape, bucking them between the plastics and music appraisers. "In effect," Brown charged, "the customs office is setting itself up as censor and suppressor." He added that the broadcast material should pass through with the same speed that news dispatches are handled. A 20% duty is levied, which means that news is being taxed, Brown declared.

Problem has also bothered WOV, N. Y. multi-lingual outlet, which brings in tapes from its Rome studios. National Assn. of Broadcasters has been informed of the situation and is trying to have the barriers removed.

CIO Claims Two Southern Stations Refuse to Sell Time for Labor Airers

Omaha FM'er Gives Up

Omaha, March 7.

KOAD, only exclusive FM station in the area, suspended operations Wednesday (1). It was owned together with KOWH (AM) by the Midcontinent Broadcasting Co. KOAD started operations July 1, '46, and ran identical programs with KOWH. Both stations were sold by the World-Herald to Midcontinent about a year ago. Opinion of KOAH execs was that "the public didn't care for FM enough to buy sets in quantity."

Dropping of KOAD leaves only one source of FM in the area. KBON has both FM and AM.

NBC's Hope Bally In N.Y. Seen Cued By CBS Threat

Intensive ballyhoo campaign launched by NBC last week to plug Bob Hope's appearance at the Broadway Paramount is viewed in the trade as a significant move by NBC to keep the comic tied to its network strings. Behind the move reportedly looms the threat of a switch by Hope to the rival CBS web.

NBC took approximately $50,000 worth of newspaper ads alone to plug the comic's current Paramount stand. In addition, it inserted spot plugs for his stage appearance at every opportunity on its N. Y. radio and television station. Web might have been expected to promote Hope's personaling as a welcome method of promoting its own radio show but, it's pointed out, seldom if ever has a radio comedian been ballyhooed so heavily by a network.

Reports persist that if Hope splits with Lever Bros., his sponsor, at the end of the current 39-week cycle, CBS board chairman William S. Paley will move in to lure the comic to his web. Latest rumor has it that Arthur Godfrey, who has long been buddies with Hope, is running interference for Paley in the negotiations. Godfrey spoke intimately of Hope during his recent guest appearance before the Radio Executives Club in N. Y. and the two are reported to be cooking up a cross-guest shot on each other's radio shows.

Hope's contract with Lever Bros. has four more years to run, but the comedian reportedly is dissatisfied with his bankroller and wants out. Hope's package price on his next option pickup climbs from its current $22,500 to $25,000.

MBS MAY UP DEADLINE ON RELIGIOSO AIRERS

Mutual may up its 1 p. m. deadline for sponsored religious shows on Sundays to 2 p. m. Reason behind the possible shift is the fact that ABC has skedded religious shows on Sunday until as late as 4 p. m. ABC airs Baptist and Lutheran programs, on a split network basis, at 3:30-4 p. m.

Encroachment of religioso broadcasts on what is usually regarded as cream commercial periods is another sign of the times.

WEAN's New Manager

Providence, March 7.

Mowry Lowe, announcer, special events man and more recently conductor of a disk spot on WEAN, Yankee Network, in Providence, was this week named acting manager of the radio station.

He took over with the promotion of Joe Lopez to the home office in Boston.

Washington, March 7.

Charges that two Southern radio stations have refused to sell it time for its labor programs have been filed by the CIO with the FCC, VARIETY learned yesterday (6). Complaints were directed against WKLY in Hartwell, Ga. and WAIM in Anderson, S. C.

Through the law firm of Jerome A. Cooper in Birmingham, of which Hugo L. Black, Jr., son of the Supreme Court Justice, is an associate, the CIO asked the Commission to conduct an investigation and take punitive steps against the stations. It claimed the stations refused programs "of general educational and economic interest to a vast audience of working people."

Complaint charged that WKLY broke a contract executed in January after carrying the first program three weeks ago. Following this broadcast, it advised, a nearby South Carolina newspaper printed a story reporting a public apology by the station's owner "for having broadcast that kind of thing." The newspaper, The Anderson Independent, further quoted the owner, Louie Morris, as saying, "I'm against the CIO. I don't approve of its policies or its tactics, and furthermore, we had already turned down the application of some of the CIO crowd for time on the station . . . we are getting new industries here in Hartwell and we don't want this CIO crowd to muddy up the water."

Morris was reported as saying he had gotten considerable adverse criticism from WKLY listeners and that he hastened to explain to them that the CIO program was broadcast by accident in his absence.

Upon refusal of WKLY to carry subsequent programs, the CIO said, it attempted to buy time on WAIM, but was told none was available. The CIO told the Commission that Morris also publishes the only paper in Hartwell and that Wilton Hall, owner of WAIM, publishes the only daily in Anderson. Both stations, said the CIO, operate roughly within the same area.

CBS May Woo Gardner Over

Hollywood, March 7.

CBS may be able to woo Ed Gardner and "Duffy's Tavern" over if present negotiations can be completed. Show's origination in Puerto Rico is present barrier to finalizing of the deal. Net is more interested in buying the Gardner package than in the mere sale of time, but tax situation prevailing in the Puerto Rico situation may stand in the way.

Both Gardner and his sponsor, Blatz Beer, have been unhappy with the season's ratings in the Thursday slot (last Hooper was 9.1) and want to make a change. NBC may come up with a time change which would stall CBS negotiations.

Calkins & Holden Merging With CM&S in Barnes Hypo

Calkins & Holden, 48-year-old agency which has been expanding its radio activities with the addition on Jan. 1 of Jess Barnes, former MBS sales veepee, and Walter Lurie, ex-MBS senior producer, is merging with the new Carlock, McClinton & Smith outfit. Consolidation was affected by Barnes. Calkins, Holden, Carlock, McClinton & Smith will have billings in the neighborhood of $9,000,000.

New firm will handle Prudential Life's $2,800,000 ad expenditures. Insurance company, which previously aired "Family Hour of Stars" on CBS, backs the "Jack Berch Show" on NBC.

JIMMY DORSEY SHOW

With Jimmy Dorsey orch, Claire Hogan, Kenny Martin; Bob Shipley, announcer
Writer: Charles S. Monroe
Director: Oliver Daniel
Producer: Robert Ray
30 Mins.; Sat., 5 p.m.
Sustaining
CBS, from N. Y.

Pushing the upbeat of dance bands on the airlanes, CBS is regularly spotting the Jimmy Dorsey orch in the Saturday p.m. segment formerly rotated among various musicrews. It's a firstrate choice, since J. D. is currently climbing on the hit lists at a steady clip and, at the same time, happens to be one of the hottest pop items for Columbia records. This session still pitches for the U. S. Treasury's Savings Bond drive.

Show has a solid beat, with Dorsey dishing out the best brand of music in his career. Up front on the Dixie bandwagon, orch has an inner group, called the Original Dorseylanders, which grinds out a crack style of ragtime. On last Saturday's stanza (4), "Rag Mop," one of Dorsey's current clicks, was taken for a hot ride with a topflight vocal by Claire Hogan, band's femme vocalist. Another solid bit in the Dixie vein was "Jazz Me Blues," which followed a deadpan longhair intro by announcer Bob Shipley, who did a neat overall job of bantering with Dorsey.

Change-of-pace numbers included "I Can Dream, Can't I," vocalled strongly by Kenny Martin and a Dorsey standard, "Green Eyes," with Miss Hogan and Martin sharing the lyrics. One of the high marks on the airer was scored by Charlie Teagarden, trumpet sideman, who delivered a firstrate instrumental and vocal rendition of the oldie, "Ain't She Sweet." Gab portions of the show were handled palatably by Dorsey and Shipley, but the accent was where it belonged—on the music. *Herm.*

TOM MOORE SHOW

With Moore, the Temptones, Vicki Stevens, Harold Turner, Tony Fontaine; Holland Engle, announcer
Writers-directors: Glenn Ransom, Carlyle Stevens
30 Mins.; Mon.-thru-Fri., 10:30 a.m.
Participating
WGN, Chicago

This new Tom Moore show, moving in as it does right after the CBS morning Arthur Godfrey spread, is an obvious attempt by WGN to strike the hot iron. And if the Chi housewives are not surfeited by the format, the Moore show, with its pleasant potpourri of chatter and music, has the qualities to attract a goodly number of the Godfrey gals.

Moore's style lends itself well to the folksy patter and homey poesy used on the stint. On the show caught (27), his material was a few degrees on the right side of cuteness and hit for mild chuckles with no appearance of strain.

One of the strengths of the half-hour program is its generous musical budget, which cuts down on Moore's load and balances the segment. The Temptones, a well-knit instrumental and vocal quartet, give body to the musical portions and the Vicki Stevens-Harold Turner piano-organ duo adds sparkle with lively-paced numbers. Tony Fontaine soloed the day's ballad. He will alternate with two other vocalists during the week.

The show was scratched a trifle by laughs from studio personnel, which while they give the impression that everyone's enjoying his work, they add nothing to the program, especially if the listeners dont' think it's that funny. *Dave.*

OPERATION—GOOD SAMARITAN

("Crisis in Asia")
With Alfred de la Fuente, Leon Janney, Mary Patton, others; Charles Carshon, narrator; Leslie Olmsted, announcer
Writer-producer: Albert Crews
Supervisor: Clay Daniel
15 Mins.; Mon. (6), 9:45 a.m.
WNBC, N. Y.

This drama-documentary series is a transcribed package aimed as a pitch for the Church World Service and the splendid work its agents are doing among the displaced persons in Europe.

Teeoff stanza Monday (6), titled "Crisis in Asia," graphically told of the plight of religious-minded Koreans caught in the maelstrom of the Communist conflict. Missionaries of that area gave vivid descriptions of the suffering and hunger rampant there and what the church group, through its agencies is doing to alleviate the condition. It climaxed with a fervent plea for support of all peoples to aid in the work. Written and produced by Albert Crews of the Protestant Radio Commission, with an assist from WNBC's production chief, Clay Daniel, it fills the bill adequately for this type of program. *Edba.*

YOUR HOME BEAUTIFUL

With Betty Moore (Vickie Vola), Johnny Thompson; Paul Taubman, music; Bob Shephard, announcer
Producer: Herbert Rice
Director: Merton Koplin
15 Mins.; Sat., 11 a.m.
BENJAMIN MOORE & CO.
MBS, from New York
(*St. George & Keyes*)

"Your Home Beautiful," a 15-minute potpourri of home furnishing hints and songs, made a timely preem on WOR-Mutual Saturday (4), in view of the fact that spring housecleaning and redecoration generally is only a few weeks away. Format has interior decorator Betty Moore, whose radio voice is that of Vickie Vola, suggesting color schemes for the house. On the initial program the kitchen was discussed while other rooms are to be analyzed in subsequent broadcasts.

Color suggestions are brought out in a chatty discourse between Miss Vola, baritone Johnny Thompson and announcer Bob Shephard. Ideas are projected with enthusiasm and the tints are easy to visualize on the basis of the description. Couple of tunes warbled by Thompson help to break up the dialog and represent a good change of pace. Plugs were conservative, which was understandable since the show's overall makeup carried an implied message to dialers—that when they think of decorating, think of Moore Paint. *Gilb.*

CAMPAIGN KICK-OFF

With President Truman, Gen. George C. Marshall; Henry Fonda narrator
Writers: Ken Greenberg, Arnold Perl
30 Mins.; Tues., 10:30 p.m.
Sustaining
ABC, CBS, MBS, from N. Y., Washington

With a $67,000,000 goal to be reached this month in its annual fund-raising campaign, the Red Cross auspiciously began the drive Tuesday (1) in a half-hour "kick-off" show carried by ABC, CBS and MBS. Appeal to the public wasn't glossed over with a baker's dozen of guest celebs on hand to syrup the issue, but was forcefully projected via a starkly effective documentary based upon several cases contained in the organization's files.

Three case histories, all widely divergent, served to illustrate the broad scope of the Red Cross' aid in times of disaster, war and sudden illness. First recounted the story of a Georgia boy, paralyzed when a tornado struck, who was rehabilitated by the RC. Not only was he helped by medical aid, but the group also bought him tools to set him up as a watchmaker.

Story of the Georgia youth, as were the experiences of a hospitalized 13-year-old Washington, D. C., boy and a veteran who suffered from the loss of speech, were recounted in their own words, apparently by tape recordings. The authenticity was greater emphasized by the terse, to-the-point questions and observations of narrator Henry Fonda, who neatly welded the trio of interviews into a cohesive whole.

Gen. George C. Marshall, head of the Red Cross, outlined the charitable body's 1950 financial objective and also cited the unit as a "great, spiritual force." President Truman, in a four-and-one-half minute address, pointed out the agency's almost indispensable position in community life and urged the public to support some 2,000,000 campaign solicitors. Program marked another milestone in radio's traditional cooperation with worthy charitable causes. *Gilb.*

CATHOLIC HOUR 20TH ANNIVERSARY PROGRAM

With Eddie Dowling, Msgr. Fulton J. Sheen, Emmet A. Blaes, Niles Trammell, Others
30 Mins., Sun. (5), 6 p.m.
NATIONAL COUNCIL OF CATHOLIC MEN
NBC, from N. Y.

Two decades of continuous Catholic broadcasting on the same spot over NBC and independent affiliated stations were marked by a program of dramatization, commentary and speaking Sunday (5). Monsignor Fulton J. Sheen brought it to a moving climax with one of the most sweeping endorsements of radio's and NBC's policy of free time for religious programs ever uttered by a spokesman for a major faith.

The Monsignor said that broadcasting companies have done something which "no other industry since the beginning of time" did. They have "given religion a free ride." NBC, he continued, has donated to "Jews, Catholics and Protestants millions of dollars in radio time, freely, wholeheartedly and sincerely." Monsignor Sheen said

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ONE GREAT HOUR

With Lawson Zerbe, Bob Herman, Virginia Bass, David Pritchard, Hal Studer, Ronny Liss, Charles Carshon, Denise Alexander; Berry Kroeger, narrator; John St. Leger, announcer
Writer-director-producer: Albert Crews
30 Mins., Thurs. (2); 9:30 p.m.
Sustaining
WOR, N. Y.

This half-hour airer presented by WOR in cooperation with the Protestant Radio Commission was a fair dramatization of the plight currently being faced by homeless children in postwar Japan. Program, however, did succeed in conveying a fairly vivid picture of the tragic conditions confronting a number of the Japanese kids today. Put on in behalf of the Church World Service and that org's work in taking care of these stray Japanese juves, show was weakened by tendency to go overboard in pulpiteering. Less preaching would have added to the broadcast's effectiveness.

Yarn dealt with a Japanese soldier's quest for his younger brother, after returning home from the war to find his parents dead and the kid gone. Throughout his search, the pitiful picture of boys stealing for food and sleeping in railroad stations was brought into play, along with the creditable work done by a Christian orphanage in caring for some of the parentless children. Show wound up with the soldier finding his brother and both taking up residence in the orphanage to give a helping hand and learn the ways of Christ. Cast turned in routine performances.

MATINEE AT THE PALACE

With Bob Snyder, Marty Ross
2 Hrs.; Sat.-Sun., 3 p. m.
PARTICIPATING
WOKO, Albany.

Modified disk show from lobby of Fabian's largest upstate theatre, the Palace, has improved since debut two months ago. Level would rise further if Bob Snyder and Marty Ross reduced the gags and kidding, and cut the many plugs for various sponsors. A certain amount of talkiness stems from the two-man format and 120-minutes of air time. Snyder, one-time band booker, who does a morning spinner and two other programs on the station, obviously knows music and musicians. Ross, who originated the teenage jock idea in the capital district, also is musically hep.

Both are radio-wise, too. Snyder, easy and friendly, possesses a deep masculine voice, which he doesn't always use to the fullest advantage. Ross talks well, has a puckish sense of humor (when kept within bounds) and reads copy convincingly. Their characters, especially Ross's "Knothead" (which resembles "Finnegan" of "Duffy's Tavern"), are overworked on some broadcasts. Interviews with musicians and entertainers are moderately well done; those with passing patrons—chiefly children—are included. Former angle could be expanded. Impromptu messages for theatre and its bills have recently incorporated timely pleas for signatures to admission tax repeal petitions. In all, program serves the Palace effectively.

Jaco.

Radio Followup

In one of her infrequent radio appearances, Gertrude Lawrence on Sunday (5) used one of her greatest stage successes, "Lady in the Dark" (1941), as a springboard for a repeat click on "Theatre Guild on the Air." Costarring with Hume Cronyn and Macdonald Carey (the latter of the original Broadway cast), Miss Lawrence was a beguiling Liza Elliott in this musical drama with its psychiatric undertones.

Of course, Miss Lawrence again sang her wellknown "Jennie," and sang it well, while her speaking performance was always ear-arresting. One had to listen intently, of course, so as not to lose the continuity. One could not certainly, tune in the middle and expect to pick up the thread of the performance. Overall, it was an effective performance.

Cronyn aptly underplayed the psychiatrist, handling an unrewarding role well. Carey, as Liza Elliott's arch antagonist, was excellent. A weak spot was the role of the cowboy star, played undistinctively by James Monk. Arthur Vinton, as the magazine publisher, was persuasive, as always. Keene Crockett, the photographer, was another plus factor among the performances.

From the Production Centres

IN NEW YORK CITY . . .

Benton & Bowles basketballers copped the ad league hoop title, with 10 wins, two losses. . . Actor **Frank Maxwell** back in Gotham after stint in London production of "Death of a Salesman" . . . **Bill Berns** added to NBC flackery . . . It's a boy for **Dan Enright & Mrs.**; their second child . . . MBS' **Frank Zuzulo** named to board of U. of Missouri alumni assn. Also on board is NBC's **Mary Margaret McBride** . . . **Dave Brown**, former WOR and MBS attorney, opening his own office at 70 Pine st . . . CBS newsman **Ned Calmer's** "The Strange Land" best-selling; it's now in third printing . . . **Richard S. Bean** is new media director of Pedlar & Ryan, succeeding **Theodore Fisher**, who took over P&G account . . . **Joe Franklin** is riding the nostalgia tide, now doing a cross-the-board noontime show for WPAT in addition to his nightly WJZ offering . . . CBS associate sports director **John Derr** takes over "Saturday Sports Review" March 18 . . . **Wendy Warren** cocktail-partying **Frances Jarman** of WDNC, winner of the CBS women's commentator contest, today (Wed.), at Dorset hotel . . . WOR reporter **John Wingate** leaves tomorrow (Thurs.) for month-long tour of Europe to report on Holy Year abroad.

Mrs. Oscar Bradley, musical director of "We, the People," planed to Florida yesterday (Tues.) for a nine-day vacation, her first in eight years . . . **Helen Coule** and **Bob Donley** new to the cast of "Nona From Nowhere" . . . **Ralph Bell** added to the cast of "Front Page Farrell" . . . **Maggi McNeillis** to moderate Philadelphia Bulletin Forum on women's rights March 22 . . . Grey, Maxon and Cecil & Presbrey agencies looking at ABC's **Buddy Rogers** show . . . **Bob Crosby** and family left for Coast Monday (6) where Bob rejoins CBS' "Club 15" March 27 . . . Four network toppers—NBC's **Niles Trammel**, CBS' **Bill Paley**, ABC's **Bob Kintner** and CBS' **Frank White**—huddled at party opening Philip Morris' new offices at 100 Park ave . . . Three CBS daytimers, "Perry Mason," "Aunt Jenny" and "Second Mrs. Burton," got 52-week renewals . . . **Selvin Donneson** upped to WWRL sales promotion manager . . . WNEW's **Henry Morgenthau, III**, elected to City Center board of directors . . . Mastic Acres has bought six half-hours weekly on WHOM . . . WOV has appointed **John Pearson** as station rep . . . **Walter Kaner** lining up a radio committee for Jewish War Vets benefit at Madison Square Garden . . . **Vic Roby**, ex-WAAT, added to WWRL announcery . . . General Electric Supply Corp. now co-sponsoring WMGM Newsreel Theatre . . . Hoffman Beverages to launch 26-week spot drive on WMCA next month.

Kevin Kennedy, WFDR announcer, doing sports on WOR seven nights weekly . . . WWRL vocalist, **Kathrin Day**, inked by Orpheus records . . . **Guy Kibbee** becomes a regular panelist on Mutual's "Sports For All" tomorrow (Thurs.) . . . **Harry Wismer**, ABC sportscaster, appeared on stage with **Bob Hope** at the Paramount in a one-shot guester last weekend . . . **Dick Linke** to tub-thump for Barry-Enright Productions . . . **Jerry Layton** to marry **Sherrill Cannold March 17**, then take off on Florida-Cuba honeymoon . . . **Allyn Edwards**, new emcee on ABC-TV's "Couple of Joes," fourth WNEW disk jockey to take on duties at the web in the past month . . . The **Allen Funts** storked with a daughter, Patricia, Thursday (2) . . . **Walter (ABC) Kiernan** profiled in current Editor & Publisher.

Martin Magner producing "The Best Is Yet to Be" for the American Medical Assn. . . . MBS' "Bobby Benson" day drew 20,000 to Macy's.

IN HOLLYWOOD . . .

ABC's **Frank Samuels** hauled east for two weeks of skull pounding with **Bob Kintner**. Budget for Coast TV will get priority in their talks . . . **Rochester** couldn't get his release from American Tobacco for the Campbell soup series, so deal is off. American, however, would like to hear the audition record . . . **Tony Leader** recorded his "Slice of Life" for NBC . . . When **Garry Moore** took to his bed with flu, **Bill Demling**, one of his writers, moved into the emcee spot . . . **Harry Flannery**, one of the CBS ace foreign correspondents during the war, is running for Congress from the Hollywood district . . . **Jerry Devine's** "This Is Your FBI" was renewed for another year by Equitable Assurance Society . . . **Bill Lawrence** and **Paul Phillips** are putting together the all-star Red Cross show on NBC March 13. **Jack Benny, Barbara Stanwyck** and **Ronald Colman** will have the leads in a comedy show in which **William Keighley**, producer of Lux and picture director, is also cut in for a few speaking lines . . . **Jack Paar** may be the quizzmaster of "Take It Or Leave It" while **Eddie Cantor** takes his midyear sabbatical . . . **Jimmy Saphier** is in New York to be with **Bob Hope** just in case the ruling triumvirate at Lever Bros. would like to have words with the comedian about his radio future.

IN CHICAGO . . .

Herold Gingrich leaves W. E. Long ad agency to devote full time to his own radio and TV productions. Gingrich, producer of "Majority Rules" on ABC-TV, had been radio director at Long's since 1947, when he succeeded **E. J. Sperry** . . . **John North** is new v.p. in charge of media at Aubrey, Moore and Wallace agency . . . **Mabelle Johnson** joins research section of Radio Features . . . WBBM ups hours of 7-8 a.m. Monday through Saturday from Class D rates to Class C . . . **Tommy Bartlett** gets plaque from American Federation for the Blind . . . **Helen Boyle Frederick** joins WLS copy department . . . In New York last week for Radio Sales meetings were WBBM execs **John Akerman, Robert Livingston** and **Ralf Brent** . . . **Ed Cerny**, NBC transcription head, vacationing in Sun Valley.

Jack Shefrin has resigned as WOAK program director and has been replaced by **James Wimmer**, who moved up from announcer slot . . . **Fran Allison** rates spreads in Collier's and current American mags . . . **A. C. Nielsen, Jr.**, upped to administrative veepee from asst.-to-president post at A. C. Nielsen Co. . . . **Bill Stuart** launched political commentary on WMOR March 3 . . . **William F. Brooks**, NBC v.p. in charge of news and special events, here last week . . . **Dessa Bisson**, of WBBM continuity department, and **Mazie Mouat**, secretary to **Paul Gibson**, vacationing this week at Sarasota . . . **Everett Mitchell** of NBC's "National Farm and Home Hour" on Coast for Armour's livestock show . . . **Tom Koch**, WBBM newsman, authored novel, "Tournament Trail," published last week . . . **Egbert Van Alstyne**, composer of "In the Shade of the Old Apple Tree" and other old faves, honored on 72nd birthday on WLS "National Barn Dance" . . . **Charles O'Malley**, formerly sales manager of Paul F. Beich Co., has joined Olian Advertising as v.p.

IN WASHINGTON . . .

Art Brown, WWDC's morning disk jockey, chosen to emcee the 40th anniversary dinner of the D. C. Federation of Citizens Assn. this week . . . WTOP's (CBS) **Hazel Markel** marked up some sort of record when she interviewed, via tape, **Jack Benny, Jack Dempsey** and **Gene Autry** for a single "People in Town," her weekly airer . . . **Bert Libin**, ex of WOL-Mutual, now with WWDC as an account exec . . . **Gunnar Back**, pioneer in town's VD programs, preems a news series of eight broadcasts on alcoholism, starting March 7, over WMAL-ABC . . . **Cecil Richards**, ex of WBBC, suburban station in Bethesda, Md., has been made senior sales representative for WQQW . . . WNYC (N.Y.) will rebroadcast the U. S. Army Band Sesquicentennial concerts through the facilities of WASH-FM in Washington and the Continental network . . . **Sen. Alex Wiley** (R., Wis.) has preemed a series of "newsletters," starting with a report to his state's radio and TV sales and service businesses, with a pitch against the proposed tax on video receivers.

WEE-WATTERS IN SPOTLIGHT

Stanton, Trammell Charm Coast But Just Ain't Sayin' What Else

Hollywood, March 7.

Everything is calm and peaceful again along these channels and frequencies. The high commands of NBC and CBS have departed and just where they left their marks still remain top drawer secrets. Their ambassadorial touches were everywhere evident and this "lost horizon" is the better off for their visits, all too infrequent.

The big guns who kept the trade in a dither for a few days were Columbia's Dr. Frank Stanton and and NBC's Niles Trammell. If what they were after required salesmanship and charm, the results were conclusive. Trammell passed off his visit as "just talking to our people about television" and incidentally to see the proud flesh of his good friend, Warren Wright (Calumet stables), run at Santa Anita.

Stanton's reason for basking in this clime was supported by advance publicity. The net's western affiliates held their annual gabfest and the good doctor must have sensed a few rankling problems that required his personal attention. True, he got around to meeting his stars, inspecting proposed TV studio sites and huddling with Howard Meighan and his cabinet, but no side trips or social lionizing. His agenda was too crowded for that and as briskly as he moves, he must have just managed to clear the decks before he moved north for a Frisco stopover before heading back to his home base.

Sez It Isn't So

Trammell was in town when the rumor spread through the trade on Bob Hope's imminent washup with Lever Bros. Would he try to sew up the comic for NBC to get the jump on William Paley? He

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Ellis Vamping Grant With Mars?

Chicago, March 7.

The abrupt March 29 cancellation by Mars, Inc., of "Curtain Time," half-hour Chi-produced drama package owned by Grant Ad Co., aired Wednesday nights, is believed to indicate that Ralph E. Ellis, account exec, is leaving the agency with the Mars account in his pocket.

Pulling of "Curtain" leaves candy company at the moment without a major radio network show. Company dropped the "Dr. IQ" stint last year. Hint of a possible shift to video is seen in "Curtain" cancellation as the show, costing around $4,500 weekly, has consistently pulled a respectable 10-14 Hooperating.

Grant is offering the drama package to other sponsors. Show has been aired for the past five years, first year on ABC and last four years on NBC.

KIOA Sued for $4,940 Pay in Firing Hassle

Des Moines, March 7.

Dan B. Hosmer, former director of production and supervisor of continuity for KIOA, Des Moines, has brought suit against the Independent Broadcasting Co., for $4,940 damages. In his petition he alleges he entered into a written contract of employment with the company on Feb. 8, '49, providing for a salary of $4,560 a year for two years.

He alleges the company wrongfully and without cause discharged him on Dec. 31, '49, and has since prevented him from performing his part of the contract. He contends he is entitled to 13 more months' salary under the contract. A copy of the contract attached to the petition sets out that the contract may be canceled on two weeks' notice by mutual agreement of both parties.

Pitt's 1st Mr. & Mrs. Via Native Son Menjou

Pittsburgh, March 7.

First Mr. and Mrs. show to come through Pittsburgh will be "Meet the Menjous," transcribed Adolphe Menjou-Verree Teasdale program, which KQV has sold here for dual sponsorship by Meadow Gold Dairy and Hafner's Coffee. It will start April 1 with an opening 13-week contract, and is to be aired over the local Mutual outlet five mornings weekly at 10.

Menjou, by the way, is a native Pittsburgher. His father used to run a smart restaurant here, which was patronized by leading locals around the turn of the century.

Mutual to Co-op Ballcasts; Sells Wheaties 1-Shot

Mutual's "Game of the Day" baseball play-by-play will be offered on a co-op basis, the web having failed to come up with one sponsor to take the entire show. Stations will be able to sign local bankrollers on either of two plans: (1) sale to a single backer; or (2) sale of 30-second spots after each half-inning and one 60-second spot at the end of the game.

Frank White, MBS prexy, said that reason for the move was the demand from affiliates to sell the major league ballcasts on a local basis. Some 350 outlets in 31 states will take the games, which will not be aired in areas where major league ballgames are played. Games will, however, be broadcast south of the Mason-Dixon line and west of St. Louis, a territory which includes about 41% of the U. S. population.

Web has sold Wheaties a "Welcome Back, Baseball" one-shot on Sunday, April 17, at 7:30 p.m., with a Coast repeat at 8:30. Bob Hope and Bing Crosby will be starred. Wheaties is also backing a "Welcome Back" show on CBS, April 16. Agency is Knox-Reeves.

'TUNE-O' TUNES OUT TO AID COAL SITUATION

Detroit, March 7.

An unprecedented request by the Michigan Bell Telephone Co. resulted in a two-day suspension last week of "Tune-O," half-hour CKLW across-the-board-show emceed by Eddie Chase. Bell asked suspension because exchange was same as that being used to take emergency requests for coal. The quiz-coal situation was just too much for telephone facilities.

"Although the request to clear the telephone lines came only 10 minutes before air time, the station and sponsors (Schafer Bread and Aunt Jane's Jams and Jellies) were glad to cooperate during the crisis," J. E. Campeau, president and managing director of CKLW, said.

The "Tune-O program here has become so popular that the station has had to add four telephone operators to its staff. A half-million "Tune-O" cards have been requested by listeners so that they can participate in the quiz.

Tobacco Road on Air

Washington, March 7.

Erskine Caldwell, author of the best-seller, "Tobacco Road," has acquired a part interest in WPHO, Phoenix.

Novelist participates in the outlet's refinancing plan, approved today (Tues.) by the FCC.

RURAL MARKET VALUE GROWING

Wee-watters are benefiting from a growing agency interest in small stations, based on the return to a buyers' market, the need for harder selling and a drive to tap the rural market.

Advertising fraternity, mulling the new Broadcast Measurement Bureau study, is finding that it can't rely only on the 50 kw powerhouses to cover the available markets. Although they previously depended on the big stations in a city like Chicago to blanket the broad area surrounding the Windy City, they now find that suburbanites and residents of outlying hamlets are spending more time dialing their local outlets.

Keystone Broadcasting System, transcription web which services 400 rural stations, reports an increase in business from national advertisers. KBS, which sells its groups with a minimum of 80 outlets, for the past 10 years has had plenty of drug sponsors, because it reaches a market that is self-medicating. However, food advertisers are now coming in and the soaps are looking over the situation.

Additional reason for interest in the farm belt now is the growth of television. Villages beyond video range can be served by AM stations and because of their isolation from other means of recreation and entertainment, the intensitv of their listening is greater than in the metropolitan centres. Farm income, too, is relatively stable and represents an important source of sales, KBS toppers stress.

Mutual is also selling the rural market heavily, pitching the fact that 300 of its 500 affiliates are in one-station communities. Loyalty of listeners to their local broadcasters, it's emphasized, gives bankrollers on these outlets an impact which isn't measured by Hooper. One of the reasons behind Ford's big one-shot program purchases on MBS (in January and

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AFRA Stepping in as Kay Resigning at WJW Stirs Up All Cleve. Community

Cleveland, March 7.

Executive board of AFRA here has been voted authority to attempt to bring about an understanding in the WJW "Kousin Kay" controversy that has stirred all Cleveland.

Dispute has flared far beyond its petty squabble stage, with Walt Kay, conductor of kindly "Kousin Kay's Korner" half-hour Monday-through-Friday stint at 6:30 being backed by ministerial groups, newspaper editorials and "thousands of just plain listeners." Kay had taken closing moments of his show (25) to protest spotting five-minute "Call to Post" in last five minutes of his stanza, saying he felt horserace results didn't show good programming.

Station offered to forget the entire episode of editorializing if Kay returned Monday without further ado, but Kay maintained that would put him in an unfavorable light, and he asked the right to make brief comment. Kay also said WJW could make a spot between his show and the following five-minute sportscast clearing him; otherwise he felt his resignation would be in order. Station accepted his resignation.

Controversy has now grown far beyond "I'm right, you're wrong" stage. Station owner, Bill O'Neil, now in Florida, turned back Kay appeal, saying his stand is that of on-the-scene station execs, but that he'd be glad to talk "to Walt about the situation" when he returns to Cleveland, March 13.

AFRA, seeking to improve public reaction to radio, will seek O'Neil meeting at that time. Kay is a member of AFRA.

CBS Offers Sponsor Full Football Season Via Multi-Game System

CBS, convinced that its recently-devised system of reporting a number of college football games each Saturday is now fully developed, has decided to pitch the idea to prospective advertisers for next fall. If the web succeeds in lining up a sponsor, it will mark the first time that any network has had an entire season of football games bankrolled.

On the older system of airing only one game each week, the webs had always found it difficult to find a bankroller on anything but an occasional one-shot basis. With all four nets pitching for the top game from week to week, none of them could guarantee a sponsor a complete season's wrapup, since it was impossible to determine whether they could obtain broadcast rights before the season started.

Through its multi-game system, CBS feels it now has that problem licked. System has been built up gradually, starting several years ago with a pickup of two games per Saturday until last season, when the web aired reports of up to 20 separate games on the most hotly-contested weekends. If a bankroller can thus be guaranteed before the season opener that it will be cut in for the top games throughout the fall, CBS thinks it can sell its football on a full-network basis.

Multi-game roundup is produced by the web's public affairs division, with sports chief Red Barber in charge of the operation, as well as chief announcer for the games.

'Hour' on 10th Anni to Air From Carnegie With Pinza

"Telephone Hour" has inked Ezio Pinza for a special appearance April 10 to mark the stanza's 10th year on the air. Star of "South Pacific" will sing three operatic numbers, backed by a chorus of 60 and with the orchestra augmented from 57 to 75 instrumentalists.

Broadcast will originate from Carnegie Hall, first time the NBC airer has come from there. Agency is N. W. Ayer.

WMCA Gets 7½G For FM Adjunct Going Storecast

Washington, March 7.

WMCA, N. Y., is getting $7,500 for its FM station, which owner Nathan Straus finds "too burdensome" to operate.

Application filed last week with FCC to transfer the facility to WYOU, Inc., asked that the WYOU call letters be reserved and said the buyers wish to create "a specialized form of program service for housewives and for those daytime listeners who do not want to hear the 'soap opera' type of dramatic show which permeates the network schedules."

Purchasing company plans a staff of three announcers, three engineers and one program assistant, under the direction of Richard P. Malkin of Brooklyn as general manager. Program proposal calls for 62% use of recorded commercial shows, 22% recorded sustaining and the remainder live sustaining. Buyers contemplate a broadcast week of 72 hours, instead of the present 42 hours, with not more than 12 minutes per hour for commercial spots.

Stockholders in WYOU are Stanley and Barbara Joseloff, Ben and Betty Gordon, and Gloria Hirtz, all of New York; John B. Kelly, Paul F. Harron and Joseph Lang, all of Philadelphia; Patrick J. McCall of Mantzville, Pa.; and Douglas Arthur of Glenside Gardens, Pa.

The Joseloffs and Gordons have interests in Storecasting Corp. of America. McCall, Harron, Kelly and Lang have Storecasting interests in Philly. Harron and Kelly each hold 31% interests in WIBG in Philly.

Value of the WMCA-FM property to be assigned is listed in the application as $26,000. WMCA lists its current assets as of last Nov. 30 at $1,280,000.

NEGRO MARKET LOOMING LARGER TO N.Y. INDIES

Emphasis on the Negro market is continuing to grow among New York City indies. WLIB, which Morris Novik took over from the N. Y. Post last year, will soon open studios in the Hotel Teresa, leading Harlem hostelry, to cement ties with the community. WWRL is also planning an uptown studio.

WWRL this week added several Negro-slanted airers, with stanzas in this category now accounting for 22 broadcast hours per week. Latest addition is Doc Wheeler, ex-bandleader featured on WMCA's "Harlem Amateur Hour," who is doing a morning "Kitchen Kapers" strip. A daily "Spiritual Time" show was also launched last week. Indie already airs Negro sports, swing and Mr. and Mrs. series.

WNEW last week preemed stanzas with two Negro vocalists, Herb Jeffries and Juanita Hall.

Log Nix Certified In Lorain Trial

Cleveland, March 7.

Government's anti-trust suit against Lorain (O.) Journal opened last Wednesday (1) with testimony diclosing the paper refused to accept a WEOL log, even as paid advertising, and that WEOL sought out-of-state listeners as part of Government evidence.

WEOL is key prosecution evidence, showing how the Journal and its officials allegedly conspired to restrain news and advertising, nine miles from Lorain.

Roy Ammel, president of the Elyria-Lorain Broadcasting Co., admitted the station had put on special programs inviting listener response from outside Ohio, to establish interstate dealings after Government served notice it would

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Wilson, Sharpe Combine On Coast AM-TV Setup

Hollywood, March 7.

J. Don Wilson, former ABC v.p. in charge of radio and television programs, is affiliating his radio and television production interests with Don Sharpe Agency of Hollywood. Sharpe will concentrate on sales and talent representatives, with Wilson supervising production, including current programs handled by Sharpe like "Night Beat," "Screen Directors Playhouse," "The Dick Powell Show" and others.

Both men will combine their talents in radio and television packages, featuring top Hollywood names.

Sharpe's N. Y. Chores

Don Sharpe arrives in New York today (Wed.) on multiple deals concerning radio and television packages. Agent will finalize negotiations on a new radio series to star Douglas Fairbanks, and will also discuss possible time changes for the Dick Powell "Richard Diamond, Private Detective" series.

Sharpe will also follow up sponsor interest in "Night Beat," Frank Lovejoy starrer, and discuss Brian Donlevy's "Dangerous Assignment" program, which is being prepared for fall television.

Color Near, Dual Standards Likely As FCC Seen Ready to Make Up Mind

By JACK LEVY

Washington, March 7.

With a growing conviction that the development cannot long be kept from the public and that the industry objections are a smoke screen to avoid any disruption of manufacturing operations, the FCC is moving toward adoption of dual standards which will give the broadcaster and the viewer a choice of color television systems.

The very existence of controversy in the color video development is proof of public interest and imminence of arrival. (Witness recent articles in Life, Time, Fortune, Coronet and syndicated columns). With color, it is now a question of "how" the development shall be brought to the public in the traditional system of free competition for public acceptance.

Only a very short time ago, the idea of dual or multiple standards (permitting three systems) was being laughed at as technically impractical and economically unsound. But last week's hearings, which brought out the fruits of earlier spadework to spur competition to perfect color processes, disclosed Chairman Wayne Coy taking the helm in charting the course toward solution of the complicated problems involved. It has become evident that positive action is being seriously considered.

Currently, both RCA and CBS are cool to dual standards. RCA, because of its position with its licensees, doesn't want manufacturers breaking away even a little bit to pay rights for use of CBS patents for color transmission and possibly for some devices at the receiver.

CBS, on the other hand, feels

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Roach Revamps Vidpix Program

Hollywood, March 7.

Hal Roach Studios, Inc., is undergoing a reorganization, with H. R. P. Lytle, corporation finance attorney in charge of the management and Roach devoting his time chiefly to television film activities. Under the new program the company will go in for an augmented TV campaign.

Creditors of the company, in return for partial cancellation of their claims, will receive preferred and common stock in the corporation under the realignment. Heaviest single creditor was Roach himself, who cancelled a note for $770,000 in return for such stock.

Company once borrowed $1,500,000 from the Reconstruction Finance Corp., of which more than $500,000 has been repaid in recent years. New plan paves the way for renegotiation of the remainder of the loan with RFC. The new board consists of Lytle, Hal Roach, Sr., Hal Roach, Jr., and Sid Van Keuren.

In addition to his video production program, Roach owns copyrights on hundreds of comedy shorts, including many early Harold Lloyd reels, which will soon be made available for television.

Passion Play to U.S. For Television by ABC?

Oberammergau Passion Play, which dates back over 300 years and involves the entire population of the Bavarian town in its production, may be staged in the U.S. by ABC-TV in late fall. Web would fly over a score of the principals from Germany for a condensed televersion of the day-long drama.

Play, which will be put on for the first time since 1934, has never been done outside the German town. Network is now attempting to get State Department and Military Government approval to import the troupe, and if arrangements can be completed, the Passion Play would perform in German, with English translation interpolated.

You Always Run

Detroit, March 7.

During telecasting of "I Believe in America" over WXYZ-TV, Henry Brown, director of the Detroit Historical Assn., was asking Detroit Fire Chief N. C. Higby and Edward J. Blohm, assistant chief, the relative merits of fire-fighting techniques of today compared with those of yesterday. Two firemen rushed into the studios just then and notified the chief that a three-alarm fire at an apartment house required his immediate supervision.

Quick-witted Higby shouted: "Yesterday, today, tomorrow—when there's a fire you run." And he did.

No Need to Link TV Cable to WU Facilities—AT&T

Washington, March 7.

American Telephone & Telegraph, testifying before the FCC on whether it should be required to interconnect with the television cable and relay facilities of Western Union, said today (Tues.) that its investments in the field approximate $40,000,000 and will exceed $60,000,000 by the end of '50.

Bell counsel Ernest North said that AT&T now interconnects with 26 cities and will increase its facilities by year's end to link more than 40. (There are now 66 cities with TV stations.)

Bell contended that all its channels are adequate to meet all requirements for TV service in the area where WU also has facilities, and that there is no public need for linking Bell and WU facilities. Public requirement, North said, is for through service with many outlets and Bell is undertaking to meet that intercity demand. On the other hand, he argued, WU has video relays only between N. Y. and Washington.

Previously Bell had been required to interconnect with private lines of the broadcasters and the present question is whether it will also have to link up with WU. On this point, Bell declared that since WU does not undertake to meet demand for complete service, it can't compete with Bell unless it furnishes its customers Bell's channels to piece out its offerings.

WU position is that it should be allowed to interconnect its net with AT&T.

TECHNI'S GEER TV TUBE 'BUY TIPS VIDEO ENTRY

Hollywood, March 7.

Technicolor has purchased the patent covering a color television tube invented by Dr. Willard Geer, of Southern California U. Buy indicates the company will move into television strongly. Dr. Herbert T. Kalmus says Technicolor is appropriating $500,000 for research, part of which will be applied to professional and commercial application of the Geer tube.

He also said, "One of the great advantages of the Geer device is that it may provide a means for converting black-and-white television sets and television sets in production to receive color television broadcasts in a way which will avoid obsolescence."

Capp, Burrows to Tell All They Know About Comedy

Al Capp, creator of "Li'l Abner," and CBS comedian Abe Burrows are slated to air their views on American-type comedy Friday night (10) via CBS-TV's "People's Platform." Duo will kick around the subject, "Is American Humor Funny?"

Show, aired in the 10 to 10:30 slot, is sponsored by Household Finance Corp. Charles Collingwood is moderator.

KTTV SHIFTS TO NASSOUR LOT; TO SHOOT VIDFILM

Hollywood, March 7.

KTTV has set a deal to take over production facilities at Nassour studios. Station will beam its shows from Nassour sound stages and also film some shows on the lot for syndication throughout the country. KTTV will give up its present Bekins Building studio, but will keep El Patio Theatre for duration of its six-month contract.

It's likely that Nassour lot will be cleared of most other tenants. Nassours, William and Edward, will remain, probably moving into some limited television film production.

Tri-State Net On Midwest Sports

Cincinnati, March 7.

Linking of WCPO-TV here with WHIO-TV, Dayton, and WTVN, Columbus, this week for telecasts of Friday night wrestling matches staged in Cincy's Music Hall Arena, is seen as first step in information of a seven-city, three state TV network to carry sports and other indoor and outdoor events of sectional interest.

Scripps-Howard WCPO-TV has Mutual, ABC and DuMont affiliations. Most other outlets in new web are CBS stations. Cleveland, Toledo, Indianapolis and Louisville stations are expected to join the network upon completion of coaxial cables and microwave relays.

Cincinnati, Dayton and Columbus spread competes with the Crosley TV network which has been operating in three cities for some months.

New web is reported to be lining up Cincy Reds and Cleveland Indians baseball for summer and Midwestern Conference football games for the fall. WKRC-TV, local CBS affiliate, is said to be giving up its exclusive video rights to the 12,000 seat Cincinnati Garden, upon expiration of present contract this summer, leaving spot open for feeds to the tri-state web of boxing, hockey and basketball.

Video Is Seen as Bringing Modern Teaching Methods To Most Isolated Schools

Greensboro, N. C., March 7.

Members of the House Ways and Means committee were told in Washington that television eventually will make it possible for the poorest and most isolated public schools to enjoy the benefits of the most modern teaching methods.

In a statement filed with the committee, which is holding tax hearings, P. T. Hines, general manager of the Greensboro News Co., Greensboro, said that television station WFMY-TV (owned and operated by the company) is already working with the public school system in testing methods of audio-visual teaching, in cooperation with the U. of North Carolina.

Hines had protested personally to Federal officials against a proposed 10% tax on television receiver sales, added in his statement that the future possibilities of television in the educational fields are tremendous. He pointed out that only last week public school teachers from all over North Carolina met in Greensboro to study the use of television in the classroom and that WFMY-TV broadcast a special program for their study.

Hines said that the television and FM station owned by Greensboro News Co. represents an investment of approximately $500,000, including $100,000 for operating capital.

Chi TV School Class

Chicago, March 7.

A class devoted entirely to TV has been set up at South Shore high school here. The course was started after a survey showed that 500 of the school's 1,600 pupils came from homes having video sets.

Organized on a workshop basis, course will be devoted to writing, lighting, makeup, research and program criticism.

Mowing the Opposition

NBC television's new two-and-a-half-hour "Saturday Night Revue" cut drastically into the top competing shows on other networks last week (4). Up for the first time against CBS-TV's "Ken Murray Show," which is aired alternate weeks from 8 to 9 p.m., the NBC stanza cut the Murray Hooperating from its previous 29.5 (for Feb. 18, before the NBC show was launched) to an 11.7 last week.

While the NBC opus is carried in whole or in part by most of the web's interconnected stations, for reasons of comparison the Hoopers are based only on the web's four owned-and-operated station areas. These four—N. Y., Chicago, Cleveland and Washington—carry the entire two-and-a-half hours, and so the ratings are considered representative. Average Hooper for the NBC "Revue" dipped slightly last week, from its opening night (Feb. 25) mark of 38.4, to a 35.3 last week.

Other competing programs took it on the chin as heavily as did the Murray show. While no Hooper is available for CBS' "Ed Wynn Show" last week, the NBC competition was marked during the preceding week. Thus, before the NBC program started, Wynn drew a 17.2 rating (for Feb. 18), which dropped to 7.9 opposite NBC's first show (Feb. 25). Drop is believed to have been even more pronounced last week (4), since the rating on NBC's show for the half-hour opposite Wynn (9 to 9:30), climbed from the first week's 39.6 to 41.6. DuMont's "Cavalcade of Stars" was similarly affected. On Feb. 18, before the NBC series started, the DuMont show had a 36.9 average. Against the first week of NBC's competition, the rating dropped to a 10.5 for the first half hour (9 to 9:30) and 9.6 the second half hour.

'Make Haste Slowly,' TV'ers Warned By McLaughlin, Denny at Chi Conference

Chicago, March 7.

Optimism as to the TV industry's future sounded a strong note at the second annual television conference which opened here Monday (6). But frequent warnings against too speedy advancement indicated that many leaders feel the industry is still something of an infant despite the "TV coming of age" theme of the meeting.

In a keynote address delivered to 250 TV officials attending, both John B. McLaughlin, Kraft Foods ad manager, and Charles R. Denny, NBC exec v.p., warned there is still much to be learned about the medium despite its initial success. They cautioned against mistakes made by radio in its infancy, and urged video men to make haste slowly to put the industry on a strong foundation.

Caution was reflected in the afternoon panel session devoted to selling, buying and using video, with frequent emphasis on still unmet problems. Most of the five panel members, although sharing the enthusiasm about TV as a potent advertising medium, admitted wrestling with problems of cost, effective programming and sponsor acceptanceship.

McLaughlin raised eyebrows with a strong attack against spot and station break advertising riding on the coattails of expensive shows. "If all of us who are buying and paying for big shows de-

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Connolly's CBS Switch

Thomas D. Connolly has been named manager of CBS-TV program sales, switching over from a similar position in the web's radio department.

He'll supervise selling of CBS-TV house-built packages, reporting directly to sales veepee J. L. Van Volkenburg.

CBS Criticizes DuMont Color As 'Poor Copy'

CBS television, pressing for adoption of its field sequential color system by the FCC, hopped on the color video system unveiled by Dr. Allen B. DuMont at the Institute of Radio Engineers show in N. Y. Monday (6) to point out the similarity of the two methods. While CBS, of course, is plugging its color for commercial broadcast use, DuMont described his system as one designed only for industrial and scientific use on closed circuit transmissions.

DuMont method employs the same filter wheels before the camera and receiver but, where the CBS system is set up to operate on TV's current six-megacycle band width, DuMont has designed his for an 18 mg. band. This, he claimed, provides for the greatest possible detail and definition and, he charged, the commercial systems being promoted by CBS, RCA and Color TV, Inc., all are trying to cram three colors into space of only a single-color band. DuMont system scans 180 fields, as compared with CBS' 144, and operates on a 525-line standard, as compared to CBS' 405.

Dr. Peter Goldmark, CBS research chief, told the press after the DuMont demonstration that he didn't "mind DuMont using the CBS system, but I feel hurt that they didn't do a better job with it." Color shown by DuMont was not true at all time, with the whites especially showing poor definition. Slight flicker in reception was attributed by DuMont to the use of Diesel generators to power the demonstration. He said the cost of his system for a one-color chain would be slightly under $20,000.

Animated Cartoon Series For Kiddie Consumption

Charles J. Basch's Television Screen Productions is producing a series of five-minute animated cartoons designed for kiddie consumption. Strips, labeled "Jim and Judy in Teleland," will run three-and-one-half-minutes, leaving the remaining time for commercials.

Four shows have already been completed, with a total of 13 episodes scheduled to be wrapped up by May.

75% of Sets in 10 Leading Markets

Washington, March 7.

Approximately 75% of TV sets in circulation are concentrated in 10 leading markets, according to a geographical breakdown of receiver shipments issued last week by the Radio Manufacturers Assn. Report showed that about 2,400,000 of the 3,182,000 sets shipped out by RMA member factories since postwar to Jan. 1, '50, went to New York, Philadelphia, Chicago, Los Angeles, Newark, Boston, Detroit, Cleveland, Baltimore and Washington.

However, as new TV markets open, proportion of total sets in the big centers declines. Shipments during the fourth quarter of 1949 showed about two-thirds going to the top 10, with remainder going to 40 other areas. Distribution to such cities as Pittsburgh, St. Louis, Milwaukee, Minneapolis, Cincinnati and San Francisco showed noticeable increase in final quarter of year.

RMA breakdown indicated that number of TV sets in some 16 states is still negligible.

Report reflected establishment of first TV stations in Miami and Jacksonville, Phoenix, Nashville, Greensboro, N. C., Huntington, W. Va., Portland, Ore., Tulsa, San Antonio, Birmingham, Albuquerque, Indianapolis, Oklahoma City and Charlotte, N. C.

RMA production constitutes 80 to 85% of total industry output.

TV DISHING OUT THE CULTURE

Kid Shows, Sports Topped NBC '49 List; Films Ran Only 11.7% of Total Time

Despite the apparent stress currently being placed on vaudeo and dramatic programs by the television broadcasters, a wrapup of the various show categories aired by NBC during the last year discloses children's shows and sports still topping the list. In addition, the web's report, made available only this week, reveals that early estimates of the importance of film to TV have not yet borne fruit, since film shows accounted for only 11.7% of NBC's total broadcast hours during 1949.

While the survey covers only NBC-TV's program operations, it's believed that it is fairly representative of the entire industry. Other networks may have aired more feature film than NBC during the last year and NBC might have gone more heavily in some other branch of programming but, with TV competition among the webs as hot as it is, most of them are following virtually the same programming pattern. Industry analysts point out, however, that the survey cannot be construed as representative of future program operations. Medium is still in an experimental stage programwise and thus the entire picture may change before it settles down into a steady pattern.

Of a total of 1,922 hours and 28 minutes of programming during 1949, NBC devoted 346 hours, or 18% of the total, to shows for moppet viewers. Sports represented 16.5% of the total, which drama had 1.5.2% and variety programs 11.8%. Runners-up, in order, were musical shows, 9.1%; quiz and audience participation,

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Carson Ford Stint To Cost Him 15G

Jack Carson's starrer on CBS-TV's "Ford Theatre" Friday (10) will cost the pic star in the neighborhood of $15,000. In order to take the role in the television production of "Room Service," Carson had to cancel two weeks of engagements for his "Jack Carson Show" in Detroit and St. Louis—for which he gets $7,500 a week—and is paying salaries of the 11-man troupe, plus their hotel expenses.

Sylvan Taplinger, talent buyer for Kenyon & Eckhardt, snagged Carson for his video debut by getting Bob Wolf, of K&E's Coast office, to contact the film performer as soon as he learned that Carson had severed his contract with Warners. Carson, who is getting about $2,500 for the Ford guester, agreed, he said, "because "I've alway wanted to do a three-act play. 'Room Service' is a vehicle I like and I want to see how I like TV and how TV likes me." He feels that the Ford airer has a great deal of prestige and expresses amazement "at how far TV has advanced."

Carson, who has been rehearsing for a week, said that video requires "a much tougher schedule than films." His troupe, which includes Robert Alda and Janis Paige, will resume its tour in Detroit March 24. Carson will start work on a film for RKO around April 15.

Because of his father's death, Carson flew to the Coast Monday (6). He's due back today.

Horton in 'Hotel' for New ABC-TV Packard Stanza

Title for the Packard stanza which ABC-TV will preem March 23 has been set as "Holiday Hotel;" with Edward Everett Horton acting as the manager. Show, to be aired Thursday at 9:30 p.m., will combine situation comedy with vaude elements.

Bernie Green will serve as musical director. Agency is Young & Rubicam.

Crusade Critic

Some prankster, as yet unidentified, pulled a gag that had the audience chuckling at the American Television Society luncheon Friday (3) at the Hotel Roosevelt, N. Y. With Robert Montgomery as guest speaker, the jokester tipped a bellhop to parade around the room paging, "Call for Mr. Frank Costello."

Montgomery, through his ABC radio show, is carrying on virtually a one-man crusade to have Costello de-naturalized and deported for alleged gambling activities. He recently filed a plea for such a move in N. Y. federal court.

Don't Play Down To Your Audience, Sez Montgomery

Robert Montgomery warned the television industry last week that it must necessarily fail as a medium of entertainment if it makes the mistake of playing down to its audience. Without referring to the film industry by name, he intimated that one of the chief problems confronting Hollywood today is the audience lost because producers lost touch with the public. If TV producers begin to "feel contempt for the audience," he declared, "they will sense that contempt and we will lose them."

Speaking at an American Television Society luncheon at the Hotel Roosevelt, N. Y., Montgomery, who is now producing NBC-TV's "Lucky Strike Theatre," said that in his 26 years in show biz, he's only become certain of one or two things. One of these, he said, is that in any medium, "it's very easy for the people involved to forget its audience and begin to feel better" than the public to whom they are playing. "But in all the history of show business," he added, "no audience has ever failed—it has always been producers who have failed." Thus, he added, the greatest mistake possible is to underestimate the public.

Montgomery alluded to the oft-repeated allegation that the average American public has the mentality of a 12-year-old. "But it makes no difference," he asserted, "whether a person is 12 years old mentally. The approach to an audience is one of the emotions and instinct and has little to do with cerebral processes. Their instincts

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Lester's Interviews With Film Celebs Are Set on CBS for Year

Hollywood, March 7.

Gene Lester's deal with CBS for a series of television pictures running over the period of one year was finalized Friday (3). This is the second deal CBS has made for the production of a series of vidfilms; the first being with IMPPRO for 13 "Cases of Eddie Drake" pix.

Lester's deal calls for a guarantee plus a percentage of coin derived from CBS affiliates beaming films. Pix, originally titled "Let's Call Hollywood," and now without a monicker, each run 15 minutes. Films are set up so each station appears to be holding an exclusive interview with a Hollywood thesp.

Lester already has eight films in the can and five ready to be rolled. Among those already on film are George Raft, Roddy McDowall and Virginia Bruce. Lester is producing and directing the series.

CORRUPTING KID CHARGES DERIDED

Television industryites are scoffing at reports that they're corrupting the morals of their younger viewers. They claim they are responsible for propagating more of the best in music, drama and other cultural activities than any other medium. In fact, they point out, more people probably saw Shakespeare last year on video than all those in the 350 years since the Bard penned his classics.

Striking back at the number of critics or allegedly disappointed viewers who have attacked video recently for putting too much emphasis on whodunit and horror shows, TV spokesmen charge such critics overlook the more cultural aspects of the medium. They reiterate that the whodunits are a part of commercial programming and that, if parents think such shows hurt their youngsters, then it's the parents' responsibility to keep the kids away from such programs. Even with injudicious selection of moppet fare, however, the videoites claim the kids are way ahead. This is the result of the medium's tremendous impact, whether for good or bad, on all viewers.

One parent, for example, related seeing his four-year-old daughter repeatedly pouring water from one glass to another. When he puzzledly quizzed her, she said she was "aerating" the stuff for her doll. She explained that this was what the frozen orange juice manufacturers did in their TV commercials. Parent pointed out that he probably hadn't used such words until he started college. Same father declared his daughter had learned to tell at the age of three, just to make certain she didn't miss her favorite TV shows. These are examples of the better things video does which its detractors fail to recognize.

Longhair List

As for TV's dissemination of culture, industryites point with pride to the classical music, ballet, legit, etc., which they program as a matter of course. To prove their point about Shakespeare, they list "Julius Caesar," which was aired twice last year on CBS' "Studio One" and once by the Amherst Masquers via NBC; "Comedy of

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Small Mfrs. See Color Dooming 'Em

Washington, March 7.

Some small TV set manufacturers are worried that they may get squeezed out in the transition to color video. One such, Packard-Bell Co. of Los Angeles, fears that if FCC's decision on color causes a big drop in black and white receiver output without substantial production of color sets, it might be forced out of business.

In a petition filed by its Washington counsel, Seymour Krieger, company said the Commission decision will have a "vital effect" on the concentration of power in the big manufacturers of television receivers. These firms, said Packard-Bell, make a diversity of products and could weather the storm, while it has to depend virtually on TV business.

In requesting permission to present testimony in the current hearings, company urged adoption of standards for "good color television" as soon as possible, but such a system, it said, "should first be adequately field-tested and should be entirely compatible without modification and without the addition of gadgets which only skilled engineers can manipulate."

Company's gross sales of radio and TV sets last year approximated $5,500,000, of which 80% came from video. Firm is now producing at a $12,000,000 annual rate.

CBS Loses 2 More—Hope & Hoop—Due to Lack of Affiliates' Time

CBS television lost two more top shows to competing networks this week through its inability to clear time on enough affiliate stations. Web gave up the Bob Hope series of Frigidaire-sponsored holiday shows, starting with Easter Sunday, to NBC, and was forced to sit by while ABC copped pickup rights to the National Invitation Tournament in college basketball, starting at Madison Sq. Garden, N. Y., Saturday (11).

Hope series, of course, is the more important of the two and CBS almost had that one in its pocket. TV sales chief David Sutton returned from Chicago huddles with reps of Frigidaire and the Foote, Cone & Belding agency early last week with a pencilled order for the show. NBC also put in its bid for the series, one of the video plums of the year, and as of Thursday (2), both webs were ready to announce they had it sewed up. FC&B reps came to N. Y. Friday, though, to huddle with Hope in his dressing room at the Broadway Paramount, where he's currently headlining. When it became apparent that CBS couldn't clear the stations, the series was tossed into NBC's lap.

Same situation occurred with the basketball games. CBS has had a virtual monopoly on network pickups from the Garden for the last several years and thought it had the inside track on the NIT meet. Sponsor, who has not yet been identified, wanted more stations than CBS could provide, though, and so decided to swing the contract to ABC. Latter web declined comment on getting the series this week, so that it's not known how many of the tournament games will be televised.

At the heart of the CBS problem is the slowness with which the web's primary radio affiliates entered video. Other webs got in first both in number of owned-and-operated outlets and prime affiliates, forcing CBS, for the most part, to share affiliation in many

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Gratitude

Singer Johnny Andrews is nursing a badly bruised leg after being kicked by a live mule during a rehearsal of his WNBT, N. Y., "Easy Does It."

Scene called for Andrews to sing "Mule Train."

TV Impact Forces Agencies to Shift Setups, Sez Gibbs

Television boom's impact on show business is forcing small agencies to change, merge or perish, according to John E. Gibbs. Latter has, therefore, expanded his agency's activities from radio, on which he concentrated for more than a decade, to television, films and legit. Gibbs left Gotham for Hollywood yesterday (Tues.) to negotiate a tieup with a new Coast firm, Artists Agency Corp., replacing his link with Berg-Allenberg (who merged with the William Morris Agency).

Emergence of video as an important factor, cutting across traditional show biz lines, requires agencies to become more diversified, with those primarily in radio having to find new fields as a hedge against the AM decline, Gibbs said. As a result, he is concentrating on TV and has added Robert Lantz to his staff to specialize in films and legit, while Francis Head is moving into the same fields.

Importance of diversification is seen in the fact that talent crosses easily from one field to the other and that producers want material as well as stars. For the Lucky Strike-Robert Montgomery show on NBC-TV, in which Gibbs is associated, the agency could deliver not only Madeleine Carroll, but also Somerset Maugham's "The Letter." It handles the British author for radio and tele.

Video devours so much material, Gibbs stresses, that writers are a key factor in any agency. His office handles several AM and TV scripters, including Elaine Carrington, and represents the estates of Damon Runyon, Luigi Pirandello and Stefan Zweig, among others, which makes it relatively easy to get good properties.

As a package house, Gibbs' office placed "Welcome Travelers," "Marriage for Two" and "Dorothy Dix" on NBC and "Ladies Be Seated" on ABC. But the move towards expansion in other fields is spurred, he explains, "because the age of specialization has passed in this time of crisis."

Daytime Video Cutting Deep Into AM in N. Y.; TV Takes Lead in B'klyn

Television has outstripped radio in Brooklyn, according to Hooper data, and daytime TV in New York City has become relatively as important as evening video was 11 months ago.

In the Dec. '49-Jan. '50 N. Y. report, covering 6-11 p.m., TV's share of the broadcast audience is 44.7%, with the borough of Brooklyn passing the 50% mark. Station with the biggest audience is WCBS, with 15.9%, followed by WCBS-TV and WNBT tied at 13.3%. Those two video stations have larger audiences than WNBC, with 10.9%.

Hooper's explanation is that although N. Y. has roughly four times the number of radio homes than TV homes, New Yorkers are doing more viewing than listening. Taking into consideration reports that more people watch each tele set than listen to each radio set,

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Luckies Grab Up 'Show Business'

CBS lost little time this week in sewing up a new sponsor for its Sunday night "This Is Show Business" stanza. With Crosley having decided last week to bow out after completion of the first 26-week cycle March 26, the web pacted with Lucky Strike to pick up the tab starting the following Sunday, April 2. Luckies will take the show for 13 weeks, into the start of the summer season.

Ciggie outfit's signing for "Show Business" underscores the tobacco industry's emphasis on video advertising, with all five of the major companies and some of the smaller

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Alan Young Esso Show To Be Launched on Coast

Hollywood, March 7.

New Alan Young television show for Esso is scheduled for launching here next Tuesday (14) via KTTV. Half-hour comedy will be kinescoped for a teeoff on the CBS-TV eastern and midwestern network, starting April 6, when it will take over the Thursday night 9 to 9:30 slot.

Ralph Levy, who produces the Ed Wynn Show for CBS, will produce and direct. Leo Solomon and Dave Schwartz are to handle the scripting, with Lud Gluskin leading the orch. Young is to be the only star name on the show, but he will feature a different male and femme vocalist each week. Also set as regulars is a dance group under the direction of Tom Mahoney.

Tele Followup Comment

Second stanza of NBC-TV's two-and-a-half hour "Saturday Night Revue" (4) topped the initialer the preceding week in all departments. Production was tighter, skits were funnier, the Chicago hour's origination was better, guest talent was fine and the mistakes were more glaring—such as cutting into the middle of Mischa Elman's violin solo for a chain-break commercial.

Combination of the ratings and of the overall quality of the show indicates NBC should have little trouble in attracting the other participating sponsors needed for a sellout. But the web hit the depths of poor taste in the Elman fiasco. TV has had a difficult enough time in luring the topname concert artists and will have to treat them better than this. Slotting Elman at a different time probably would have solved the problem in this case, but even if it meant bypassing the commercial and bringing new stations in on the program after his number, that should have been done.

First hour from Chi, starring Jack Carter, again suffered from poor lighting and the Chi camera crew's apparent inexperience in working in a theatre, since the lensers failed to follow the several dance teams. Otherwise, the show was fine, highlighted by an extremely funny skit between Carter and Don Ameche and a couple of sock turns by Gertrude Niesen. Dorothy Claire wowed with her "Song Coming On" routine, including impressions of some top femme vocalizers, and Don Richards did a neat job with a pair of operatic arias. Benny Baker, another regular, looked good in a pair of skits. Surrounding talent was standard but good vaudeo fare, including LaBrach and Bernice, cyclists; Step Bros. (4), terpers (whose act was also cut into for a chain break, incidentally) and Elsa and Waldo, ballet satirists.

N .Y. end, produced and co-scripted by Max Liebman, was again sparked by the brilliant comedics of stars Sid Caesar and Imogene Coca, and rates a double nod for the writing of Liebman, Mel Tolkin and Lucille Kallen. Miss Coca's Venetian gondolier and Cinderella satire represented bright, adult comedy; Caesar's impression of a femme arising from bed was sock, and their pairing on the Samson and Delilah skit and the opening stop-action routine were fine. How long they'll be able to maintain the freshness and pace remains to be seen, but they certainly accomplished it this stanza.

Rest of the show, too, was top-quality. Operetta soprano Marguerite Piazza demonstrated that pop tunes can also be her forte with a neat rendition of "I See Your Face Before Me," in which she had good production mounting, and Liebman wisely chose some excerpts from "Carmen," which incorporated the necessary movement and action, for her duet with Robert Merrill.

Classics also got a ride via Elman's Slavonic Dance by Dvorak and his second, abortive number. Hamilton Trio terped a fine "Hallucinations" sketch and the other ballet numbers, particularly the "Mardi Gras" finale, rate a bow for choreographer James Starbuck. Acro-Maniacs were okay in their single showing. Trio of one-minute spots for the first three participating bankrollers were all inserted between 9:30 and 10 and indicated the lengthy program will be able to take them in their stride.

"Ken Murray Show" on CBS-TV, competing against the "NBC Saturday Night Revue" for the first time last week (4), didn't reach the level which will be required if it is to hold on to its share of audience. Probably its biggest draw was the appearance of filmactor Kirk Douglas recreating two scenes from "The Champion," together with Paul Stewart as his trainer and Arleen Whelan in the golddigger part originally played by Marilyn Maxwell. Included in the production were clips of the pic's montage effect which showed the fighter's stiff training sessions and the murderous kayos with which he climbed to the top. By comparison, the video version was weak. Probably because of the condensation, Douglas' characterization of the heel-champ shifted from the film's bitter indictment of his ruthlessness to a kind of glorification of his prowess.

By and large the Murray program stacks up as having small-town rather than sophisticated appeal, with its use of familiar gags and vaudeo talent. Jan Rubini played a brace of semi-classical violin numbers, accompanied by his young son, with Murray joining in for a "Johnny-One Note" routine on "Night and Day." Also in the rural-slanted groove was a bird act, with the aviary performers from the Academy Award-winning "Bill and Coo." A bit more zing was added by Darla Hood and the Enchanters in a bouncey rendition of "In My Merry Oldsmobile."

High spot of the telecast was a segment on the 1904 St. Louis Fair, with the entire cast involved in some good production numbers. Commercials by Jack Mulhall were neatly integrated into the show, with the St. Louis bit used to emphasize the 97-year-old aspect of Anheuser-Busch via the fact that already it had won several international prizes.

Milton Berle, prior to his takeoff for a two-week absence from the Texaco show to fill nitery engagement at Copa City, Miami Beach, came up with a divertissement that gave him a solid curtain. Tuesday's (28) display had the added ingredient of taste in several sequences, plus some of the bits that he does excellently. Furthermore, the talent collection delivered a high quota of entertainment.

One of the episodes, depicting the Rockefeller Center skating rink, was the setting of a good production number in which there was a distinguished bit of ballet twirls by Nancy Crompton. The production line in the background also contributed a hefty share in creating a pleasant effect during this number.

The acts were top-drawer items. Rudy Vallee reminisced with his songs of the '20's for good results, and aided in Berle's glee club number which has been a nitery and vaude mainstay with this comic. It's still a funny bit despite its w.k. character.

Probably the best single turn on the show was the Charlivels, act which recently wound up its first engagement in the U. S. at the Latin Quarter, N. Y. This amazing French import truly impressed with some of the fastest ballet and acro work imaginable. This trio similarly hit the televiewers with their tap and instrumental work as well.

Fran Warren made a good impact both vocally and visually. Her songs went over nicely.

Victor Jory and Berle got a good supply of laughs out of a psychiatric bit and the midterm commercials got an added bit of cuteness with moppet Kenny Shapiro subbing for vacationing Sid Stone. Hank Ladd takes over as emcee next week.

Ed Sullivan came up with another method of licking the talent scarcity problem on his "Toast of the Town" vaudeoer Sunday night (5) via CBS-TV. With filmster Margaret O'Brien as guest, Sullivan reprised those old silent clips' routine he did in vaude to demonstrate a possible yesteryear TV "Toast of the Town." Sullivan did an okay narration and the spot emerged pleasantly nostalgic.

Show withal was one of the better in the series. Vic Damone headlined and did a neat job with a couple of tunes for the windup but had to share the singing honors with Monica Lewis. Latter has improved tremendously since she guested on the first "Toast" show almost two years ago and earned herself a begoff (from the studio audience) this time. Anton Karas, composer of the "Third Man Theme," played it on his zither, with director-choreographer John Wray building a nice ballet for backgrounding. Those cameras, however, which never fail to come in for a closeup of a pianist's hands, missed the closeup on Karas for which the audience was waiting.

Trini Rayes opened the show with a colorful flamenco number and Jimmy Valentine, one-legged terper, repeated his waltz and jitterbug routines with his pretty partner for good results. Comic Micki Deems faltered with his opening monolog but closed better with an impersonation of Maurice Chevalier on "Valentina."

NBC turned to comic opera with Johann Strauss' "The Bat" for the third in its series of English-language works Monday night (6) and came up with a full hour of pleasant, tasteful viewing. English lyrics penned by Ruth and Thomas Martin often sounded like Gilbert and Sullivan, but that only added to the broad comedy vein in which the whole show was played. In an apparent attempt to render the classic more palatable to the mass TV audience, producer Samuel Chotzinoff and director Peter Herman Adler eliminated all the standard recitative, featuring only the most popular arias.

Under the supervision of Adler and TV director Charles Polachek, the cast emphasized the slapstick and, even under the cameras' closeup, demonstrated good thesping ability for the most part. Ethel Barrymore Colt as Rosalinda at times seemed too conscious of the lenses peering down her throat and failed to enunciate her lyrics clearly, but gave ample evidence of a sterling soprano voice. Edward Kane was standout as Eisenstein but Joseph Mordino, while tenoring nicely, did not overcome his heavy stage dramatics. Adelaide Bishop was appealing and sang well as the chambermaid, Adele, and Johnny Silver did a good job in the role of Blind (the Bat). Henry Calvin, as the prison warden, Ray Jaquemot, as Falke, and Gene Barry, as the titled Orlovsky, added to the fun.

Settings by Paul Barnes and costumes by Rose Bagdanoff were adequate for the average small-sized viewing screen, and Lillian Moore's choreography provided nicely-routined waltzes for the famed Strauss music.

Jerry Lester, in taking over as permanent emcee on "Cavalcade of Stars," hasn't approached the subject of being a video conferencier in the same manner that has characterized his work on a nitery floor, where he's generally a sock item. Lester might as well have been a straight emcee. His comedy introes were negligible and his work with other acts on the show was nothing to speak of.

There was one exception. He did his telephone quiz bit, and it's as strong a comedic session in this medium as it has been in cafes and vaudeville. This sequence indicates that had Lester elected to do more of bits he came up with, he'd register more incisively than he did.

Lester takes over this show at a crucial time, as far as this program is concerned. NBC offers the competition of one of the costliest shows on the video spectrum. If he's to bear up under that opposition, he's got to assert himself in a more definite manner than he did. It might be a good idea to utilize the antics that he's developed over the years.

The surrounding talent is on a par with the other "Cavalcade" shows. The vaudeo olios registered well. The Mayo Bros. shaped up fine in the opening tap spot; filmster Janice Paige hit it off nicely with song and the Irving Fields Trio displayed some colorful music with "St. Louis Blues" and "Oye Negra." Lester worked well with comedy balleteer Dorothy Jarnac in a choreographic interpretation of a letter and Metopera basso Salvatore Baccaloni profundoed into a good reception.

Arthur Godfrey and Gertrude Berg are easily the two top video hucksters extant. When Molly Goldberg leans out the window she almost makes a Sanka Anonymous do a backslide, and Godfrey sells those cigarets like they were reefers, and Lipton's tea like it was vintage grape. When the two merge on one program that's a parlay which even the late George Washington Hill never conceived. There was a taste of it when Miss Berg guested on Godfrey's "Talent Scouts" a fortnight ago, and when the latter-day Major Bowes on Monday visited The Goldbergs he turned their apartment into an alfresco Bronx road company of Nola Hall.

There were more auditions going on than in a Hollywood casting office at one and the same time, as Molly got herself in the middle by agenting the "Fingerhoods'" young hopeful, Arnold Stang. Actually that was the weakest payoff, as Stang was too studiously schmo as the gawky candidate in a Boy Scout uniform. The more natural and not as uninhibited performances by the Magid Triplets, three lads of around 5-6, who did a Lauder medley and came back for a studiously corny song-and-dance, were standout. Philip Hepburn, colored song-and-dance specialist, gave evidence of professional promise, and there was a one-to-fill rhumba specialty by another little girl, plus a bit with a dog. It wasn't the shambles, as might be expected, since Miss Berg very carefully scripted a sound framework by arranging the audition for Stang that resulted in the other neighbors wanting to know why she was so anti-neighborly as regards the other talented kids in the house. When Godfrey came on the scene he was beset by the talent parade and never got to Mrs. Goldberg's borscht, blintzes and strudel, but for the finale was seen at his private window packing in the groceries.

"The Goldbergs" remains one of TV's outstanders. It is consistently a cannily written, painstakingly produced effort. Each scene is made vignette and the hokum is rarely permitted to get broad as occurred when "Uncle" Eli Mintz started to do a little ballin'-the-jack on Monday night's session. His is usually a sharp sympathetic character of the hapless relative who "used to be a watchmaker, you know." Philip Loeb as the industrious Bronx husband likewise maintains parity, and Larry Robinson ditto as son Sammy and Arlene (Fuffy) McQuade as daughter Rosie. Dora Weissman and Betty Walker are yoohooing neighbors. On this show May Questel (yesteryear's "Betty Boop" of film shorts) also did a solid character bid as an overly ambitious mother. Walter Hart's direction and Worthington Miner's production round out the credits, all top-drawer.

"Garroway at Large," (NBC-TV), after faltering slightly under the weight of its new sponsor two weeks ago, came back strongly Sunday night (5) with a half-hour loaded with most of the sparkle and zing that have become trademarks of the series. Topper for the evening was a lengthy production number featuring the entire cast, based on a tune penned by Dan Brown, floor manager on the show. Titled "How Do You Act in Rome to Act Like the Romans Do," the number could have earned a place in any Broadway revue—given, of course, the same novel production accorded it on the Garroway stanza.

Show eased off on the trick camera effects on which it has relied so heavily in the past, but there were plenty of other original ideas, such as the finger-snapping on Bette Chapel's teeoff number and the use of a string quartet playing a minuet to segue into the "Diamonds Are a Girl's Best Friend" number. Latter featured Connie Russell and Cliff Norton in a groovy rendition. Others among the regular cast, including Jack Haskell and the Charles Tate-Margaret Gibson terp team, were up to their usual top-drawer par. Garroway himself paced the show amicably as emcee and proved again that he's a capital salesman with his fine job on the Congoleum commercials.

Perry Como had some good company as well as excellent atmosphere in his Sunday (5) Chesterfield show. Como, pictured as sauntering in his boyhood surroundings, created a congenial setting which permitted graceful introductions of guests and surrounding talent. Show was one of the better Como video exhibits.

Wally Cox, this season's legit discovery through his work in the short-lived "Dance Me a Song," got his comedy across excellently. Pictured as a soda-jerker, Cox gave his now w.k. discourse on a juve delinquent, plus a bit on the queer habits of one of his customers, both of which added up to prime laugh-fodder.

The Fontane sisters highlighted their efforts with a colorful vocal of "Mississippi Mud," and Johnny Coy kicked off a neat tap number. Como made a pair of good contributions with "Rag Mop" and "Black Moonlight.'

Vincent Van Gogh's tragic life provided a compelling story for one of "Philco Television Playhouse's" most impressive productions Sunday (5). The NBC-TV stanza, via H. R. Hays' adult and perceptive adaptation of Edwin Alden Jewell's biography of the great Dutch painter, caught the full impact of Van Gogh's hectic career, his tortured soul, his love for humanity, his inability to find success in the commercial sense, his violent outbreaks of temper, his madness and eventual suicide.

Everett Sloane mastered a difficult role that made the artist's inner conflicts, helplessness and genius believable, his self-destructiveness frightening, and yet won sympathy for the mentally-sick and sadly misunderstood Van Gogh. Script opened with Van Gogh's declaration of love to his widowed cousin, which shocked her and the family and forced the artist to leave his native Netherlands. It included some highly dramatic sequences, such as that in which Van Gogh threatened his friend Gauguin with a razor and ended by slashing off his own ear. This demanding scene was given topflight direction—the camera fading in and out of focus as Van Gogh's mind snapped, his painting of the room spinning and superimposed on an extreme closeup of wildly searching eyes, and then a still-life of a razor and an ear on the floor. Another standout segment had Van Gogh masochistically bemoaning his "failures," and Edgar Stehli, as his doctor-friend, praising Van Gogh's greatness in drunken expansiveness and driving him to a new fit of madness—with the artist pulling out the gun with which he ended his life. Chester Stratton also added some moving scenes as Van Gogh's devoted brother.

Fred Coe's production and Delbert Mann's direction involved effective use of Van Gogh's canvases to set the scenes and the moods, and Otis Riggs' fine settings in several instances were patterned after the masterpieces.

Ted Husing, erstwhile sportscaster who is now one of the country's top-paid disk jockeys via WMGM, N. Y. radio indie, made a dual comeback into the sports field as announcer for CBS-TV Wednesday night (1) on the fights from St. Nicholas Arena, N. Y. Besides returning to his first love, he simultaneously returned to the web with which he had been associated for almost 20 years. Result should be advantageous for sports, for CBS and certainly for the viewers, since Husing demonstrated he has lost little of his oldtime knack.

Gabber parlayed his smoth voice and obvious knowledge of boxing into a sock descriptive job. As with many radio announcers entering video sportscasting, he showed a tendency towards over-spieling. But where the majority are prone to give out with too much word-description (for which there is no need because of the all-seeing camera), Husing inserted anecdota, side-facts, etc., which should have helped the viewer enjoy the bouts. He did make the one mistake of second-guessing the decision which, even though he was eventually correct, is an unwise thing to do. As for the plugs for Pabst Beer, which bankrolls the CBS pickups, he handled them, of course, impeccably.

"The Play's the Thing," new series title for World Video's "Actors Studio" shows, got off to an okay start Friday night (3) via CBS-TV with the presentation of John Galsworthy's "Apple Tree." Classic love yarn, neatly adapted by David Shaw, had been done previously on radio but this was its first TV airing and, with a good cast under the adept direction of David Pressman, made for a neat hour's viewing. By comparison with present-day dramatics, the "girl-from-the-other-side-of-the-tracks" motif was pure sentimentalism. But its turtle-like pace preserved the crinoline and lace atmosphere of Galsworthy's writing, which was probably the result sought. Story was soap-operaish but well-portrayed.

Patricia Kirkland depicted a believable Megin, the Welsh farm-girl whose chance love for a London gentleman resulted in her tragic suicide. John Merivale was fine as the romantically moody cause of it all and Grace Kelly, as the gentlewoman for whom he tossed aside his farm-girl, was both beauteous and competent in her role. Supporting cast, topped by Richard Malek as Mericale's friend, and John F. Hamilton as the old caretaker, was good. Several minor faults, such as having the characters appearing in the same clothes after a span of several years, were noticeable but did little to mar the production.

"The Big Story," Friday (3) on NBC-TV presented a documentary about a Houston jailbreak, with much of the production filmed on location in the Texas city. Story told how Houston Press reported Harry McCormick got wind of the impending break and tracked down three inmates who escaped from "The Walls"—Huntsville Prison—by forging pardons and having them mailed from the state capitol. The filmed scenes, using dramatic angles and technically expert lensing, added impact—with shots of grim rifle-toting sentries, sullen prisoners working in the yards, the forbidding cell blocks — which would be difficult to capture inside existing studios.

Arnold Perl's script worked up suspense through its factual handling of the details of prison organization and life, and its unfolding of the ingenious and daring methods used by the criminals to effect their release. And it got over the point that some of the prisoners were willing to expose the plan of escape, because the institution was using humane methods of dealing with the convicts, as well as to get a break from the

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TOP THE CHAMP
With Bill Campbell
30 Mins.; Wed., 9:30 p.m.
SHUFFLE BOWLING LEAGUE OF AMERICA
WCAU-TV, Philadelphia

"Top the Champ" introduces to televiewers the game of shuffle-bowling, a fast moving new coin machine. Program is largely promotional aimed to install shuffle-bowling machines in neighborhood recreation centers. To spur interest a league has been formed with contestants representing various districts appearing on shows.

Shuffle Bowling League of America is headed by Angelo Musi, former Temple University and Philadelphia Warriors basketball star. Game is played on a machine about two feet by eight feet, with a puck employed instead of a bowling ball. Otherwise game has all the elements of bowling in style of play and scoring. Puck passes over electrically wired slots which represent the 10 pins used in bowling. Scoring counts strikes, spares, splits, all of which are totaled on an illuminated scoreboad at the end of "alley."

After some initial difficulties the camera angles on the machines are now better and give viewers a full-length picture of "alleys," stimulating interest in game for bars, clubs, fraternities, recreation centers, etc. Announcer Bill Campbell, with help of girl, introduces the contestants (whose names are placed at the head of the machines. Campbell, w.k. sportscaster here, also gives running commentary on play. All players, winners as well as losers, wind up with toasters, wrist watches, luggage, electric razors, washing machines, etc. Brand names are not plugged, but brand can be seen in closeup shot of product. Grand prize is an Oldsmobile.

Commercials, also handled by Campbell, are very restrained. Viewers are merely told that for complete details they are to contact either Commissioner Musi or the station. Interviews with sports celebs and night club acts dress up the show. On program caught (22) Campbell gabbed with Benny Bengough, Phils coach. Slate Bros., currently playing Little Rathskeller, did ta comedy turn. "Top the Champ" is also televised every Monday 9 to 9:30 p.m. over WFIL-TV, with Tom Moorehead, sports director of WFIL, conducting the show for that outlet. *Gagh.*

WESTERN NEW YORK DOG SHOW
With C. E. Harbison, others.
Producers: John Hutchinson, James Christiansen
60 Mins.; Sat. (25), 3:30 p.m.
QUAKER OATS
WBEN-TV, Buffalo
(*Ruthrauff & Ryan*)

This special remote provided an interesting hour for dog-loving viewers. C. E. Harbison, dog phychiatrist, was commentator. Various dog handlers were interviewed with pups and Harbison asked each what dog food they used. All came up with the right answer (sponsor's dog food), but one absent-minded owner.

Several dog acts were shown. Film clips were used for commercials. Dog show was 25th anni and attracted wide attention. However, armory lighting was none too good and continual background barking of entries detracted from enjoyment.

CBS Loses

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areas. As a result, any time it comes to a showdown for station clearance, CBS has usually got the short end of the deal. Solution would lie in more of its prime AM affiliates getting into TV but that is now held up by the FCC-imposed freeze on new station grants.

Hope show is to be aired by NBC Easter Sunday (April 9) from 5:30 to 7 p.m. and will be carried by the full interconnected network. Next in the series will be broadcast Mother's Day, with succeeding programs tentatively set for Labor Day, Thanksgiving and Christmas. Hope gets a reported $40,000 per broadcast for his services as emcee, with another $60,000 to be apportioned to surrounding talent and production costs. Comedian and the agency are pitching for some of the top show biz names but none has yet been signed.

Hope's radio writing stable will probably handle the TV shows, abetted by several others to be recruited from among video scripters. Producer has not been set, although Hope is reported dickering with Max Liebman, producer of NBC's current "Show of Shows," the second 90 minutes of its new "Saturday Night Revue."

DON ALLEN'S VAUDEVILLE
With Moe Balsom, Johnny Eisenberger, guests
Producer: Warren Jacober
15 Mins.; Wed., 11 p.m.
DON ALLEN CHEVROLET
WBEN-TV, Buffalo
(*Rising & Taylor*)

Preem caught (22) shows variety format. Professional acts are culled from local niteries and visiting talent to build vaude show in the style of the oldtime N. Y. Palace.

Intro shows Moe Balsom conducting pit orchestra. He has been a theatre musician for many years. Orch is transcribed. Balsom then plays piano for singing and dancing acts but camera never catches this. Shot of live piano playing would help. First show featured tap team and Rosalind Courtright, thrush appearing at Statler. Show breaks in middle for singing commercial by Johnny Eisenberger. He attempts to portray song and dance man putting over song in traditional style. Close of each act brings transcribed applause. The attempt is to carry out atmosphere of vaude house. Show closes with Balsom "conducting" the transcribed orchestra.

Second show caught (1) showed little technical improvement. Hoofers Jordan and Parvis did creditable job and Carl Norman was okay with magico. Vocalist Don Cornell did a neat stint. Production, however, still suffers because of lighting and camera difficulties. In effort to provide a showcase for the performers, something better than canned applause and music should be worked out.

Color Near

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that it has carried the ball on color development, that it has a ready system and that it deserves the whole cake. These respective considerations have strongly prejudiced the two companies toward single standards. Their thinking on the feasibility of dual standards has been sharply restricted, it is pointed out here.

Witnesses for both systems, when questioned last week before the Commission, admitted it would be "possible" to have dual standards but they didn't "like" it and they weren't particularly eager to suggest approaches. Yet each of the rivals say they're not "afraid" of dual standards.

Resistance Breaking Down

But there are signs that industry resistance is breaking down and it won't be surprising if the manufacturers themselves under the leadership of RCA and possibly even DuMont, come forward with a recommendation for dual or multiple standards. If they take such action it won't be because they're willing to accept the CBS 405-line color but because they'd rather have both CBS and RCA than just CBS which has the only system ready for commercial use.

Here's how dual standards would work: Television stations would probably be required to carry over and above regular black and white programs a minimum of one hour or two hours a day of either RCA 525-line or CBS 405-line color. CBS has indicated it would feed color over its network so that affiliates served by cable would not have to purchase new equipment to carry the programs. With RCA the problem would be more difficult, since present coaxial cables do not carry its color. But NBC or other nets could carry the color to affiliates where microwave relays interconnect cities and broadcasts could also be transmitted locally. Where necessary, stations could use kinescope recordings of color programs which experiments have proved feasible.

New black and white sets coming out of the factories would incorporate an adapter, patented by the government; it is an improvement of a similar device invented by CBS which receives either RCA or CBS color in monochrome (compatibility). Factories would also produce new RCA or CBS color receivers or CBS converters to make existing sets capable of receiving CBS color. These converters would include adaptation to provide compatibility so that all color programs could be received in monochrome.

When RCA has perfected its single tri-color tube—perhaps in a year—sets for CBS color or RCA color would incorporate the development, eliminating the mechanical wheel filter in Columbia's system and simplifying design and construction of new RCA sets.

AFTER-HOURS CLUB
With Fred Robbins, Joe Bushkin, others
Producers: Ford Bond, Albert Black
Assoc. Producer: Ken Hart
15 Mins.; Fri., 11 p.m.
PHILCO TV-WINSTON STORES
WCBS-TV, N. Y.

This little 15-minute stanza has in it the makings of a neat package to wind up an evening's programming for WCBS-TV, key N. Y. station of the CBS web. Pace is leisurely, entertainment can be good and, judging from the preem Friday night (3), it will generate the requisite informality for such a late-evening offering. But, also judging from the preem, there are a number of production factors that must be tightened.

Chief problem seems to be the time element. By the time emcee Fred Robbins introduces himself and partner Joe Bushkin, with Bushkin rambling through a couple of piano tunes, there's little chance left for the guest talent—and it's on the guests that the success of this program will depend to a large extent. On the opener, for example, Mel Torme, after singing one song, was almost rudely told by Robbins to keep his second tune down to a minute. Then Johnny Desmond and Peggy Ann Garner swung into camera view at about 11:14, just in time for Robbins to greet them and cut off for the final commercial.

Show's format is a good one. It presumably takes place in an after-hours nitery, where Robbins and Bushkin talk over show business, gab with the guests and generally relax as performers supposedly do when their day's work is done. Robbins, a top disk jockey, handled himself well before the cameras but tried just a bit too obviously for that informality, being reminiscent of NBC-TV's Dave Garroway in several spots. Bushkin did a fine job at the piano and, like most songwriters, sold his tunes with a raspy voice.

Program marked the debut of the new packaging firm of Ford Bond and Albert Black. Plugs for the Philco TV sets sold at Brooklyn's Winston Stores carboned the plethora of such commercials now on the air. Announcer was guilty of over-emphasizing the stores' addresses and telephone number unnecessarily, since they were staring viewers in the face from a card in full range of the camera while he spieled. *Stal.*

Ashley 'Wolfe' Sales Rep

Ted Ashley office has been appointed sales rep for the "Nero Wolfe" series by Ed Fadiman, owner of the Rex Stout whodunit property.

"Wolfe" has been a click as a novel and in film and radio versions.

BLIND DATE
With Arlene Francis
Producer: Bernard L. Schubert
Director: Richard Lewis
30 Mins.; Thurs., 9 p.m.
Sustaining
ABC-TV, from New York

"Blind Date" returned to ABC-TV Thursday (2), following several months' layoff, for a two week sustaining run prior to Esquire Polish's picking up the tab March 16. Arlene Francis is back as the personable, glib femmecee of the stanza, which has two teams of college men vie for dates with three models. Show uses a variety of techniques for change of pace from the boy-rushing-girl-on-telephone routine. On the telecast caught these included having one collegian pose as a soda-jerk, another make his pitch while impersonating a dentist and a third sell himself together with a canine friend.

The distaff representation is highly videogenic, while the males are generally bright. On last week's airer there was some amusing repartee, but the Penn-vs.-Princeton feud gag was repeated too often. Where the undergrads were really fast talkers and pitted directly against each other, pace and viewer interest was stepped up. In the final segment, for example, with a Penn athlete competing against a Princeton cheerleader, the balance shifted several times as the boys topped each other for an entertaining five minutes. With careful attention to format variations and selection of articulate and witty guests, appeal of a basically cute idea can be maintained. *Bril.*

FAIRTEEN CLUB
With Norma Cassell, Bill Hamilton, others
Director: Dick Liesendahl
30 Mins., Fri., 5:30 p.m.
FAIR STORE AND PEPSI COLA
WGN-TV, Chicago

This show is built around an inherently good idea although tarnished somewhat by poor direction and camera work. Aimed at the high school set, half-hour segment is laid in sponsors' teenage club house. The talent, drawn from the ranks of local high school kids and recent grads, has the appeal of familiarity and the critical benefits of amateur standing.

Norma Cassell acts as hostess and introduces the kids. On this particular show (3) she handled gracefully a number of fluffed cues and misplaced camera shots, most of which appeared to be neither her nor her young guests' fault. Acts themselves, ranging from an acrobatic trio to a modeling demonstration, were of varying quality and all suffered from lack of proper presentation.

Better editing of the kids' acts and more imaginative camera action could turn this moderately successful affair into a firstrate show with strong interest for the teenagers. *Dave.*

Inside Television

Impressive hold that television has taken on the activities of the nation's youth was pointed up in a survey conducted by the Burdick Junior High School of Stamford, Conn., revealing the kids who have video sets at home spend almost as much time each week on TV as they spend in their classrooms. While the survey, reported by the N. Y. Times Monday (6), showed that TV has cut into the students' outside reading, it also disclosed that 186 of the 222 children questioned have found TV increasing their "interest in events outside the school and home."

Students, ranging in age from 11 to 15, watch video an average of 27 hours a week, as compared with the 27 hours and 55 minutes they spend in their classrooms. Of those with TV sets, 197 said video does not make it more difficult for them to do their homework and 99 said TV never interferes with completion of their homework, although eight of those responding said TV does interfere, 55 said once in a while and 60 said seldom. Also, 89 of the children said their parents selected their video fare, while 74 said they chose their own and 59 said it was a mutual selection.

Milton Berle's "Texaco Star Theatre" ranked as the top program among the children, with Ed Sullivan's "Toast of the Town" second and WPIX's "Six-Gun Playhouse" (old western films) third. Despite all the hullabaloo about kids seeing too many whodunits and horror shows on TV, the only one listed by the Stamford students that could fall in this category was NBC-TV's "Lights Out," which they chose for a seventh-place tie with ABC-TV's Paul Whiteman Show.

N. Y. Daily News' WPIX, wrapping up 12 new advertisers during the last week in February, brought its total for the month to 34, representing the top month for new, extended and renewed business in the station's history. Latest additions include Simon's Fur Center Assn., which picked up the tab for "Ladies in Politics." Telco TV Service, now bankrolling the Monday and Thursday editions of "News on the Hour," is also picking up the Tuesday and Wednesday stanzas. New spot advertisers and participating sponsors include Bohack Stores, Eversharp Schick Razors, Carter Products for Arrid, Locks Labs, Jack Baker Sportswear, Radio Offers Co., Herbert Co. for Roy Rogers Socks, and Shop-By-Mail. Two spot renewals set last week were Stetson Hats and Bordens.

Bob Hope was forced to cancel his scheduled appearance at the N. Y. Heart Fund show, aired Saturday night (4) by the N. Y. Daily News' WPIX, because of his commitments with Frigidaire for the upcoming series of special holiday one-shots to be aired via NBC-TV. To compensate for his not appearing in person, the comedian recorded a two-minute monolog of gags and a pitch for the Fund campaign, which emcee Ed Sullivan inserted into the four-hour marathon show late in the evening.

N. Y. HEART FUND MARATHON SHOW
With Ed Sullivan, Ray Block orch, others
Producer: Warren Wade
Directors: Alex Courtney, Jack Murphy
4 Hours; Sat. (4), 10:30 p.m.
Sustaining
WPIX, N. Y.

Ed Sullivan put on a prodigious effort with the four-hour show over WPIX, Saturday night, when more than 50 personalities lent their efforts toward the raising of a reported $175,000 for the N. Y. Heart Fund. The program evidenced tremendous organization and careful planning, with viewers getting an insight into what it takes to dig up the coin. Show had a great quota of interest, but despite the presence of some of the top names present in New York, the entertainment values weren't up to par.

Apparently, producers aimed for quantity instead of quality. Sullivan, who gives an act sufficient time to grow on an audience on his "Toast of the Town," might have gotten superior entertainment values had he followed that principle on this display. Most of the entertainers did one short number and were off. This gave the session an appearance of brisk efficiency, which militated against the overall effect.

Naturally, on a benefit show of this type, it's easier to get performers on that basis. It wouldn't have been fair to some of them to have them offer a full act. For example, Sid Caesar came over immediately after working the NBC display "Your Show of Shows," and had to depart to make an appearance at the Waldorf-Astoria's Wedgwood Room. Others were similarly occupied with other chores. However, show might have benefited by more complete performances, and some of them might have been able to contribute a full installment.

Sullivan did well within the framework of this format. With one eye on the rapidly mounting receipts and another on the roster of acts available, Sullivan paced this show well. He aimed for variety in the sequence of those selected and apparently invited top acts in each category to appear.

A necessary part of this show was the announcement of contributions. Some top personalities worked the battery of phones at the head-table. Among those co-operating in getting heart-interest were Kirk Douglas, Faye Emerson, Robert Q. Lewis, Jane Pickens, Peggy Ann Garner, among others. They helped the Heart Fund considerably, inasmuch as a considerable number of viewers apparently felt it was worth a contribution to speak to some of these personalities.

Those interested in the outcome of this campaign would have found considerable joy in watching volunteer workers deposit loaded plastic-heart collection boxes into a box. Cameras panned the long rows of volunteer telephone solicitors writing up contributions, and the blackboard announcing the amount raised provided added interest.

The show was held at the Carnival (Capitol hotel) N. Y. Sets with heart-shaped entrances were good, and camera work was generally okay. *Jose.*

BEN GRAUER SHOW
With Grauer; Robert St. John, guest
Director: Alan Neuman
Writer-Producer: John Munhall
15 Mins.; Tues., 11 p.m.
DOUBLEDAY
WNBT, New York
(*Huber Hoge*)

The "Ben Grauer Show," which has replaced a similar Warren Hull stanza, aims at getting viewers interested in the Dollar Book Club, and as a literary tete-a-tete it succeeds. Grauer's camera presence is good and he comes across as a sincere spokesman for the tomes and the book club plan. On the preem Tuesday (28) his guest was Robert St. John, author of "Land of the Silent People." St. John, once a radio gabber himself, related some interesting ancedotes from a book he expects to write as well as from his already published works. One intriguing yarn dealt with espionage in the Balkans and concerned a Rumanian spy who bribed a secret police agent to steal his dossier from the files. When he got the report it ended with the notation of his arrest and sentencing to death.

While the living room setting is pleasant and film clips are introduced to lend visual appeal, additional devices should be worked out to make the program more dynamic and graphic. *Bril.*

TV's Daytime Dilemma: Service Shows, Entertainment or Combo

Television broadcasters, gradually spreading out into daytime television, are being confronted with a twin-pronged dilemma—should the emphasis be on entertainment shows or the so-called service programs?

Current switch is towards entertainment, but the cost of programming talent and production shows day after day may prove too costly for TV, it is feared, at its present stage of development. But any attempt to provide only fashion and cooking tips, shopping service, etc., for housewives might become so wearing that broadcasters would soon lose their audiences. Answer would probably lie in a combination of the two, including a video version of radio's disk jockeying and soap operas, with several stations around the country already moving in that direction.

DuMont, for example, which launched the first across-the-board daytime programming, started off by concentrating mostly on public service. In the last month or so, however, the web has revised its two-hour "Shoppers Matinee" to provide for more entertainment, featuring such talent as Bea Wain and Andre Baruch, Bill Williams, Cy Coleman trio, etc. NBC is eyeing a May start for its daytime operation in N. Y., based around an hour-long shoppers' service show starting Kathi Norris, who is shifting over from DuMont. NBC, too, plans to build other programs around Miss Norris' stanza, which will spotlight entertainment. ABC's "Market Melodies" so far has almost all service but the web brings in an occasional guest. CBS, on the other hand, is still mulling its daytime venture.

Disk Jocks

Some disk jockey shows for video have recently been aired by various stations in different sections of the country and with results good enough to catch the eye of the N. Y. programmers. Such a show, it's pointed out, will not be able to rely on merely the jock's spinning records and gabbing but will have to have some production values, such as stunts, gags, etc. Secret of such a program, however, will be the jockey who, it's agreed, must have the sock personality necessary to sustain the show. CBS points to Robert Q. Lewis, current emcee of its AM-TV program, "The Show Goes On," as a possibility because of Lewis' background as both a disk jock and a video comedian.

As for the soap operas, the cost problems are readily apparent, since each day's stanza must have full sets, costumes, lighting and all the other accoutrements required for TV dramatics. Proposed answer to this problem is a filmed series, cost of which could be spread thin by syndication to stations in all parts of the country. Such a series has been started by KFI-TV in Hollywood. (See separate story.)

CBS to Air Part of N.Y. Indoor Tennis Matches

CBS television signed this week to air part of the National Indoor Tennis championships, slated for March 18-25 at the Seventh Regiment Armory, N. Y. Web is paying $2,500 for rights to the event. If it picks up a sponsor it will air only the finals on the 25th but if the coverage goes sustaining, CBS may also carry some of the qualifying heats on opening day.

Ex-tennis star Vinnie Richards, now associated with the Dunlop sporting goods outfit, will probably repeat as announcer for the tennis matches if Dunlop repeats as bankroller. Gertrude ("Gussie") Moran will be among those participating in the tourney. Pickups are to be directed by CBS remotes chief John Derr.

Dallas—New panel discussion telecast is being presented each Sunday afternoon here on KBTV Telecast is titled "Over the Coffee Cups" and features Edward C. Fritz as moderator and Col. Alvin M. Owsley and Dr. Arthur Smith as regular panel guests. There is one guest on each telecast with several problems discussed each week.

KFI-TV'S PIX SOAPERS SET FOR NAT'L DISTRIBS

Hollywood, March 7.

"The Jonathon Story," first soap opera to hit local television, got underway Sunday (5) over KFI-TV. The strip show, which runs 15 minutes daily, has been packaged and put on film by Will Langkergood Productions. Case-Swayne Co. has laid out $14,100 for time and talent over 26-week period. Cast includes Eve McVaegh, Michael Hughes, Jan Arvan, Bob Cole and Charlotte Lawrence.

Production firm is rolling the pix at about $1,000 per 15 minute sequence. Layout is being offered at $30 per episode in markets with over 10,000 video receivers, $20 where there are less than 10,000 sets and $60 in N. Y. Firm estimates it will have to sell in 30 markets to break the production nut.

4 St. Louis Stations Cut B'casting Skeds Due to Coal Shortage

St. Louis, March 7.

Four St. Louis stations, KXOK, KMOX, WIL and KSD, last week began curtailing broadcasting skeds under an order of the Illinois Commerce Commission that seeks to reduce power consumption to conserve coal during the current strike. The four stations, of which KXOK is owned by the Star-Times Publishing Co., and KSD by the Post-Dispatch, receive their juice from the Illinois Power Co.

Exempted from the state order are WTMV, East St. Louis, and KSTL, KWK, WEW and KXLW, which are serviced by the Union Electric Co. of Missouri, which has plants in St. Louis. KFUO, the other station in the St. Louis area, receives its power from the Concordia Seminary power plant in St. Louis county.

KXOK, the ABC outlet, is signing off at 11:30 p.m. instead of midnight. KMOX is using commercial power produced from coal between 6 a.m. and midnight, and between midnight and 6 a.m. will use its own gas generator. KSD is cutting power output to its transmitter from 6 a.m. to 3:30 p.m., and WIL is omitting its daily 1 to 2 a.m. broadcast, and is on reduced power from 6 a.m. to 6 p.m. The transmitters of the four stations are located in Illinois areas a short distance from St. Louis.

RWG GETS 12½% PAY RAISE FROM COAST CBS

Hollywood, March. 7.

CBS staff writers won a pay raise of 12½% in a new contract signed after nearly a year of negotiation. New scale is retroactive to May 1 of last year, when old pact expired.

Contract also calls for establishment of a new rate for Radio Writers Guild members assigned to network sustaining programs and improved working conditions. Signatories agreed on a two-and-a-half-year term for the new pact.

KFI-TV to Gross 130G On Angels Baseball

Hollywood, March 7.

KFI-TV has pulled a gross baseball billing of $130,000 as a result of the purchase of Los Angeles Angels baseball games. Station last week sold the second half of the games to Century Distributors for Emerson Television. Remaining half of the diamond battles went to Eastside Beer.

KFI-TV laid out $25,000 for the rights to the Angels ball games. Eastside and Emerson put on $40,000 apiece to sponsor the season battles. Horne Distributors for Admiral Radio will put down $12,500 for "Dugout Dope" preceding each game, while Dearden's Furniture and Earl Lamm Clothiers are putting up a combined $15,000 for a 10 minute shot following the games. In addition, station has cornered $22,500 in spots as a direct result of the games.

Hiken Rejoins Mansfield In Scripting Lahr Show

Nat Hiken was pacted this week by CBS-TV to script the upcoming Bert Lahr show. New chore will mark a reunion with Irving Mansfield, who's to produce, since Mansfield produced the old Fred Allen radio show when it was on CBS, which Hiken wrote. Scripter also penned Milton Berle's Texaco radio show last year on ABC.

Starting date for the Lahr series hasn't been set, but it will probably tee off some time next month. It's to be a half-hour revue-type stanza once a week.

TV Airers Geared To Lowest Taste?

Atlantic City, March 7.

Television programs, from necessity, are likely to be geared in the main to the lowest common denominator of public taste. Charles A. Siepmann, professor of education at New York U., made this prediction here last week (28) as he addressed a discussion group held in conjunction with the annual convention of the American Assn. of School Administrators in Convention Hall.

Prof. Siepmann said that television production costs are about four times that of radio broadcasting. This means, he concluded, that the commercial sponsor of programs on television "will be forced to play to the gallery" for mass response.

Siepmann said the FCC was intended as a regulatory control to make sure the commercialization of broadcasting was reconciled with the public interest. "The past record of the FCC, however, suggests that the most we may hope for is rear-guard action on its part to ward off extreme abuses of the public interest," he declared.

The N. Y. U. professor suggested that school authorities spend their limited finances for educational films.

Sears Mulls N.Y. Market For Daytime Video

Sears, Roebuck is mulling entrance into daytime video in New York City, a move which may have wide repercussions because of the mail order house's broad distribution and its effect on other firms such as Montgomery Ward.

Eastern headquarters of Sears (Philadelphia) has sent out a questionnaire to its catalog subscribers in N. Y. explaining that it is "thinking of sponsoring a show directed at women" and that subscribers can "be of assistance in making our decision." Letter asks: (1) do you have a TV set? (2) if not, do you ever watch TV? (3) if you prefer a particular station, which one? (4) do you watch TV during the daytime? (5) what hours? (6) what kind of program would you prefer?

Chicago office of Sears is auditioning one-minute AM spots for its "American People's Encyclopedia," via Ruthrauff & Ryan, for a possible entry into the spot radio field.

Gen. Mills Takes One-Shot On Chicago Golden Gloves

General Mills has picked up the tab for a one-shot telecast of Chicago's Golden Gloves boxing finals March 29 over ABC-TV. Sponsor bought 25 interconnected stations, plus six on a kinescope basis. WGN-TV, Chi, will make the pick-up for ABC.

SMPTE's 66th Conv.

Society of Motion Picture & Television Engineers is scheduled to hold its 66th semi-annual convention at the Drake hotel, Chicago, April 24-28. Meet will be the first since the society changed its name to include video engineers in its membership, which was dictated by the growing inter-relationship between films and TV.

Feature event of the convention, consequently, will be a comprehensive symposium on TV program production, covering the use of film production techniques in video studios and variations of these techniques required by TV. Other items scheduled are discussions on high-intensity projection and high-speed photography.

Inside Stuff—Radio

Employees of some stations are burning over the policy of their program department toppers to make any ideas they create on the job the station's property. While legally the broadcaster may have the right to latch on to any program developed by someone in their employ—just as a chemical manufacturer owns the products discovered by scientists in its laboratories—the staffers feel that this approach is shortsighted. They feel that if an employee can't own a show he has created, there's no reason for his knocking himself out to think up new stanzas. The result is that the station suffers.

In some cases, however, the stations and webs will permit their white-collarite, announcing and other employees to own a show, provided it remains on their air and is not given to a competitor.

To counteract the current slump in giveaway audiences, "Stop the Music" has launched a contest this month among station promotion managers of ABC affiliates. Prizes will be awarded in two classes—for outlets in cities over 100,000 population and for those in cities under 100,000. Judges are Alden James, Old Gold ad manager; Moran Kersta, William Weintraub v.p.; Philip H. Cohen, Sullivan, Stauffer, Colwell & Bayles v.p.; and Nick Keesely, Lennen & Mitchell v.p.

John B. Gambling, celebrating his 25th anni on WOR, N. Y., today (Wed.), will have a busy day. He'll do his 7:15 a.m. show from the stage of the Longacre theatre, to accommodate the fans who have requested tickets, and then appear on "Breakfast With Dorothy and Dick" from the same spot. He'll also be on "The McCanns at Home," Martha Deane, "Luncheon at Sardi's," Barbara Welles and Lyle Van shows. Switching to WOR-TV, he'll guest on "Dinner at Sardi's" and "Talent Parade." His father, wife and son will accompany him.

Growing interest among lawyers in legal problems of radio and television is seen in the fact that 200 barristers turned up for the Practicing Law Institute's (N.Y.) initial weekly lecture on the subject. Turnout was so great that ABC legal veepee Joseph A. McDonald and NBC assistant general attorney Robert P. Myers moved the sessions to ABC's Studio 6A. Course is given Tuesday evenings at 8.

Both CBS and NBC will offer special 30-minute shows over the weekend (11-12) to launch the 1950 Easter Seal campaign of the National Society for Crippled Children and Adults. The NBC program on Saturday (11) will feature Lew Ayres in a drama labeled "Teddy Is My Son," while the CBS airer Sunday (12) will be an all-star show with Bing Crosby, Garry Moore, Jo Stafford, Jane Wyman and Dick Haymes. The Easter Seal Campaign begins tomorrow (Thurs.) and runs through April 9.

Tele Chatter

New York

Ira Stadlin added to WOR-TV's "What Happens Now?" cast . . . **Hal Fimberg**, scripter for Abbott and Costello films and the Frank Morgan and Jack Haley airers, now in N. Y. and slated for writing chores on the new **Bert Lahr** TV stanza . . . ABC-TV's "Auction-Aire," which stars **Jack Gregson**, renewed for another 13-week cycle by Libby, McNeill & Libby. . . . Swift & Co. has added to its participations on WJZ-TV's "TV Telephone Game" . . . **Irving Rabinowitz**, WFDR music librarian, working on CBS-TV's "La Traviata."

Peter Puppet Playthings and Martin Stone Associates contracted for the toy outfit's exclusive rights for marionet reproductions of "Howdy Doody" and other characters on the show.

Hollywood

"Marshal of Gunsight Pass" has undergone a complete cast reformation. Only regular to remain before KECA-TV's cameras is **Roscoe Ates. Eddie Dean** will replace **Russell ("Lucky") Hayden** and **The Plainsmen** take over from the **Sons of the Pioneers** . . . Pilot reel in Teevee Films "Veronica" series was rolled Sunday (5). **Bill Asher** produced and **Ruth Brady** starred in the film. Supporting roles were handled by **Bob Bilder, Al Schoenberg, Marjorie Liszt** and **Brad Johnson. Michael Road** and **Jon Slott** scripted.

United Television Artists will role initialer to projected series titled "13 Men" next week. Film has been budgeted at $5,000. **Monty Cook** is producing and **Paul Garrison directing** . . . IBEW will hold an election at KTTV Friday (10). Election concerns 23 persons involved in the production department of the station. Personnel will decide whether it is IB or no union.

Chicago

Russ Davis, ill for past two weeks, hopes to be back at WBKB to launch his "On the Spot" stint March 13 . . . Congress hotel has set aside $15,000 for spot campaign this month on Chi TV stations . . . **Lou Breese** now waving baton on Chi portion of NBC's Saturday night spread. **Eddie Dimond**, New York importee for same airer, exited from show's production staff last week . . . **Harold E. Beddingfield, James W. Edwards, Byron L. Friend** and **Charles M. Eining** are new additions to Chi NBC TV engineering staff . . . **Carl Krueger**, producer of "The Golden Gloves Story," and **Kay Westfall**, star of the film, guested on WGN-TV's "Art Jarrett's Metropolitan Memo" March 6 . . . **John Martin**, of CBS Engineering Research and Development staff, here last week to assist with CBS color video-cast of surgery before Chi Medical Society.

Bob Elson and **Roy Topper** launched new tele show on WBKB March 7 . . . **Al Morgan** off his WGN-TV show this week because of illness . . . **Bud Bowles** does the calling on "Square Dance Time" which debuted March 4 on WENR-TV . . . Kling Studios has completed a spot campaign for Durkee's Margarine, Adler Socks and Reddi Wip Co. . . . "Texas" **Bruce Roberts** of WBKB's Wranglers Club" skedded for engagement at Marbro theatre April 18. . . **H. Scott Leonard** now handling promotion and advertising for New World Distributors, exclusive Chi Du Mont dealers.

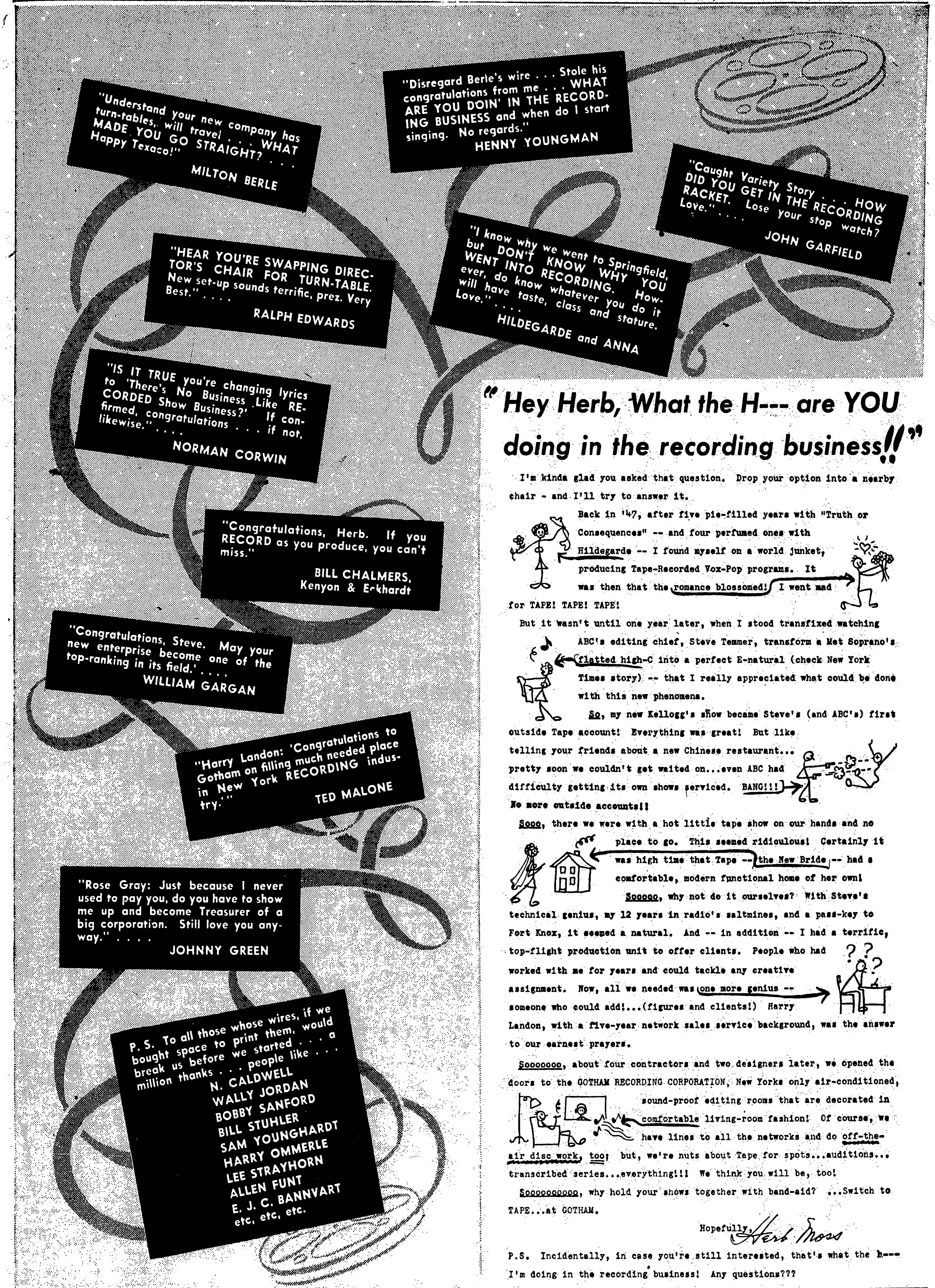
London

TV cameras will be at the Royal Opera House, Covent Garden, Thursday evening (9) when the French President will be attending a gala performance and will be received by the King . . . Tuesday (7) production of "Lady Precious Stream," with **Clive Morton** and **Rosalyn Boulter** in the leads, is being repeated on Sunday afternoon for the children . . . Racing at Hurst Park is to be telecast for the first time next weekend when a trio of commentators will describe the events and Clive Graham will report the scenes from the paddock . . . Next Tuesday (14), **Bransby Williams** takes the lead in the 19th century melodrama, "The Bells" . . . **Christopher Fry's** "The Lady's Not For Burning," which recently completed its West End run, is picked for two evening dates by the BBC for next Sunday (12) and the following Thursday. Production by **George More O'Ferrall** is based on **John Gielgud's** version. Members of the West End retained for the production include **Esmy Percy, Pamela Brown** and **Eliot Makeham** . . . Mine workers national amateur boxing championships will be telecast from the Empire Pool, Wembley March 25.

NBC's Coast Nielsen Showing Web Puzzler

NBC program toppers are mulling the paradoxical situation of the web getting only four programs in the last national Nielsen Top 20 listing, while it places 10 in the Pacific Nielsen report. CBS, conversely, got only nine of its airers in the Coast list, against 16 in the national chart. Mutual, which fails to show in the national list, garnered one spot on the Pacific Top 20.

Reasons behind its strong Coast showing are being studied by NBC, with the hope of using the data it gains in improving its position in the rest of the country.



"Understand your new company has turn-tables, will travel . . . WHAT MADE YOU GO STRAIGHT? . . . Happy Texaco!"

MILTON BERLE

"Disregard Berle's wire . . . Stole his congratulations from me . . . WHAT ARE YOU DOIN' IN THE RECORDING BUSINESS and when do I start singing. No regards."

HENNY YOUNGMAN

"Caught Variety Story . . . HOW DID YOU GET IN THE RECORDING RACKET. Lose your stop watch? Love." . . . .

JOHN GARFIELD

"HEAR YOU'RE SWAPPING DIRECTOR'S CHAIR FOR TURN-TABLE. New set-up sounds terrific, prez. Very Best." . . . .

RALPH EDWARDS

"I know why we went to Springfield, but DON'T KNOW WHY YOU WENT INTO RECORDING. However, do know whatever you do it will have taste, class and stature. Love." . . . .

HILDEGARDE and ANNA

"IS IT TRUE you're changing lyrics to 'There's No Business Like RECORDED Show Business?' If confirmed, congratulations . . . if not, likewise." . . . .

NORMAN CORWIN

"Congratulations, Herb. If you RECORD as you produce, you can't miss."

BILL CHALMERS,
Kenyon & Eckhardt

"Congratulations, Steve. May your new enterprise become one of the top-ranking in its field.' . . . .

WILLIAM GARGAN

"Harry Landon: 'Congratulations to Gotham on filling much needed place in New York RECORDING industry.'"

TED MALONE

"Rose Gray: Just because I never used to pay you, do you have to show me up and become Treasurer of a big corporation. Still love you anyway." . . . .

JOHNNY GREEN

P. S. To all those whose wires, if we bought space to print them, would break us before we started . . . a million thanks . . . people like . . .

N. CALDWELL
WALLY JORDAN
BOBBY SANFORD
BILL STUHLER
SAM YOUNGHARDT
HARRY OMMERLE
LEE STRAYHORN
ALLEN FUNT
E. J. C. BANNVART
etc, etc, etc.

"Hey Herb, What the H--- are YOU doing in the recording business!!"

I'm kinda glad you asked that question. Drop your option into a nearby chair - and I'll try to answer it.

Back in '47, after five pie-filled years with "Truth or Consequences" -- and four perfumed ones with Hildegarde -- I found myself on a world junket, producing Tape-Recorded Vox-Pop programs. It was then that the romance blossomed! I went mad for TAPE! TAPE! TAPE!

But it wasn't until one year later, when I stood transfixed watching ABC's editing chief, Steve Temmer, transform a Met Soprano's flatted high-C into a perfect E-natural (check New York Times story) -- that I really appreciated what could be done with this new phenomena.

So, my new Kellogg's show became Steve's (and ABC's) first outside Tape account! Everything was great! But like telling your friends about a new Chinese restaurant... pretty soon we couldn't get waited on...even ABC had difficulty getting its own shows serviced. BANG!!! No more outside accounts!!

Sooo, there we were with a hot little tape show on our hands and no place to go. This seemed ridiculous! Certainly it was high time that Tape -- the New Bride -- had a comfortable, modern functional home of her own!

Sooooo, why not do it ourselves? With Steve's technical genius, my 12 years in radio's saltmines, and a pass-key to Fort Knox, it seemed a natural. And -- in addition -- I had a terrific, top-flight production unit to offer clients. People who had worked with me for years and could tackle any creative assignment. Now, all we needed was one more genius -- someone who could add!...(figures and clients!) Harry Landon, with a five-year network sales service background, was the answer to our earnest prayers.

Soooooooo, about four contractors and two designers later, we opened the doors to the GOTHAM RECORDING CORPORATION, New Yorks only air-conditioned, sound-proof editing rooms that are decorated in comfortable living-room fashion! Of course, we have lines to all the networks and do off-the-air disc work, too; but, we're nuts about Tape for spots...auditions... transcribed series...everything!!! We think you will be, too!

Soooooooooo, why hold your shows together with band-aid? ...Switch to TAPE...at GOTHAM.

Hopefully, Herb Moss

P.S. Incidentally, in case you're still interested, that's what the h--- I'm doing in the recording business! Any questions???

Gotham Recording Corporation

2 WEST 46th STREET, NEW YORK 19, N. Y. JUdson 6-5577

Radio Reviews

Continued from page 30

that God would bless NBC for "helping to glorify Him."

Half-hour comprised a workmanlike presentation of "the bold experiment in pushing back the religious frontiers of the United States." Threading it was the story of a Catholic father, careless in his religious duties as The Hour began and brought back to full participation in the church's activities through listening to Monsignor Sheen and other speakers, and through his son's service in the war.

One of the anniversary's highlights was a playback of the late Cardinal Hayes' greeting on the initial broadcast, in which the New York prelate gently explained that the Hour would elucidate, explain and interpret the Catholic religion, but would attack or criticize no other faith. Eddie Dowling's commentary stressed the same point of "creating a better understanding."

Jaco.

PIX-O
With Jack Douglas
5 Mins.: Mon.-thru-Fri., 12:30 p.m.
VAN DE KAMP BAKERIES
KIRO, Seattle

Jack Douglas' new picture-bingo game seems to be a natural commercial program, excellently suited for any sponsor with a number of stores or outlets. It's a fast-moving, entertaining strip, too. Each day one tune is played and listeners circle that picture on a card which is suggested by the tune. Chief difference between Douglas' game and others is that pictures are used instead of numbers, which will probably aid in the television chances for the game.

Douglas does a fine job on the show, hitting the right note of banter with the announcer and commercials are well integrated. That the picture-bingo idea has caught here seems proven already. Van De Kamps had given out 48,000 cards at their 29 stores the second day the show was on the air and there were 75,000 out by the fourth day. Merchandise and cash prizes go to the first listener who makes "Pix-O."

Altogether it looks as though Douglas, and KIRO, have a winner in the bingo-type shows.

Reed.

ALL YOUR STRENGTH
With Sir Cedric Hardwicke, others
Writer: Robert Cenedella
Producer-Director: Gerald Kean
30 Mins., Thurs. (2); 11:30 p.m.
Sustaining
WNBC, N. Y.

The first in a series of six monthly programs documenting United Nations activities, "All Your Strength" offered WNBT, N. Y., listeners a travel folder glimpse of the work done by the UN Economic and Social Council. Program hinged its dramatization on the similarity a mayor of a small Canadian town found between the problems encountered by the ESC and those put before him in his municipal position, the latter obviously being on a much smaller scale. Airer filled its purpose in giving a brief outline of the ECS operation, but it's doubtful whether program, at a half-hour before midnight, drew the full quota of dialers it might have if given an earlier spotting.

Show, produced by NBC in cooperation with the UN public information department, was aired over the network's local outlet as part of its "America United" series. The WNBC shot was a rebroadcast of the show, which was originally aired over the network, except locally, Feb. 26. The second of the UN documentaries is scheduled for airing sometime next month.

Cast headed by Sir Cedric Hardwicke turned in good performances.

11 MEMORY STREET
With Allen Sloane, narrator; others
Writer: Sloane
Producer-Director: Gerald Kean
Music: Lan Adomian
55 Mins., Sat. (4); 4:05 p.m.
WQXR, N. Y.

A neat dramatic production and an authentic flavor added to the effectiveness of this tape-recorded program, detailing the work done by the International Tracing Organization in tracking down European children separated from their homes during the war. Material for the airer, which concentrated on the steps taken by ITO to locate one Polish girl, was gathered by Allen Sloane, of the United Nations Radio Division. Sloane recorded an outline of the operation from beginning to end, using actual personnel involved in the ITO work.

The time and endurance spent by ITO in trying to locate these lost kids was vividly depicted via program's documentation of how the org, in searching for the Polish girl, eventually found she had been adopted by a Nazi family, but still was faced with the problem of proving the child was the one they were after. Broadcast had a few rough spots where the dialog was a little hard to catch, but the overall job was fine.

A running musical gackground, composed by Lan Adomian, enhanced the proceedings. Sloane handled the narration capably. Program was produced by UN Radio in association with the International Refugee Organization.

JUNIOR PRESS CONFERENCE
With Jack Chase, moderator
Producer: Henry Lundquist
30 mins., Tues., 8:30 p.m.
WCOP, Boston

A newcomer to the local airwaves, this half-hour airer immediately preceeding the ABC chain feature, "Town Meeting," was dreamed up by Jack Chase, WCOP's morning news editor, for a one-shot, but response has been so solid that it is now skedded for an indefinite run.

Using a panel of five or six high-school kids who come armed with pertinent and sometimes impertinent questions, each show offers a local political bigwig who attempts to answer questions fired at him. Kids show an amazing desire to keep well informed on local and government issues and a surprising alertness to political conditions. Last week's show presented Mass. Governor Dever in the quizzee chair in an amusing and glib sesh which covered such queries as whether socialized medicine should be adopted, which the Governor opposes; whether the local street railway fares will ever be lowered, or if the surburbs will ever become incorporated into Boston, a problem that has been kicking around for years.

Jack Chase, who serves as moderator, briefs the kids on questions and interweaves background stories regarding those quizzed, who have been Mayor Hynes, School Committeeman Muchnick and the Governor. Enthusiastic response by Mass. Dept. of Education, Mass. Teachers Federation and Mass. Civic League, who are wholeheartedly behind the project, seem to augar well for the future of the show, which has neat impact and is far from stilted.

Elie.

WESTERN N. Y. REPORTER
With Jack McLean
15 Mins.; Sun., 9 a.m.
WGR, Buffalo

Jack McLean, veteran newsman and WGR news director, has cooked up an original, engaging quarter-hour of talk. He culls the weekly smalltown papers in the surrounding area, picking out the best items for airing. His excellent news sense and humorous delivery makes the show sparkle.

McLean has built an unusual following for the day and hour, not only among the editors in this section, but among the villagers who are the subject of his comments.

CAUSE FOR CONTENTMENT
With Elvera, Dave Cheskin orch; John Lascelles, announcer
Producer: Robert Strigl
15 Mins.; Mon.-Wed.-Fri., 6:30 p.m.
STEIN'S BREWERY
WGR, Buffalo

(*H. F. Weil*)

Show caught (27) marked second anni under present sponsorship. The Dave Cheskin band produces a solid backing for chanteuse Elvera. Combo is the staff orchestra for WGR, only local station to have such a setup. They do well with both standards and pops. John Lascelles delivers inoffensive commercials at both ends of the show and Elvera sings three songs and handles the patter between numbers in a light, engaging manner.

Show has built a solid following over the two-year stretch for early evening musical listening.

WLIB Not Looking

Continued from page 28

that on some matters, such as promotion of racial and religious tolerance, a disservice would be done the public by permitting opposing views. Time, location and coverage of a station may be involved in a station's obligation to seek out contrary positions, he added.

To discuss the FEPC in New York in 1950 (several years after the state has set up a Fair Practices Commission), Novik said, "presents different problems to a licensee than if the discussion had taken place 10 or 15 years ago, when the matter was truly controversial and public opinion in the Metropolitan New York area had not been crystallized in favor of this legislation."

Novik said WLIB "will continue its policy of affording time to responsible persons who differ with the station on subjects of a controversial nature. In addition, the station will continue to adhere to its policy of affirmatively seeking out and presenting all points of view on matters which, in our community, would be controversial in nature."

Tele Followups

Continued from page 34

warden. However, in some instances the story registered as trite, because of incomplete characterization and motivation of the law-breakers. Other entries in this series have used its realistic documentary technique and skilled production to tell "Big Stories" that were more convincing and significant.

"**Celebrity Time**" (ABC-TV) holds up as an amusing panel show, reason being that the guests are also given a chance to perform. On Sunday (5) visitors were CBS' Robert Q. Lewis, who did a neat monolog and song routine and Broadway comedienne Mary McCarty, who did her sock dime-a-dance number. Regulars on the series, emcee Conrad Nagel, Ilka Chase and John Daly, rounded out a pleasant show.

Questions were entertainingly formatted. One had the panelists pose behind cut-out representing celebs and another had them identify diskings of comics of 25 years ago. Commercial was also given a show biz approach, via a guitarist playing a Granados Spanish dance and then attempting it with the strings tied, pointing up the special way in which Goodrich tires have their strings inserted.

Log Nix

Continued from page 31

take action against the Journal. Defense agreed to accept interstate evidence.

Ammel also testified that the Journal refused to print the daily log even as paid advertising, even though the station would like to so advertise today. Only way programs get listed, he added, is through weeklies in Lorain County printing them "from time to time, free."

Government also produced witnesses, formerly paper employees, who testified that while they were in the advertising department, they were instructed to tell local merchants to advertise in the newspaper exclusively, or go elsewhere. William Gerhardt, testifying for the Government, said that while he was a classified ad salesman, he was told by Erwin Maus, then the Journal's classified advertising manager, that he could "threaten" any merchant advertising either in the competitive Sunday paper or WEOL that the Journal would cancel their contracts. However, it was admitted that merchants do advertise in both the Sunday paper and the Journal.

Don't Play

Continued from page 33

are always far ahead of you, so let us not make the mistake about falling behind them." If it were possible, he added, to put a TV set into every home now owning a radio set, TV would still fail "if we didn't fulfill our obligations as producers to give the people what they deserve and what they have the ability to accept."

As for other problems currently confronting the video industry, Montgomery underlined the difficulty of fashioning a comedy show to appeal to the average small group sitting before a TV set. He also pointed up the technical limitations in which the industry is forced to work at this stage of its development, declaring he is "disturbed" at the attitude of some critics who take the point of view that video is "thoroughly well developed." That, he said, "is like saying to a three-year-old: 'What political party do you belong to?' "

TV Dishing

Continued from page 33

Errors" on NBC-TV's "Kraft TV Theatre"; "12th Night" on NBC's "Philco Playhouse," and "Romeo and Juliet," aired by NBC as a sustainer. Both NBC and CBS now have series of grand opera shows and both have put heavy stress on ballet. Upcoming is an adaptation of Nathaniel Hawthorne's "Sarlet Letter" on "Studio One" and Philco aired a play about artist Vincent Van Gogh Sunday night (5).

Also underlining TV's propagation of the so-called finer things is the fact that educational discussion programs, which radio has always sloughed off in traditionally sustaining time, such as early Sunday afternoon, have been aired in prize commercial time via TV—and many have picked up sponsors, such as CBS-TV's "People's Platform" (bankrolled by Household Finance Corp.). CBS recently had its across-the-board series of pickups of United Nations sessions from Lake Success, N. Y., sponsored by Ford. Even the variety shows, bidding only for straight entertainment, wrap up cultural features, such as the inclusion of violinist Mischa Elman and opera singers Marguerite Piazza and Robert Merrill on CBS-TV's new Saturday night revue.

Daytime Video

Continued from page 33

N. Y. TV stanzas provide a huge circulation.

During afternoon hours, N. Y. video audiences now have a 22.5% share of the broadcast audience—which is better than TV's evening share in Feb.-March '49. This, however, is a relative figure and doesn't mean that there are now more daytime viewers than there were evening viewers last year. It does indicate, nevertheless, that daytime video is cutting appreciably into AM.

AM advocates, however, question the validity of Hooper's data on the grounds that telephone homes are not a representative cross-section, that the prestige factor prompts some AM-listeners called to say they have TV sets and that Hooper doesn't cover a large enough suburban area.

Also pointing up the video boom in N. Y. is the fact that of the Top 10 shows, combining AM and TV stanzas, five are radio and five video. Latest reports lists: Milton Berle (TV), 21.5; Jack Benny (AM), 17.6; "Lux Theatre" (AM), 17.5; Ed Sullivan (TV), 15.6; "Talent Scouts" (TV), 14.6; "Talent Scouts" (AM), 13.7; "Goldbergs" (TV), 13; "Arthur Godfrey & Friends" (TV), 12.2; Walter Winchell (AM), 12; Bing Crosby (AM), 11.6.

Stanton

Continued from page 31

would, he indicated, if there was any truth to the rumor. "Nothing to it," was his laconic reply. Trammell also did a bit of visiting with NBC's remaining stars, and put in some time with Abner Greshler, manager of Dean Martin and Jerry Lewis. It's still anyone's guess what goes there.

Stanton had the trade press and downtown columnists called in for a q. and a. session and not once did he duck a query. The boys liked his directness in sending back as good as he received, and came away from the meeting feeling that they know more about color TV and the CBS sales and program picture than by any previous briefing. Among other things he told them that:

CBS will explore the fullest possibilities of 35m filming for TV.

A better job can be done live, but film is an improvement over TVR (kinescope).

"We're on third base but don't know how far from home" (referring to adoption of its TV color system).

CBS has a curious interest in Phonevision and if the public wants it, CBS will go along.

CBS is happy with its present TV association with L. A. Times but "we may find it advantageous to have our own station in this important originating centre."

No changes in radio are foreseen other than a closer examination of costs by sponsors.

Omaha Station Gets A Setback in Protest On Idaho Airer Expansion

Omaha, March 7.

WOW got a setback Saturday (4) when notified that it had lost its first round in the matter of the expansion plans of KID, Idaho Falls, Idaho.

Commissioner Frieda B. Hennock of the FCC gave WOW until March 27 to file exceptions to an FCC okay on KID's plans. The Idaho station wants to build a new transmitter, increase the power of its night broadcasts and shift from its present 1,350 to 590 kilocycles. WOW is on 590.

At hearings in Washington last September before Mrs. Fanny N. Litvin, FCC examiner, WOW contended that people who tuned in WOW near Wayne and Norfolk, Neb., and Sioux City, Ia., might also find KID. Mrs. Litvin handed down her decision favoring KID on Feb. 6. It is to be studied by the FCC.

Mrs. Litvin held that WOW renders interference-free service beyond its normally protected contour and the proposed KID operation was claimed to cause interference. WOW, Mrs. Litvin held, isn't entitled to protection beyond its contour which is fixed by the Commission's standards.

WHDH, Hub Indie, In Neat '49 Profit With $40,114

Boston, March 7.

WHDH, Hub indie, showed a profit of $40,114 in 1949, which is a neat jump over 1948's figures of $33,810 in spite of federal income tax of $29,000, whereas in 1948 it had no federal income tax liability.

Net sales of station time in 1949 were $780,556 compared to $622,199 in 1948, an increase of 25.4%. Hooper rating bureau according to WHDH, gave the station tops in listenership in the Hub on a 12 month basis.

'Make Haste'

Continued from page 32

cide to buy only spots, who is going to pay for entertainment?" he asked, pointing out that Kraft had spent millions of dollars to make the hour-long Kraft drama show good entertainment.

The ad exec voiced displeasure at stations for allowing spot advertisers to exploit an audience built by the program. "They are spending their advertising dollars much more wisely than we are, so why shouldn't we go into spots or chain breaks?" he asked in warning. He suggested that mistakes made by radio in use of spots can be avoided by TV. The industry must make money, he said. But sound structure is fundamental to making a longrun profit. "Maybe the run won't have to be so long at that."

Denny warned that the industry must not rest on its laurels. "There are some rotten shows on the air and there are some wonderful ones, but artistic perfection is not achieved overnight," the NBC exec said. Video is still an infant prodigy, not yet of age, and the progress so far is just a token of what lies ahead, he said.

Members of the panel session on "Three Viewpoints" were Robert Swezey, g.m. WDSU, New Orleans; Harry Bannister, g.m. WWJ-TV, Detroit; Alexander Stronach, ABC national TV director; E. G. Wade, v.p. in charge of radio and TV Wade ad agency, Chicago, and Seymour Mintz, ad manager, Admiral Corp., Chicago.

Plugging current Chi tele shows, Stronach predicted, because of cheaper labor costs here, that Chi will take on a larger role as a TV production centre. Big problem for ad agencies, according to Wade, is when to get into TV. Mintz, claiming the medium helped put Admiral into the big leagues of TV sets production, predicted an increased use of daytime video by advertisers.

Lester Waddington, radio director of Miles Labs, which spends $3,000,000 annually in AM and TV, today (Tues.) recommended in a panel discussion that major networks cut their AM rates in towns where video has made inroads in radio audiences. He also revealed that Miles is not satisfied with the "Quiz Kids" televersion on NBC-TV and said that he hasn't "seen any results so far."

NOW-SEE THE SENSATIONAL NEW 1950 "PRESIDENTIAL" LINE OF

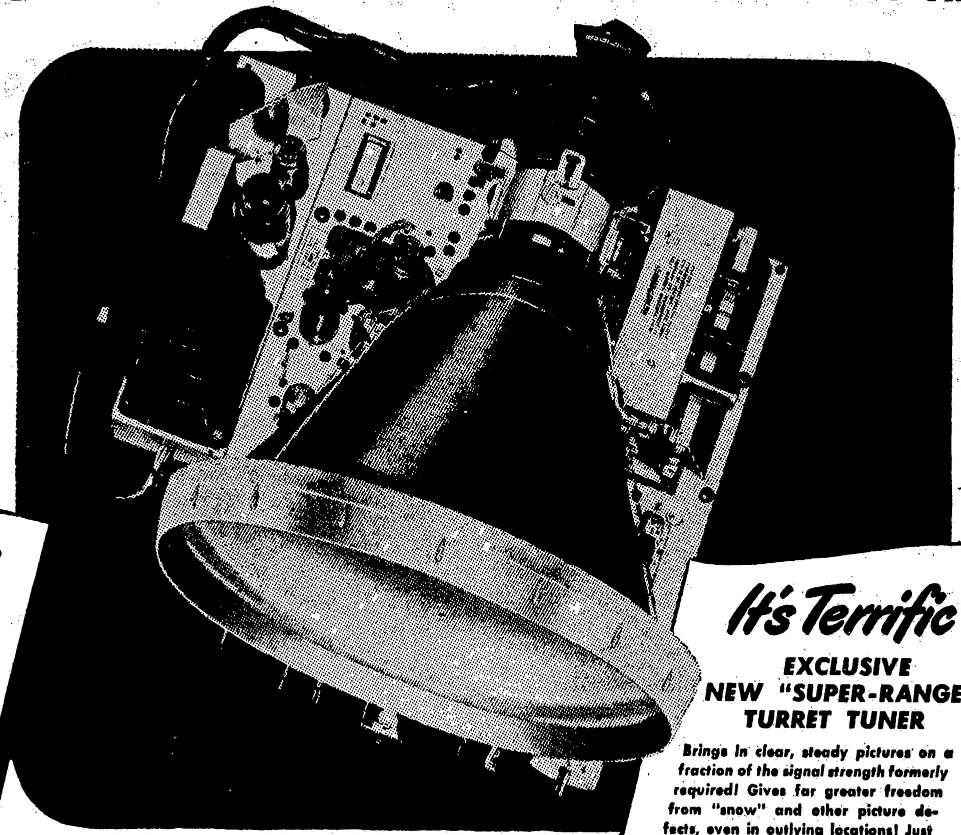
Zenith BLACK MAGIC Television

with New "Super-Range" Chassis—Built to Out-Perform Them All!

They're here—the standout television sets of the year! Exciting new Zenith® models that add *another* great Zenith exclusive to Black Magic "Black" Tube picture quality and viewing ease! It's the new "Super-Range" Chassis, that now extends this Black Magic *even to locations where many sets fail to bring in acceptable pictures!*

Here is sensational *proof* of the vast difference made by WHAT'S INSIDE the television receiver you buy! Remember—mere claims can never take the place of superior engineering that can be demonstrated before your eyes.

So come in—see the inside facts on why Zenith is the world's standard of television performance and value . . . why Zenith ownership means *lasting* satisfaction!



It's Black Magic!

EXCLUSIVE NEW GIANT CIRCLE BLAXIDE "BLACK" TUBE

Gives super size pictures with undreamed-of new detail and clarity—free from eyestraining glare or blur even in daylight or fully lighted rooms! This is how doctors recommend viewing. Also gives you choice of Giant Circle or rectangular shape picture—at the flip of a switch!

It's Terrific!

EXCLUSIVE NEW "SUPER-RANGE" TURRET TUNER

Brings in clear, steady pictures on a fraction of the signal strength formerly required! Gives far greater freedom from "snow" and other picture defects, even in outlying locations! Just one knob to turn—absolutely no fiddling with many controls, even when switching from station to station. Zenith-built like a battleship—the sturdiest, costliest, best performing tuner used in any TV receiver, bar none!

Built-In Antenna in All Models

Giant Picture TV Console

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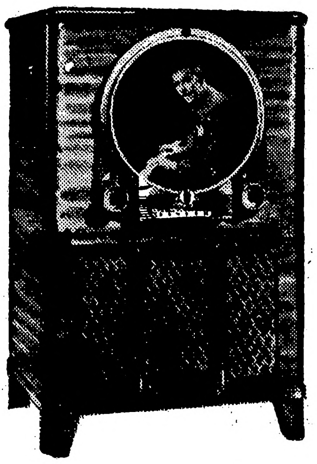

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Also see our complete line of Zenith Radios and Radio-Phonographs

Plus These Other Great Chassis Features Combined in NO Other Television at ANY Price!

1 **"Gated" Automatic Gain Control**—a spectacular Zenith development that virtually eliminates picture flutter from airplanes, cars, diathermy, etc. . . . by opening a radionic "gate" for 15 millionths of one second, then closing it against interference!

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4 **Built-in Provision for the Proposed Ultra-High Frequencies.** You will not need to buy a new set to receive ultra-highs on present standards, nor will you need an expensive external converter!

5 **Built-in "Picturemagnet" Aerial.** In many locations—without outside antenna—just plug in and get beautiful pictures.

6 **Connection for Phonevision.** When this great Zenith development is available, unit may be attached to bring such treats as first-run movies, Broadway plays, operas, etc., right into your home!

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Let him demonstrate these inside facts!

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Over 30 Years of "Know-How" in Radionics ® Exclusively. Also Makers of America's Finest Hearing Aids.

CIRCLING THE KILOCYCLES

St. Louis—Don Phillips, gabber at KOXK, copped a "Best in Speech" award from the Morse School of Expression here and was promptly ticketed to teach diction at the school. Then the Premier Radio Enterprises selected Phillips to make a group of video announcements for a beer client.

Detroit—The Stokely-Van Camp Co. has purchased three quarter-hours a week of the Ross Mulholland "Meet the Ladies" program on WXYZ. Biz, which runs for 52 weeks, was placed by Gardner Advertising Co., St. Louis.

Detroit — Norman White, WJR production manager, has been named general chairman of the annual Goodfellow football championship game next Thanksgiving. The Goodfellows realize about $250,000 from the game and other work to provide underpriviliged children with Christmas packages.

Pittsburgh — Rege Cordic, who does a three-hour early morning "Six to Nine Special" on WWSW, is also handling the commentary on the televised "Pitt Parade" on WDTV twice a week, alternating with Bill Beal, and likewise speaks the local sales spiel for "Inside Detective" show on latter video show every Saturday night . . . Sammy Roen, onetime WB publicist here and later in charge of MCA's press department in New York, now doing exploitation for WORZ in Orlando, Fla., where he moved his family couple of years ago . . . Harold V. Cohen, Post-Gazette; Karl Krug, Sun-Telegraph, and Si Steinhauser, Press, reappointed judges for new song contest on KDKA's Saturday night half hour musical, "Welcome Aboard," sponsored by the Duquesne Brewing Co. . . . Jack Craddock, of WEDO in McKeesport, at Pirates training camp in San Bernardino to transcribe interviews with players for use on his Sportscast show, sponsored by Henry Klein clothing store, which gets going March 13.

New Castle, Ind. — Robert L. Carroll has joined the staff of WCTW, in New Castle, as announcer and newcaster. He was formerly with WHAP, Hopewell, Va., and WTOM, Bloomington, Ind.

Schenectady, N. Y. — John Schmulbach has joined WGY, Schenectady, as account executive. Schmulbach was on the sales staff of WABY, Albany.

Frances Jarman, editor of "Women's News Letter," aired over WNDC, Durham, N. C., is currently in New York as guest of "Wendy Warren" for a full week, as a result of having won the national story-writing competition among women's news directors of all CBS stations.

Dallas—Clyde W. Rembert, managing director of KRLD, has been named to the CBS Affiliates Advisory Board. The board is composed of managers and owners of stations in the CBS network. Rembert was elected by Columbia outlets in District Eight, which includes outlets in Oklahoma, Texas and part of Louisiana.

San Antonio—Dan Williams is being heard in a quarter-hour daily program here for children, Monday through Friday. Known as "Uncle Dan," he spins stories especially for the youngsters. All shows are ad lib narration and acting from start to finish by Williams. He is also being heard each Sunday morning reading the comcis for the kids in a half-hour airing.

San Antonio—A series of radio broadcasts featuring dramatizations of great novels is to be heard each Thursday for a half hour on KMAC. The St. Mary's U. players will be heard in the opening broadcast with their dramatization of "Last Days of Pompeii," by Bulwer-Lytton. Second in the series will be presented by students of Incarnate Word College, with a script written by Mary Scheibl titled "The Triumph of Love."

WCFM Slaps

Continued from page 29

the American Medical Assn. for opposing national health legislation it offered equal time to AMA for reply, which was accepted. "WCFM and the stations associated with it," he declares, "do more than pay lip service to freedom of the air. They practice it."

Bernstein says the liberal network commentators can be counted on the fingers of one hand. "But tune in your radio on some of the others—on Fulton Lewis, Henry Taylor or Upton Close—the list is a long one—and you have the bulk of radio propaganda—assuredly not propaganda of the left as the Satevepost understands the term. . . . The editors of the Post should not blame the lack of propaganda representing its point of view; it would blame, rather, the kind of propaganda that is used."

The Post editorial cites WCFM as part of the radio arm of a left-wing political triumvirate, including CIO's Political Action Committee, the AFL's League for Political Education and Americans for Democratic Action, which is stealing the propaganda show."

RADIO-TV

Video Survey

Results Show Viewing Habits;

BY MARY WOOD

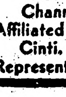
Mary Wood's Cincinnati Post Survey verifies and confirms PULSE—HOOPER—VIDEODEX that WCPO-TV is Cincinnati's No. 1 TV Station.

We quote from Mary Wood's column of February 24th:

Best Shows on WCPO-TV!
- "two of top 3 shows are on WCPO-TV"

Most Popular Station!
- "WCPO-TV 1st — WLW-T 2nd — WKRC-TV 3rd"

Enthusiastic TV City!
- "Viewers look 2 hours in afternoon and 4 hours 20 minutes at night in Cincinnati"



WCPO-TV
Channel 7
Affiliated with the Cinti. Post

WCPO-TV
CINCINNATI, OHIO

WEWS, Cleveland is another Scripps-Howard TV Station — 1st in the market.

Represented by the BRANHAM CO.

KCBS MARKS $1,000,000 FOR VIDEO ON FCC O.K.

San Francisco, March 7.

KCBS will spend $1,000,000 for video in San Francisco when the FCC gives it the greenlight on its application for a television outlet, Dr. Frank Stanton, CBS president, declared here last week (3). Moreover, it will go all out for color television as soon as federal okay and engineering facilities permit.

Stanton said that the five cities in which CBS planned video developments to the hilt were New York, Los Angeles, San Francisco, Chicago and Boston.

Richards Hearing

Continued from page 29

who came into the case on issues involving a proposed transfer of voting control of the stations to a group of trustees, is still retained in a "technical" capacity.

Fulton made determined efforts at the pre-hearing conference to smoke out the Commission on the names of witnesses it will subpoena and the evidence it will offer. But Cottone adamantly refused on the ground the agency had already issued an order denying such information. Fulton had argued that he needed "a bill of particulars" in order to adequately answer testimony.

Concession Made

Cottone made one concession. He apprised Fulton that FCC would require him to furnish for authentication purposes a long series of documents of which the Commission has made photostatic copies, including original news scripts of commentator Clete Roberts, who was allegedly discharged for refusing to obey instructions to slant the copy.

Johnson promised that he would give ample opportunity to Fulton to present counter-testimony on KMPC and that he will move the hearings to Detroit and Cleveland on matters primarily concerned with WJR and WGAR. When Fulton attempted to segregate the proceedings entirely among the three stations, Cottone refused to stipulate. "Richards' qualifications," he said, "cuts across all three stations."

The Richards case has been pending nearly two years, but has been delayed time and again on affidavits that the hearings will endanger Richards' health, and to consider his proposal to transfer voting control. Complaints against Richards include charges of using his stations to promote racial and political prejudice. The current hearings are to determine whether these charges constitute grounds for refusing renewal of licenses and to inquire further into the transfer proposal.

Johnson is a former Alabama circuit judge who has been trying cases for FCC for 15 years. He is a World War I veteran.

Fred Ford, who will up the Commission's legal staff, has been with FCC for three years and formerly practiced law in Clarksburg, W. Va. He was with the Air Force in the last war and retired with the rank of major.

Hypo In Wooing

Continued from page 28

ample, high turnover programs pay off for established products (which want reminder copy), while shows which get repeater-dialers are important for new products and sponsors launching new sales themes. Eventually, it's reasoned, bankrollers will demand sharper results and shrewder quarterbacking via the qualitative analysis material Nielsen makes available.

Same Rates Still Apply

Chicago, March 7.

Former subscribers to Hooperatings will be serviced by the National Nielsen Ratings reports for the next three months at the same rates they paid Hooper, the A. C. Nielsen Co., said last week. The complete National Nielsen Radio Index is being offered clients on an individual contract basis.

TV-Network Hooperatings taken over by Nielsen will continue using the coincidental telephone sample for the next three months until the switchover to audimeter sampling can be worked out.

Kid Shows

Continued from page 33

5.5%; talks and discussions, 5.2%, and news, 5.1%. Stringing out behind were such program categories as dance, concert, opera, special events, religion, novelty, etc. NBC apparently paid little attention to programming for women during the year, in comparison to the other three major webs, since the report reveals only a single half-hour women's show aired during the entire year.

Web's upsurge in TV billings during 1949 is evidenced by the fact that 45.4% of the total number of program hours were commercial. This does not mean, of course, that NBC is approaching the break-even point financially but indicates the growing interest of advertisers in the medium. Another breakdown shows the web devoted 24.3% of its total broadcast hours to public service shows, with the remaining 75.7% hours listed as entertainment. Picture was slightly different for WNBT, key N. Y. flagship station, which aired 27.1% of its total programs as public service.

With films accounting for only 11.7% of the total number of broadcast hours, 66.5% represented studio programming, with the remaining 21.8% being remote pickup shows — of sports, special events, etc. Analysis also points out that 71,2% of the network's hours originated in N. Y. Another 14.3% came from Chicago; 7.4% from Washington; 5.1% from Philadelphia; .3% from Cleveland, and 1.7% from "other points." Latter breakdown points up NBC's almost complete dearth of kinescope programs from the Coast, as compared to CBS with its Ed Wynn show and "Pantomime Quiz."

Wee-Watters

Continued from page 31

February, with the possibility of more this spring) reportedly is MBS' hold on the grass-roots areas.

Example of heavy local listening in small towns is shown in a study of Thomson, Ga., where before the inception of WTWA in 1948 sets-in-use was 17%. In February, '50, sets-in-use had climbed to 36%. Also significant is the fact that the 250-watt local outlet got 69% share-of-audience, while one Augusta station dropped from 47% to 15% and another declined from 18% to 3%.

One WTWA show, "Kobak's Korn," conducted by Ed Kobak, Jr., son of the ex-MBS prexy, garnered an 86% share-of-audience. Backed by a town furniture mart, the airer stresses community issues to pick up the high rating.

In Liberty, N. Y., only 100 miles from Gotham, the 250-watt WVOS reports a 50% increase in '50 billings over '49. Outlet has 300 sponsors, mostly local but with an increasing number of national spot accounts, and doesn't want web affiliation because biz is good. WVOS is in a mountainous area of distortion, where N. Y. stations don't penetrate during the daytime and skywaves bring in Detroit stations at night. Although BMB figures may show considerable big city station penetration, it's argued by advocates of rural radio, there are many areas of distortion where the wee-watters are needed for full radio coverage.

Keystone, admitting that the individual 250-watter's audience is small in comparison with a metropolitan clear-channel station, stresses that in bulk they are vital. By grouping stations in packages, KBS' cost-per-1,000 figure delivers listeners at a rate comparable to live chain operations, KBS toppers point out, with the result that more national advertisers are entering the rural field.

13 New AM'ers Okayed

Washington, March 7.

In a postwar record, the FCC today (Tues.) approved permits for 13 new AM stations, seven of which are full time. Most are in small towns and two are in Hawaii.

Commission also authorized today four new FM stations in the New York area. Permits were granted to Crosley Broadcasting Corp. (WINS); Debs Memorial Radio Fund (WEVD); Atlantic Broadcasting Corp. (WHOM); and Ebbets-McKeever Exhibition Co., the Brooklyn Dodgers owners.

CHURCH SERVICE IS FILMED FOR VIDEO

Hollywood, March 7.

Rev. Dorland Dryer's Worship Film Productions, for the first time locally, filmed a complete church service for television purposes. Filming was the first in a regular weekly video series.

The non-denominational and non-profit film featured a sermon by Dr. Louis H. Evans and the First Presbyterian Church of Hollywood; the Bach Anniversary Choir, and scriptural readings by Colleen Townsend, who recently gave up her film career to take up religious activities.

"Your Television Church" will first be released for Easter Day beaming. Following video transmission, the films will also be available for screen presentation in churches.

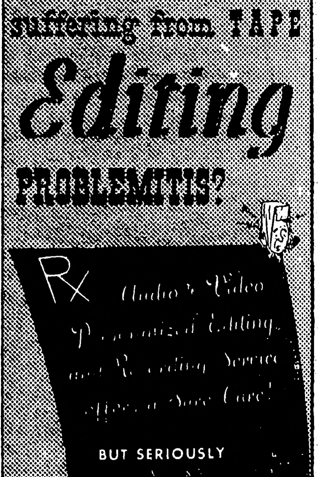
Luckies Grabs

Continued from page 33

ones now committed to hefty TV schedules. In addition to "Show Business," Luckies also now bankrolls NBC-TV's "Lucky Strike Theatre." Chesterfield has the two Arthur Godfrey shows on CBS; Camels has Ed Wynn (CBS), "Man Against Crime" (CBS) and "Camel News Caravan" (NBC), while Philip Morris sponsors CBS' "Candid Camera." Old Gold has half of ABC-TV's "Stop the Music" and "Original Amateur Hour" on NBC-TV.

"Show Business," CBS house-package produced by Irving Mansfield, has Clifton Fadiman as moderator and Abe Burrows and George S. Kaufman as permanent members of its panel. Agency for Luckies is BBD&O.

Seattle — Jim Neidigh, recently manager of KRSC, local indie here, is now an account exec at KING-TV.



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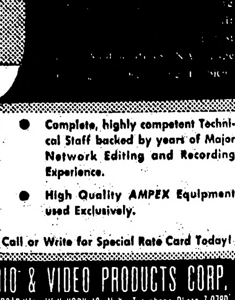

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'THE GREAT RUPERT'
For George Pal Prods.
THE CAMEL SHOW
Every Friday Nite, 9:30 E.S.T., NBC
Mgt.: LOU CLAYTON

Apts. for Rent
NEWLY REMODELLED BLDG.
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Immediate Occupancy
2 & 3 Room Fur'd Apts., $120-$145

DISKS SOLIDIFY BAND SURGE

Buddy Morris' Blast at Film Cos.' Control of Music Pub Subsids

Warners, Loew's and 20th-Fox last week were hit with another legal broadside in N. Y. Federal court last week when Edwin H. Morris Co. filed an action to force the film companies to cut loose their music publishing subsidiaries. Also named defendants were Paramount Pictures, Universal Pictures and some 14 publishing firms.

Suit, which was brought under the anti-trust provisions of the Sherman and Clayton Acts, asks triple damages in excess of $1,710,000. An injunction is sought to restrain the defendants from allegedly monopolizing the publishing of music used in films and from conspiring to fix prices and limit competition. In addition, the action wants the five picture firms to be permanently barred from owning or controlling any publishing house.

As a result of the asserted conspiracy to monopolize, according to the complaint, the defendants have frozen out the independent publisher by "succeeding in establishing control of at least 60% of all compositions" used in films. This wealth of copyrighted material became available to the five film firms, it's claimed, when they took over their "captive" affiliates. These, all of whom are defendants, include Feist, Witmark, Remick, Robbins, Harms, Miller, Harry Warren Music, New World, Atlas Music, Shubert Music, Advanced, Paramount Music, Famous Music and Movietone Music.

As filed by the firm of Spring & Eastman, the papers combine five separate complaints into an overall action. In each case the asserted conspiracies and unlawful acts of the defendants are said to have been carried on for the past six

(Continued on page 43)

What's The Angle?

Brill bldg. and Lindy's scuttlebutt on Edwin H. (Buddy) Morris' suits against the rest of the industry recalls that, at one time, he wanted to sell out to Loew's under a continue-as-managing-head deal. Another has to do with Johnny Burke & Jimmy Van Heusen, whom he set up as an indie publishing unit, and he was not estopped from publishing their songs even though they worked for Paramount, and most of them were Bing Crosby musicals. This is a reverse on Morris' allegations.

On the other hand, if it ever reaches the stage that any of the Hollywood-owned music firms must decentralize, there are bidders already for the sundry catalogs.

Leeds' Pickwick Into Big-Scale Operation With Brackman at Helm

Al Brackman took over active general professional managership Monday (6) of Pickwick Music Corp., Leeds Music Co. subsidiary, thereby signaling the beginning of large-scale promotion of pop and standard numbers in the Pickwick catalog. Pickwick is comprised of several ASCAP catalogs acquired over the past few years by Lou Levy, Leeds head, but which had remained more or less dormant until now.

Among new tunes Brackman will start working on immediately is "Scottish Samba," British number that has begun to climb into best seller lists abroad via an Edmundo Ros recording. Immediate plans also call for the release to record and transcription firms and two-beat bands of a number of Dixieland items in the Pickwick catalog.

New pub's list of coypyrights includes such standards as "Baby, Won't You Please Come Home?," "I'll Never Smile Again," "Sugar Blues," "I Found a New Baby," and "Mama's Gone Goodbye." Firm also controls Gordon Jenkins' "Manhattan Towers," which thus far has not been available in published form.

Brackman left the record promotion and exploitation post at Mills Music to head Pickwick. He was also formerly with the Robbins-Feist-Miller group.

Chi Cracks Down On Smutty Records

Chicago, March 7.

Chicago police last week cracked down on music establishments selling smutty records. States Attorney John Boyle sent 24 officers to raid 12 establishments last Thursday (2).

Boyle acted under an Illinois statute which prohibits sale of obscene literature, in view of recent Supreme Court decision classifying phonograph records as literature under obscenity prohibitions.

SPA Signs Leeds; Only 4 Holdouts

Lou Levy's Leeds Music this week signed with Songwriters Protective Assn., after having held out against the terms of the revised SPA basic contract since 1948. Only remaining SPA holdouts now are Chappell, Famous, Paramount and Southern.

Chappell's objection to signing with SPA is that the pub doesn't want to be bound by what it feels are the "stringent limitations" of the SPA pact insofar as its stage production music is concerned, although it does not object so strenuously to the SPA contract as applied to pop tunes.

Famous and Paramount are not holding out against the terms of the SPA pact because of any objection to them, per se. The firms, however, want to wait until they know where they and the industry stand under the provisions of the upcoming ASCAP consent decree before committing themselves to the SPA agreement.

Southern Music's refusal to sign an SPA contract has centered around the firm's feeling that certain clauses in the pact give other publishers advantages which would not be available to Southern if it were to sign.

DAN RICHMAN ADDED TO 'VARIETY' MUSIC STAFF

Dan Richman has been added to VARIETY's home-office editorial staff to specialize on the music and bands beat. He's a veteran of the music-bands field, having been a reporter on tradepapers for many years.

With resignation of Bernie Woods to become personal manager for Ralph Flanagan, Herm Schoenfeld is doing the Disk Reviews, and the music department is further enlarged via Joe Cohen, George Gilbert and Jesse Gross.

Keane Joins Varsity As Gen. Sales Manager

George L. Keane, who exited the sales manager post in the RCA-Victor pop division last summer, has joined Varsity Records as general sales manager and assistant to prexy Eli Oberstein. He stepped into the spot vacated by Joe Carleton, who went last week to Mercury as eastern artists rep and sales supervisor.

Personnel shifts were repercussions of Manie Sachs' recent moveover from Columbia to Victor and Mitch Miller's subsequent switch from Mercury to Columbia to head up the latter company's pop artists department.

WAXERIES RENEW PUSH FOR ORCHS

The current dance band push by the disk companies, climaxed by the recent spectacular RCA-Victor promotion, is putting name orchs in their most solid position since the peak point in the early 1940s. Caught up in an incipient rivalry among the various labels, the band biz has been put in the middle, and that's proving to be a payoff spot.

With each of the disk companies starting to shell out coin to plug its stable of batonists, bandleaders are getting a tremendous publicity ride across the country. That's expected to react favorably, not only in platter sales, but in the rejuvenation of band bookings in theatres and one-nite stands which have been laying off for the past couple of years. Although none of the other companies is priming the promotional pumps with budgets to compare with Victor's $175,000, there's a hope that the overall industry drive will succeed in reviving that dormant "dance band consciousness."

Economically, the bands with a solid dance beat have been placed in the competitive saddle. The recent moveover of a couple of bands from Columbia to RCA and the angling for additional name crews by the latter company are boosting values all along the line. It's that old law of supply and demand going into operation again.

Backgrounding the current brightened scene is the question whether the band biz can get a firm toehold within the next year on the basis of the disk company push. Some band managers see

(Continued on page 42)

See Compromise On Local 802's Vaude-Band Snag

More traveling name bands are expected to hit Broadway vaude houses in the near future because of a probable compromise between the stand taken by American Federation of Musicians Local 802, N. Y., which doesn't permit traveling bands to work theatres unless an 802 band is hired as well, and the demand by many bandleaders that they be allowed into N. Y. vauders. It's anticipated that a quota of traveling bands will be permitted to work any Broadway house.

Details are currently being worked out by James C. Petrillo, AFM head, as a result of the current engagement of Les Brown at the Paramount theatre.

Brown, listed as a traveling band, was hired by comedian Bob Hope for a two-week stand at this house, during which Hope is the headliner. Local 802 execs wanted current rules conformed to, but Hope is said to have put in a complaint to Petrillo, who permitted Brown to keep the date pending a formal decision.

Petrillo's entry into the N. Y. vaude-band situation is said to have been the result of squawks put in by bandleaders throughout the nation. It was argued that many topflight orchestras couldn't play Broadway and that the waning interest in bandshows wasn't being helped by the Local 802 regulation. It's been argued name band employment in New York is at its lowest ebb, probably because of the 802 action.

Special Marx Pic Plugs

Title song from Lester Cowan's Marx Bros.' starrer, "Love Happy," will benefit from a special fund which has been set aside for plugging the tune through a cooperative theatre budget.

Written by Ann Ronell (Mrs. Cowan), the number is published by Jewel Music.

Senate Finance Committee Called On To Kill Social Security Orch Clause

Washington, March 7.

The Senate Finance Committee was called upon yesterday (6) to kill a section of the new Social Security Bill which would legalize and put new life into the AFM's Form B Contract. The provision was slipped in by the House Ways and Means Committee and passed by the House before establishments which hire bands realized what had happened.

The bill, amending the Social Security Act to increase the size of the benefits and the number of beneficiaries, is now before the Senate committee for study. Asking elimination of the provision yesterday were Carter T. Barron, Loew's rep here, who spoke for the Big Five theatre-owning film companies; J. A. Osherman, attorney for the National Ballroom Operators Assn., and Norman Bomze, spokesman for the National Licensed Beverage Assn.

Form B was outlawed about two years ago by the U. S. Supreme Court in a test case taken there on appeal by Osherman. It provided that the establishment signing a name band — theatre, restaurant, nightclub, dancehall, radio network, etc. — is regarded as employer of all members of the band for the purpose of paying the Social Security taxes and keeping the Social Security records for the term of the engagement.

Legislation to restore this responsibility and take it off the backs of the name band leaders is included in the new bill. It would,

(Continued on page 46)

OK for Electrolux

Organist Ethel Smith received an unusual letter last week which stated that the Bethesda Methodist-Episcopal Church at Holtwood, Pa., had converted its reed organ into an electronic instrument with an Electrolux sweeper vacuum. Letter added that the "vacuumatic" organ, devised by an electrician church member, played beautifully.

Sole difficulty which, perhaps, Miss Smith might be able to adjust was the lack of music published for both Electrolux and organ.

Sacks Angling For New Artists

Hollywood, March 7.

Manie Sacks isn't hiding the fact that he's interested in grabbing top talent for RCA-Victor. While he was here for a week, before returning to N. Y. Friday (3), Sacks met with artists and their managers from other companies.

These included Dinah Shore, Frank Sinatra, Harry James, Les Brown, Doris Day, Ray Noble, Axel Stordahl and Margaret Whiting. All are with Columbia except Miss Whiting, who waxes for Capitol. RCA-Victor's new exec. in charge or artist relations has already grabbed Frankie Carle and Gene Krupa from Columbia, where he was artists-and-repertory topper for 10 years until he left recently for RCA.

Miller Back From Coast

Mitch Miller, Columbia's new director of pop artists, returned to New York Monday (6) after a two-week visit on the Coast. Miller set up several recording sessions while in Hollywood, in addition to becoming oriented in the company's Coast operation.

HENDERSON DISBANDS, BECOMES SINATRA AIDE

Skitch Henderson has broken up his band to take over the post of general musical director for Frank Sinatra and baton the NBC orch on the singer's across-the-board airer, "Light Up Time." Henderson, who started his new chores Monday (6), will reportedly take on one-niter dates with the network house band in spots nearby to New York. Henderson replaced Jeff Alexander, who was in the spot held for a long time by Axel Stordahl.

Henderson will also be at the keyboard when Sinatra opens at the Copacabana, N. Y., March 23, and will accompany the crooner to Europe this summer for bookings on the Continent and at the London Palladium.

Both RCA, Columbia Roll New Catalogs

Both RCA-Victor and Columbia are rolling new catalogs off the presses in the 45 and 33⅓ fields, respectively. More coincidence than competition, the catalogs are slated to hit the retailers the middle of March. Both listings are the second editions of the companies' slow-speed disk listings.

Victor's 45 rpm catalog will be a 64-page booklet listing both longhair and pop selections, including the lower-priced Bluebird line. Both companies charge retailers 5c each for the catalogs.

Nab Phoney Jap Publisher Of 'Buttons' in 1st Postwar Test of Copyright Law

Tokyo, Feb. 28.

In the first postwar test of the Japanese music copyright law, an American agent of a New York music publishing house has succeeded not only in nabbing an illicit Tokyo publisher in the act of pilfering an American song, but collected sufficient damages from the offender to give the legitimate publisher a profit on the bootleg sales and to pay the American copyright owner a standard royalty. Case is noteworthy, because it is thought to be the first time in the history of Japan that a foreign music publisher has collected royalties for a copyright infringement.

Purloined song was "Buttons and Bows," published by Famous Music Corp. Firm had assigned Japanese publishing rights to George Thomas Folster, NBC radio commentator in Tokyo, who doubles as a literary and music agent. Folster had made a deal with the Sogaku-Sha publishing firm for release of the song in Japan, but before legit sheets could be printed, bootleg copies bearing a phoney publisher's name appeared on Tokyo music counters.

Folster enlisted the aid of the Japanese police and the Japan Copyright Protection League who picked up most of the sheets and traced the publisher. When Folster threatened to go to court, the publisher agreed to kick in with sufficient coin to make up all losses suffered by the authorized publisher, the agent, and Famous.

The Copyright Protection League said the case, to the best of its knowledge, was the first time a foreign music publisher had recovered royalties on a pilfered song in Japan, although song-pilfering is an ancient Nipponese custom.

Constance Hope Solos

Constance Hope has exited RCA-Victor, where she served as a consultant, to open her own N. Y. merchandise, promotion and publicity office.

For the past six years she held down the directorship of artist relations for RCA-Victor's Red Seal label.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Les Brown "It Isn't Fair"-"Solid As a Rock" (Columbia). Four Hits and a Miss team up with Brown for an ace coupling. "Fair" revival, recently launched by Sammy Kaye (Victor), gets another boost with a warm, slow-tempoed vocal treatment that slates it for a juke ride. Flipover has a solid potential. A bounce number with a cute lyric, "Rock" is slightly marred by a blaring trick opening but the quintet, with an assist from Stumpy Brown, quickly take hold of the jump beat with trim results.

Ethel Merman-Ray Bolger "If I Knew You Were Coming I'd 've Baked a Cake"-"It's So Nice to Have a Man Around the House" (Decca). This team of legit musical stars is putting a saleable personality stamp on their brace of Decca pressings that should pat their "Dearie" and "Pajamas." "Cake" is a natural for their uninhibited comedy attaek and this version is one of the best. "House" is another cute romp on a ballad which the jocks can use for a change-of-pace. This tune, originally a special for Dinah Shore, has caught fire.

Harry James "You're a Sweetheart"-"My Baby Is Blue" (Columbia). James won't stir up much noise with these sides but it's a well-turned disk showing off his sound musical craftsmanship. "Sweetheart" is a pleasant tune with a good instrumental intro and neatly done lyric by the Skylarks. Reverse is in a slower vein carried by James' sweet licks on his horn. Dick Williams does an okay vocal.

Gordon MacRae "Oh! Oh! Oh! Ophelia"-"Two-Faced Heart" (Capitol). MacRae does a bangup job on a couple of rhythm numbers which jocks can fit into the current Dixieland kick. "Ophelia" is likely side and MacRae works over this tune with plenty of verve to get the most out of it. Reverse is another solid item smoothly rendered with that vocal beat never in doubt. Paul Weston's combo backs up in a lively style, dishing up the dixieland with a light commercial once-over.

Errol Garner - Johnny Hartman "Remember" - "September in the Rain" (Mercury). Mercury has made an attractive pairing of a standout keyboard artist and good crooner on some standards. Garner grinds out unusual rhythmic patterns in the solo 88 passages while Hartman delivers in a deeply romantic baritone. Neither side is the type to rocket these numbers to the top again but the jocks will be spinning them frequently for their quietly satisfying reminiscent moods.

Herb Jeffries "The Flying Dutchman"-"Baby, Won't You Say You Love Me!" (Columbia). Latching on to the increasing play being given to this folk-style number, this version of the "Dutchman" has a chance to click. Jeffries renders it in a full-bodied dramatic style with elaborate vocal and orchestral support. Some of the background effects could have been soft-pedaled to let the story through more clearly. Flipover is a well-cut Mack Gordon-Josef Myrow number from the 20th-Fox pic, "Wabash Avenue."

Margaret Whiting "My Foolish Heart"-"Stay With the Happy People" (Capitol). Two good sides in contrasting styles show Miss Whiting's versatility. An upcoming tune, "Heart" gets a moving treatment with her usual smoothly warm ballad manipulation. It's in a lushly sad key that should cut a hefty slice of this number's jock and juke play. Bottom deck has a fine chance too. It has a bright rhythm and an uplift lyric that's duck soup for Miss Whiting's lucid pipes and natural beat. Frank DeVol furnishes full backing on both.

Ink Spots "My Reward" - "You Left Me Everything But You" (Decca). Spots have a good chance to crack the hit list with either one of these sides. But both get the same stylized handling to militate against a twin click. Allan Roberts' "Reward" is fine torch item executed with a heavy accent on Billy Kenny's tenoring. Back side is another solid tune given a similar slow Kenny and spoken-break treatment. Either side has a potential that could have increased with a change-of-pace coupling.

Toni Arden "Rain" - "Mother, Mother, Mother Pin a Rose on Me" (Columbia). "Rain" is a fine oldie and Miss Arden's disk could push it far. It's an attractive cut with a winsome vocal that should garner high jock ratings. Reverse is a cute novelty switch, performed by Miss Arden with a light bounce that smartly sells it. There's a full orch backing on both sides.

Platter Pointers

Al Trace entered a good early starter in the "Cake" field with a gay cut of "If I Knew You Were Coming I'd 've Baked a Cake" (Columbia) . . . Decca could have a sleeper with the **Jaxson Sisters'** "Stranger in the House," a firstrate lyric rendered with plenty of spirit. Reverse is a jet-propelled workover on "Old MacDonald Had a Farm" that stretches the novelty angle too far . . . **Steve Gibson Quartet** has two good jock sides in "I'll Never Love Anyone Else" and "I Want a Roof Over My Head" (Mercury) . . . **Dick Jurgens** rides nicely along with a coupling of promising pops, "Daddy's Little Girl"-"We'll Build a Bungalow" with okay vocals by **Ray McIntosh** and **Al Galente** (Columbia) . . . Castle has come up with a solid jock item in **Jimmie** and **Ruth Dodd's** treatment of "Nashville Blues" and "Silver Dollar" . . . Coral has waxed a sort of sequel to "Don't Cry Joe" with "It's Easy For You to Say" vocalled nicely by **Sandy Evans.** Tune has a fair chance . . . **Mildred Bailey** has a new Columbia long-playing disk featuring eight great standards by the swingstress and some topflight instrumental accomps by various combos . . . Some solid pianistics are turned in by **Dick Hyman** (Relax) on four show tunes by Jerome Kern and Richard Rodgers. "Gentleman Is a Dope" is standout . . . **John Paree** has the name and accent to do a good workover of "C'est Si Bon" (Coral) in the authentic French manner . . . **Jack Owens,** with an assist from **Three Beaus and a Peep,** does a pleasant waxing job on the Jimmy McHugh-Harold Adamson tune, "You're a Sweetheart" (Decca) with **Sy Oliver** backing . . . **Ray Anthony** solidly bounces "Spaghetti Rag" for Capitol.

Standout western, race, hillbilly, jazz, polka, etc.: **Red Kirk** "It's Raining in My Heart" (Mercury) . . . **Jimmy Work,** "Who's Been Here Since I've Been Gone" (Decca) . . . **Red Allen,** "Ride 'Red' Ride" (Brunswick) . . . **John Wolohan,** "Wolohan's Boogie" (Cavalier) . . . **Hank and Frank,** "I'm Kickin' the Bucket Over You" (Columbia) . . . **Jerry Byrd,** "Steel Guitar Rag" (Mercury).

Best British Sheet Sellers

(Week ending Feb. 25)

London, Feb. 28.

Harry Lime Theme	Chappell
Dear Hearts	Morris
Jealous Heart	New World
Hopscotch Polka	Leeds
Down in the Glen	Wright
Bunch of Coconuts	Box & Cox
I'll String Along	Feldman
Garden of Weeds	Box & Cox
Breaking My Heart	Sterling
Our Love Story	Carolin
Mule Train	Chappell
Is It True About Dixie	Wood

Second 12

Why Is It	Cinephonic
Forever and Ever	F.D. & H.
Song In Our Heart	20th-Cent.
Scottish Samba	Sun
Is It Too Late	Yale
Kiss in Your Eyes	Bosworth
Last Mile Home	Leeds
Confidentially	New World
Clear Blue Sky	Kassner
Shawl Galway Grey	Connelly
Wedding Samba	Leeds
Song of Capri	Chappell

Disks Solidify

Continued from page 41

the platter project as a partially artificial stimulant that may or may not end in a hangover. The more permanent symptoms of revival are being looked for in the dance palaces, theatres and college spots. How big and how long the upbeat will last is being measured by that reaction.

The trend, however, is definitely upwards at the present time. Customer tastes are taking a marked swing from the "recital" form of jazz, such as bop, back to the standard dance beats which was foreshadowed early last year by the Dixieland revival. That two-beat rhythm turned out to be the harbinger of the current dance tempo.

Granz to Europe To Set 'Jazz' Unit Tour

Norman Granz, whose "Jazz at the Philharmonic" unit never played the continent before, planes to Europe Sunday (12) to set up a late spring tour for the group. Current personnel includes Ella Fitzgerald, Flip Phillips, Lester Young, Coleman Hawkins, Buddy Rich and others.

Granz, who recently became director of Mercury Records' rhythm, blues and jazz operations, cleaned up several waxing sessions in New York last week.

VARIETY 10 Best Sellers on Coin-Machines Week of Mar. 4

1.	RAG MOP (6) (Hill & Range)	Ames Bros	Coral
		Ralph Flanagan	Victor
2.	CHATTANOOGIE SHOESHINE BOY (4) (Acuff-R.)	Red Foley	Decca
		Bill Darnell	Coral
3.	MUSIC, MUSIC, MUSIC (6) (Cromwell)	Teresa Brewer	London
		Eddie Miller	Rainbow
4.	I SAID MY PAJAMAS (7) (Leeds)	Martin-Warren	Victor
5.	DEAR HEARTS, GENTLE PEOPLE (12) (Morris)	Dinah Shore	Columbia
		Bing Crosby	Decca
6.	THERE'S NO TOMORROW (14) (Paxton)	Tony Martin	Victor
		Alan Dale	Harmony
7.	OLD MASTER PAINTER (13) (Robbins)	Sinatra-Modernaires	Columbia
		Snooky Lanson	London
8.	CRAZY HE CALLS ME (2) (Massey)	Billie Holiday	Decca
9.	CRY OF THE WILD GOOSE (1) (American)	Frankie Laine	Mercury
10.	DREAMER'S HOLIDAY (15) (Shapiro-B)	Perry Como	Victor
		E. Wilson-Jenkins	Decca

Second Group

I CAN DREAM CAN'T I (24) (Chappell)	Andrews Sisters	Decca
ENJOY YOURSELF (Morris)	Guy Lombardo	Decca
FOOLISH HEART (Santly-Joy)	Gordon Jenkins	Decca
DEARIE (Laurel)	Merman-Bolger	Decca
	Stafford-MacRae	Capitol
C'EST SI BON (Leeds)	Johnny Desmond	M-G-M
BROKEN DOWN MERRY-GO-ROUND (Vogue)	Whiting-Wakely	Capitol
HAVE I TOLD YOU LATELY (Duchess)	Crosby-Andrews	Decca
QUICKSILVER (Morris)	Crosby-Andrews	Decca
	Doris Day	Columbia
DADDY'S LITTLE GIRL (Beacon)	Dick Todd	Rainbow
	Mills Bros.	Decca
SITTING BY THE WINDOW (Shapiro-B)	Dinah Shore	Columbia
	Billy Eckstine	M-G-M
WE'LL BUILD A BUNGALOW (Algonquin)	Johnny Long	King
BIBBIDI BOBBIDI BOO (Disney)	Perry Como	Victor
	Dinah Shore	Columbia
WEDDING SAMBA (Duchess)	Andrews-Miranda	Decca
	Edmundo Ros	London
EYES WIDE OPEN I'M DREAMING (Crawford)	Patti Page	Mercury
MARTA (E. B. Marks)	Tony Martin	Victor
IF I KNEW YOU WERE COMING (Mellin)	Eileen Barton	Mercury
SENTIMENTAL ME (Knickerbocker)	Ames Bros.	Coral

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

Band Reviews

COUNT BASIE SEXTET
Brass Rail, Chicago

Count Basie is playing jazz with a small unit for the first time since his early Kansas City days. Without the inhibitions that a big band necessarily places on a musician, the Count is in a much freer element. And it shows in his playing.

The sextet is simply a jazz group, and while most of ensemble work is semi-arranged, solos are improvised. On an especially hot number, the group will forget about its ensemble arrangements and take off together.

As a result, the Count retains his light, almost airy style, and is able to build around it to a much greater extent than before. And in the faster numbers, he displays a driving style that was somewhat submerged in the large group.

He is working with a talented bunch of young musicians. Only two—tenor saxophonist Bob Gay and drummer Gus Johnson—are from his former big band. The others, Buddy De Franco on clarinet, Clark Terry, trumpet, and Jimmy Lewis, bass, play together as if they had been with the Count for years.

Unit relies mainly on jazz classics. Hot numbers include "Honeysuckle Rose," "Liza," "Lady Be Good" and a jump version of "Idaho." Slow and lowdown are "I Surrender Dear" and an assortment of blues. Group uses a riff-filled "One O'Clock Jump" for theme, with Basie featured on piano. *Chan.*

FREDDY MARTIN ORCH
With Merve Griffin, Murray Arnold and Rex Dennis
St. Francis Hotel, San Francisco

The Freddy Martin impact showed up strong here in the Mural Room for a preem night that filled the 550-seat room to the seams. Fifty-five minutes of floor show by the Martin crew scores heavily on both entertainment and business, a considerable compliment considering the low ebb of competish in town's other saloons.

High points are warblings of Merve Griffin, localite, who scores heavily, and Murray Arnold, who turns in a neat piano chore, followed by a firstrate song item jointly with Griffin. Also turning in a socko performance for mucho kudos is vocalist Rex Dennis. Floor compote includes "Cavalcade of Bands," with local flavoring, which is strong applause-getter.

Dance stanzas magnet dancers to pack floor, with standard Martin musical appeal showing nifty choice of tunes, well mixed to appeal to all comers from 16 to 60. Music is rich and sparkly, the 18-man outfit using its instrumentation, for plenty of effective doubling. Martin's batoning and saxophoning, are firstrate and garners accordingly. *Ted.*

JIMMY TUCKER ORCH (7)
Southern Mansion, Kansas City

An established eatery, the Southern Mansion for more than eight years had a policy of a resident band—the Dee Peterson orchestra. Last fall, spot began changing periodically, and the Jimmy Tucker crew is the second set under the new policy.

While Tucker is a home town lad, he hasn't been seen here in about four years; he has been playing hotels and dining rooms in the midwest, East and South. Crew he brouht here specializes in tunes on the soft-sweet side, with a generous sprinkling of Latin and novelty work.

Instrumentation is trumpet, reed, accordian, electric guitar, piano, string bass and guitar, with plenty of doubling making it a thoroughly versatile outfit. Tucker himself warbles on ballads, with Fred Muro, drummer, vocalling in both Spanish and English.

Mansion pretty much wants its music straight and smooth, and the Tucker combo is just what was ordered for this dinner spot. *Quin.*

Disk Jockey Review

THE BIG EVENING WITH BARBARA LEE
With Ruth Anderson
Producer: Bruce-Eldridge
60 Mins., Mon.-thru-Sat., 10:30 p.m.
EMPORIUM DEPT. STORE
KNBC, San Francisco

The quality of being unobtrusive though entertaining, with a strong layer of charm and authenticity blanketing her femme disk-jockey chore, shows up through the hour-long spinning of platter and chatter as offered by Miss Anderson. Program is remarkably without the rank-and-file nerve-jarring gab which punctuates most such marathons, and a smart sense of musical choice further frames the essentially pleasing content matter.

Music provided is of general popular level, with emphasis on sweet side. General effect is a good radio show with sponsored interludes interesting as well as informative: five commercials are usual nightly stint, with 16 platters or more interlarding. Guests are rare.

Miss Anderson's voice and diction are definitely upper-bracket. Timing, pacing and projection are excellent. *Ted.*

MIKE MEARIAN SHOW
90 Mins.; Mon.-thru-Sat.
Sponsored-Participating
WKBW, Buffalo

This engaging d. j. has been on the local early morning scene only a few months and he is already grabbing off a nice chunk of the a.m. listening audience. Coming here from Elmira's WELM, he's made friends with his easy manner and platter choices.

The many-voice routine is nothing new but Mearian has an interesting twist. He culls the papers for bits he can handle effectively and then dramatizes them ad lib style. Added to this, he has a gimmick with a couple of pigeons—more of his voices—who are going to get married soon.

The early morning slot can get pretty dreary in any town but Mearian manages to liven it in entertaining style. Commercials are handled well. By keeping his news dramatizations well spaced to avoid being tiresome plus plenty of time announcements he makes a welcome addition to Buffalo's ayem radio. *Morce.*

Airborne Muzak

Muzak has soared into the wild blue yonder to add another outlet for its canned music, already heard on land and on sea. Outfit has tape-recorded special dinner music programs for airing during the serving of meals aboard National Airlines' New York - Miami flights.

Southbound trips feature "Moon Over Miami" melodies, while the northbound trek offers tunes currently being piped by Muzak into Gotham situations.

Armstrong's $2,400 Take

Hollywood, March 7.

Louis Armstrong exited Portland, Ore., concert Friday (3) with over $2,400 from $1,750 guarantee against 50%.

JUKERS WANT RECOGNITION

Most Jukebox Operators Don't Fear Tele Is Threat to Their Industry

Chicago, March 7.

Most jukebox operators feel that television is not a threat to their industry, but are split on the question of whether it can be harnessed as a money-maker for them. Top operators, here for the first annual convention of the Music Operators of America, feel that television in taverns has reached its peak without the jukebox industry suffering.

First, they say, the tavern-owner favors the jukebox over television because the latter is not a source of income while the former is. Further, customers drink more slowly while watching TV, but listening to music does not affect their rate of consumption. They do not anticipate that taverns will go on installing TV sets, but are hopeful that more and newer jukeboxes will go into taverns.

There is serious disagreement on whether TV can make money for them. Hirsh De La Viez, executive committee member from Washington, D. C., feels that coin-operated TV is a distinct possibility. He favors the idea of a live screen with sound controlled by coin mechanism. While the customer would see the picture, he would have to drop coins in to hear the dialog.

George A. Miller, national chairman and trustee, disagrees. He feels that the public has reached the point where they are so accustomed to free TV in the tavern that they will refuse to pay for it.

Sidney H. Levin, national counsel, says he has conferred with TV manufacturers in New York but despite intensive discussion was unable to reach any practical scheme of operation. Levin agrees also that the trend toward free video in taverns has gone beyond the point where it can be stopped.

While the question is being discussed, there is little indication that any definite stand on it will be taken. Operators feel that even if it is feasible, it is still in the stage where nothing immediate can be done. Certainly, if they can be shown that it will work and is a potential source of income, they will not object, they add.

HILLBILLY, POPS BUILT AROUND MOONEY BAND

Philadelphia, March 7.

A combination of hillbilly and pop fare is being packaged around Art Mooney's band by the Jolly Joyce Agency here for spring and summer dates at theatres, parks and fairs. Mooney, whose contract with Joe Glaser is finished, will be available for the packaging after he winds up his run at the Capitol theatre, N. Y., which starts March 16. With names in the band and dance field narrowing, Mooney is taking advantage of the hillbilly and western demand, which is wide open.

Joyce intends to use the east-meets-west theme in the packaging, as agency has a lot of top western singers under its wing. Mooney will carry full band, with the hillbilly acts as added features. Joyce has already lined up list of tentative dates throughout east and in Canada, where western fare is very strong.

Goday Sets Wald

Hollywood, March 7.

Happy Goday, who recently set up his own music pubbery after splitting with Lou Levy, flew back to N. Y. Monday (6) after opening local outpost.

He put George Wald in charge of latter.

MODERNAIRES TAPE SHOWS

Hollywood, March 7.

The Modernaires have been taping extra "Club 15" shows for CBS in anticipation of their Mark Hopkins, San Francisco, date, March 10.

Group is set for two weeks at the hotel.

Sammy Kaye Seeks To Augment Singers

Sammy Kaye, back in New York this week after several months of theatres and one-niters, is auditioning male and female vocalists to augment his present singing staff. Bandleader is seeking a replacement for Don Cornell, now doing a single, and also a girl singer, who will look good on television.

Laura Leslie and Tony Alamo continue with the band as regular featured vocalists.

Godfrey Raps Music Men; MPCE Mulling Action to Be Taken

Tin Pan Alley is doing a burn over the slugging Arthur Godfrey gave the songplugging contingent on his Monday (6) morning airer.

His rapping of the tune-touts was along the lines that their tactics were annoying and their over-zealousness in selling numbers was partially responsible for the songs doing a fast fade.

The Music Publishers Contact Employees' executive council has obtained a platter of the show, which will be listened to either today (Wed.) or tomorrow (Thurs.). A course of action will then be taken.

Buddy Morris

Continued from page 41

years. Damages of $360,000 are asked from the defendants for monopolizing motion pictures as an exploitation medium for their own exclusive benefit.

Sync Rights Loss

Morris requests $180,000 as damages to reimburse it for revenue lost by the defendants' allegedly unlawful practice of using their monopoly to depress synchronization prices paid independent publishers. In its third cause of action the plaintiff seeks $540,000 damages growing out of the defendants' asserted acts of restraining fair competition. This was accomplished, according to the complaint, by forcing authors and composers to turn over entire publishing rights in their songs to the film firms by "compelling most songwriters to become employees for hire." Thus, it's claimed, the independent is prevented from publishing "many of the best and most popular compositions."

Warners came in for a separate $450,000 rap on the contention that it deprived Morris of the right to publish numbers written by Jule Styne and Sammy Cahn. Plaintiff claims the songsmiths were bound to it under a five-year agreement inked in 1945. However, it's asserted that Warners coerced the duo to come over to its own publishing affiliates. In a final request, suit wants $180,000 damages from Loew's, 20th and Universal for "monopolizing" the use of music in films by illegal pooling and cross-licensing to the detriment of Morris.

In describing the "vertical integration" of the publishing firms and the parent film companies, the complaint states that Loew's owns at least 51% of the stock of Harry Warren Music; Warners owns 100% of the stock of Witmark, Remick, Harms, New World and Atlas Music, as well as 50% of the shares of Shubert Music and Advanced Music. Paramount Pictures is said to own 100% of Paramount and Famous, while 20th owns Movietone Music outright. In addition, it's charged that Loew's owns 51% of Robbins, Feist and Miller, respectively, while 20th-Fox holds a 28% slice of each firm. Universal allegedly has a "contract combination" which obligates it to deal exclusively with **one or all of the three pubs.**

CHI MEET WOULD EDUCATE PUBLIC

By ROBERT CHANDLER

Chicago, March 7.

Principal underlying purpose of the first annual Music Operators of America convention, which opened here yesterday (6), is the desire of the operators to segregate themselves from other coin-machine operators.

The operators feel that they are legitimate businessmen and have been for a number of years. They realize, however, that the public doesn't think so. And so, while they declare that they will cooperate with other coinmen, they are withdrawing into a separate and distinct organization.

Thus this convention will take on the aspect of a seminar in public relations. Toppers wish to set up a body which will have as its task informing the public that the music operators are a group apart from other coin-machine operators and that they are a respectable outfit.

One of the first tangible steps in that direction is an executive committee resolution, passed before the convention, backing the bill in Congress which would outlaw use of obscene records. Aside from active support of the bill, MOA will use all forms of moral suasion possible on its individual members to keep the salacious records off their jukeboxes.

The Peculiar Problems

Desire to segregate themselves from other coinmen has other purposes and manifestations, too. Chief among them is feeling that the jukebox industry has its own peculiar problems, and that a national organization is necessary to cope with them. For one thing, they feel that the value of the jukebox is underestimated by artists and publishers as a means of making hits and stars. Prevalent feeling among artists is that they are of benefit to the jukebox industry, not the industry to them, operators feel.

Also falling under problems of national scope is Congressional legislation. Operators have their sights set on two pieces of pending legislation. One, which has not actually been introduced but keeps threatening, is a bill to place jukeboxes under copyright laws. This the operators vehemently oppose. Sidney H. Levin, national counsel, delivered a report on this yesterday (6), warning operators to be on the alert against such legislation.

The other piece of legislation is a bill pending which would provide for minting of 7½c coins. Operators favor this bill, claiming that the nickel in the slot doesn't go far enough. Ed Mehren, president of Squirt Beverages and of Intermediate Coinage, who has been lobbying for the 7½c coin, addressed the body on the progress that has thus far been made.

500 Delegates

Spirit of the convention, which 500 delegates are attending and 25 exhibitors showing their wares, is one of independence. Heretofore, conventions had been held by manufacturers, with operators invited. Now the operators have invited the manufacturers. Operators feel that they are taking the offensive in attempt to put themselves on an independent footing.

Two days of sessions were completed today, and tomorrow's sessions will be for the most part devoted to cleaning the whole thing up. Morning sessions will be devoted to tradepaper relations. Then will come financial reports, election of officers, unfinished business, and "good and welfare" discussion.

Convention closes tomorrow night with a banquet, with Jimmy Durante chief entertainment attraction.

Sherwood in Merc Deal

Hollywood, March 7.

Bobby Sherwood is forming an all-Dixieland band and has signed with Mercury.

He last lacquered for Capitol.

MGM's Steamship Tie-In on 'Nancy'

M-G-M Records has made a unique tie-in with the Moore-McCormack steamship lines on a promotional campaign for the score of Metro's filmusical, "Nancy Goes to Rio."

Diskery has arranged for free showing of the pic on all Rio-bound steamers and is stocking shipboard jukeboxes with singles from its soundtrack album. Long-playing copies of the set will be used for the concerts over the ships' loudspeaker systems.

Jane Powell and Carmen Miranda are featured in the album.

Tower (Chi) Speeds Operations Despite Partnership Splitup

Chicago, March 7.

All operations at Tower Records are being speeded, though the projected partnership arrangement between president Dick Bradley and trio of Morrie Cowen, Barney Perel and Hy Brown has been called off at Bradley's request.

Tower has begun an advertising and promotion campaign for its four disks already released, and Bradley is cutting four more sides this week. Re-orders for "Bewitched," the Bill Snyder side, are flooding in.

Proposed partnership, which was to provide promotional and legal talent plus money, was called off on disagreement over two points. Trio wanted 66-2/3% of stock, which would give them absolute control. Projected agreement was to give them 60%, not enough for absolute control. Secondly, and more basic to the split, was trio's demand that, aside from "Bewitched," Bradley press only from his backlog of masters. They wanted him to cut no more sides. Bradley felt he could not work with them under those conditions, and asked for return of options, which were to expire in April.

In informing Bradley that he could have the options back, Brown, a local attorney, admitted that he could not blame Bradley for wanting out under the circumstances. Cowen and Perel own a thriving pharmaceutical firm.

News Photog Sets Up 4-Piece Unit in Pitt

Pittsburgh, March 7.

Longtime musical hobby of Jack Mahony, veteran mag and newspaper photographer, is finally paying off. For years he's been playing around with sax and clarinet as an amateur while shooting pix first for Bulletin-Index, weekly newsmag which folded year ago, and then morning Post-Gazette. When that sheet dropped its Sunday edition in November and cut down the staff, Mahony was among those to get the axe.

So he decided to try and cash in on his groaning efficiency on the wind instruments, and organized a small (four-piece) dance combo. Mahony opened three weeks ago at small Northside spot called the Red Raven, has already built quite a following and looks set there for an indefinite run. He features Chuck Melhorn, Pittsburgh boy, on the vocals. Melhorn's divided his last name for professional purposes and calls himself Mel Horne.

Huddles on BMI

Hollywood, March 7.

Julie Stearns, general manager of BMI, flew in from N. Y. Monday (6) for week's pow wow with Sid Lorraine and Eddie Janis, firm's Coast pluggers.

Irving Tanz, ex-BMI, has formed his own Irving Tanz Music publishing firm, in N. Y.

Disk Jocks Think They're Experts, Making Life Tough for Pluggers

New York contactmen are becoming increasingly annoyed at what they feel is the current high-handed manner being taken toward them and their tunes by disk jockeys in this era of turntable-created hits. Two of the major plugger gripes revolve around the increasing difficulty of getting to jocks with plug tunes and the growing inclination of the platter-spinners to think of themselves as music experts, with an attendant airing of adverse critical opinion on their shows regarding this or that song or disk interpretation of it.

Pluggers for major publishers are finding it more and more difficult to contact jocks, both in New York and in other metropolitan centers. The d.j. trend now is to have the contact boys leave their tunes with assistants or secretaries, with the pluggers getting no opportunities for a personal word with the particular jock. In many instances the publisher reps have subsequently learned that material thus left was never even brought to the attention of the disk-twirlers.

Whereas formerly pluggers hopped out of town to contact barnstorming bands with the knowledge that they would be reasonably successful in snagging a plug, today it's a matter of trying to see scores of jocks on a number of hinterland stations with little assurance of even getting past the studio reception room. It wouldn't be quite as bad, feel the contactmen, if in the towns they hit they could find some live music attractions that would be worth contacting which would save the junkets from being more or less a complete waste of time and money. But the paucity of name or even semi-name orchs playing out-of-town spots currently, makes even that possibility remote.

Equally galling to the music boys is the habit some jockeys have adopted of passing unfavorable remarks on the air about songs they don't happen to like—or because of personal reasons involving the plugger or publisher. In several recent instances jocks have bluntly told their listeners that they won't play such-and-such a number because it's no good, and one prominent d.j. went so far as to comment that the revival of an oldie (which subsequently turned into a repeat hit) "set the music business back 20 years." The pluggers feel that any jock is entitled to his opinion of a number but that blasting it publicly in addition to not playing it is definitely adding insult to injury.

Probably the principal reason for the jocks' cold-shoulder attitude toward regular plug tunes is their desire to discover and create a hit entirely by themselves, according to the contact boys. Every d.j., they claim, wants to turn the national music spotlight on himself through his unaided development of a click tune. Less charitable music men hold to the belief that, whatever the individual reason, disk jockeys in general have let their current preeminent position as hit-makers go to their heads.

Map Philly Tieup Of Orch, Industry Show

Philadelphia, March 7.

A plan to tie in the Philadelphia Orchestra's free city concerts with the Union Industry Show here in May has been broached to the city council by Harl McDonald, the orch's manager.

The concerts would be given May 10-13 in Convention Hall, while the Industry Show is slated for May 6-13. Free tickets will be printed to be distributed in any way city council wishes. Council appropriated $50,000 for the symphony this year, and the free concerts are being given by the orch in return for the grant.

McDonald asked for a quick reply from the solons because the orch wants to arrange for the appearance of top soloists

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is based on information gathered from disk-spinners across the nation and is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

WEEK ENDING MARCH 4

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	Pub.		N.Y.	Chi.	L. A.	Boston	Mil'wkee	Alaska	Sp'gfield	Baltimore	S. F.	Phil	Det.	N. O.	Pitt.	St. L.	Denver	Roch'ter	Ind.	K. C.	Richmond	Cincy	Miami	Memphis	Omaha	L'ville	TOTAL POINTS
								Jack Lacy—WINS	Eddie Hubbard—WIND	Peter Potter—KFWB	Bob Perry—WLAW	Tom Shanahan—WEMP	Hal Knutson—KENI	Paul Monson—WMAS	Dick Coleman—WCBM	Les Malloy—KYA	Joe McCauley—WIP	Bill Silbert—WXYZ	Dick Bruce—WDSU	Al Noble—KQV	Jack Bennett—WILL	Ray Perkins—KFEL	Joe Deane—WHEC	Easy Gwynn—WIBC	Wayne Stitt—KCKN	Harvey Hudson—WLEE	Paul Dixon—WCPO	Al Murray—WMIE	Kenny Sargent—WHHM	Joe Kennedy—KOWH	Ray Shleton—WLOU	
1	1	9	Ames Bros	Coral	Rag Mop	Hill-Range	BMI	1	3		7	4		2		3	8	3	2	1	6			7	1	2		2			3	121
2	7	19	Tony Martin	Victor	There's No Tomorrow	Paxton	ASCAP		8		9				3	1	3		4			3	5		7			1	5	4	4	86
3	9	8	Red Foley	Decca	Chattanoogie Shoe Shine Boy	Acuff-Rose	BMI		1		2	5	1								3	1				1	7	3		1		85
4	3	6	Teresa Brewer	London	Music, Music, Music	Cromwell	ASCAP	2	2		4	2			5		2	2		4	7		4			9	10					79
5	8	6	T. Martin-F. Warren	Victor	I Said My Pajamas	Leeds	ASCAP	6	6		1			1			5	8		7	10			2		5		5		2		74
6	2	5	Frankie Laine	Mercury	Cry of the Wild Goose	American	BMI	5	5					3				9	9	3	2	6		6	8	7	5	8		10	8	71
7	9	9	Patti Page	Mercury	With My Eyes Wide Open	Crawford	ASCAP					3			9	7		1	5	9	5				5	4		4				58
8	4	4	Bing Crosby	Decca	Chattanoogie Shoe Shine Boy	Acuff-Rose	BMI							4		6				2		5	1		2						1	56
9	5	6	Sammy Kaye	Victor	It Isn't Fair	Words-Music	ASCAP	3							6		7	5		8	1		3		4	8					10	55
10	13	17	Dinah Shore	Columbia	Dear Hearts and Gentle People	Morris	ASCAP		7		6			9				7				4	8					6	3			38
11	21	7	Bill Darnell	Coral	Chattanoogie Shoe Shine Boy	Acuff-Rose	BMI	4									4		1					3								32
12	16	6	Ames Bros	Coral	Sentimental Me	Knick'bock'r	ASCAP								1		1			5												26
13	13	4	Gordon Jenkins	Decca	My Foolish Heart	Santly-Joy	ASCAP				3				4										3							23
14	19	6	Vaughn Monroe	Victor	Bamboo	Shapiro-B	ASCAP					6							6		4										7	21
15	11	10	Dick Todd	Rainbow	Daddy's Little Girl	Beacon	BMI										10							1		10	3					20
16A		3	Mills Bros	Decca	Daddy's Little Girl	Beacon	BMI		4																			9		3		17
16B	6	28	Andrews Sis-G. Jenkins	Decca	I Can Dream, Can't I	Chappell	ASCAP		10							2													4			17
16C	12	8	Billy Eckstine	M-G-M	Sitting By the Window	Shapiro-B	ASCAP				8	1					9														9	17
16D	15	4	Ralph Flanagan	Victor	Rag Mop	Hill-Range	BMI						5									7					4					17
20		1	Eileen Barton	National	If I Knew You Were Coming	Mellin	ASCAP					7															1					14
21		3	Lionel Hampton	Decca	Rag Mop	Hill-Range	BMI			3													6									13
22	20	3	Dinah Shore	Columbia	Nice to Have Man Around House	Morris	ASCAP			4				8										9								12
23A	22	4	Johnny Desmond	M-G-M	C'est Si Bon	Leeds	ASCAP			2		9																				11
23B	36	13	Bing Crosby	Decca	Dear Hearts and Gentle People	Morris	ASCAP									4			7													11
23C		3	Blue Barron	M-G-M	Big Movie Show in the Sky	Chappell	ASCAP												3		8											11
26A		1	Jerry Gray	Decca	Crew Cut	Unpub	ASCAP			1																						10
26B	25	4	T. Martin-F. Warren	Victor	Have I Told You Lately	Duchess	BMI								8									4								10
26C	25	15	Snooky Lanson	London	Old Master Painter	Robbins	ASCAP																						1			10
29A		9	Phil Harris	Victor	Old Master Painter	Robbins	ASCAP						2																			9
29B		3	Jimmy Dorsey	Columbia	Rag Mop	Hill-Range	BMI															2										9
29C		2	R. Bolger-E. Merman	Decca	I Said My Pajamas	Leeds	ASCAP																2									9
29D	23	2	Bill Farrell	M-G-M	It Isn't Fair	Words-Music	ASCAP																				2					9
29E	49	3	Ralph Flanagan	Victor	Dear Hearts and Gentle People	Morris	ASCAP																								2	9
34A		1	Henry Jerome	London	Daddy's Little Girl	Beacon	BMI	8												6												8
34B		2	Doris Day	Columbia	Enjoy Yourself	Morris	ASCAP	9						5																		8
34C	17	12	Richard Hayes	Mercury	Old Master Painter	Robbins	ASCAP		9							5																8
34D	52	4	Mindy Carson	Victor	Candy and Cake	Oxford	ASCAP						4												10							8
38A	36	12	Owen Bradley	Coral	Blues, Stay Away from Me	Lois	BMI						7											8								7
38B		1	Arthur Godfrey	Columbia	Candy and Cake	Oxford	ASCAP																	10						5		7
40A		1	R. Bolger-E. Merman	Decca	Dearie	Laurel	ASCAP	10		6																						6
40B		1	Tony Martin	Victor	Roulette	Shapiro-B	ASCAP			5																						6
40C		3	Doris Day	Columbia	Quicksilver	Morris	ASCAP				10											8			9							6
40D	30	11	Tony Martin	Victor	Marta	E. B. Marks	BMI					8											10					10	10			6
40E		4	Perry Como	Victor	Bibbidi-Bobbidi-Boo	Disney	ASCAP						6			10																6
40F	49	5	Guy Lombardo	Decca	Enjoy Yourself	Morris	ASCAP						9																	7		6
40G	43	23	Perry Como	Victor	Dreamer's Holiday	Shapiro-B	ASCAP									8													8			6
40H	36	3	Tennessee Ernie	Capitol	Cry of the Wild Goose	American	BMI										6					10										6
48A	43	2	Perry Como	Victor	Did Anyone Ever Tell You	Johnstone-M	BMI							6																		5
48B		22	Freddie Martin	Victor	A Lovely Bunch of Cocoanuts	Cornell	ASCAP																						6			5
50		9	Perry Como	Victor	I Wanna Go Home With You	Paxton	ASCAP																						7			4
51	48	4	B. Crosby-Andrews Sis	Decca	Quicksilver	Morris	ASCAP																							8		3
52		10	Russ Morgan	Decca	Johnson Rag	Miller	ASCAP																							9		2

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WHEN IT COMES TO DUETS

COME TO RCA VICTOR FOR THE HITS!

TONY MARTIN and FRAN WARREN

I Said My Pajamas

20-3613—(47-3119)*

TONY MARTIN and FRAN WARREN

Darn It Baby—That's Love

That We Is Me And You

20-3710—(47-3243)*

MINDY CARSON and DON CORNELL

Go To Sleep

20-3718—(47-3718)*

DON CORNELL and MINDY CARSON

Ask Me No Questions

20-3718—(47-3718)*

FRAN WARREN and LIZA KIRK

Dearie

20-3696—(47-3220)*

LIZA KIRK and FRAN WARREN

Just A Girl That Men Forget

20-3696—(47-3220)*

LIZA KIRK and DON CORNELL

Have You Ever Been Lonely?

20-3694—(47-3218)*

DON CORNELL and LIZA KIRK

You Missed The Boat

20-3694—(47-3218)*

ROSALIE ALLEN, ELTON BRITT and THE THREE SUNS

Beyond The Sunset

20-3599—(47-3105)*

ROSALIE ALLEN and ELTON BRITT

Quicksilver

21-0157—(48-0168)*

ELTON BRITT and ROSALIE ALLEN

The Yodel Blues

21-0157—(48-0168)*

ROSALIE ALLEN and ELTON BRITT

Acres Of Diamonds

21-0302—(48-0302)*

ELTON BRITT and ROSALIE ALLEN

Prairieland Polka

21-0302—(48-0302)*

BRADFORD and ROMANO

Rag Mop

Chattanoogie Shoe Shine Boy

20-3685—(47-3208)*

HOMER and JETHRO

I've Got Tears In My Ears

(From Lyin' On My Back In My Bed While I Cry Over You)

She Made Toothpicks Of The Timber Of My Heart

21-0162—(48-0170)*

HOMER and JETHRO with JUNE CARTER

I Said My Nightshirt

(And Put On My Pray'rs)

(Put Another Nickel In)

Music! Music! Music!

21-0169—(48-0181)*

*45 R.P.M. Catalogue Numbers

DECCA
data

presenting

HOAGY
CARMICHAEL

singing 2
DIXIELAND
SMASH
HITS!

•

THAT'S A
PLENTY

coupled with

THE
DARKTOWN
STRUTTERS'
BALL

both with

MATTY
MATLOCK'S
ALL STARS

•

Matty Matlock—Clarinet; Dick Cathcart—Trumpet; Ted Vesely—Trombone; Eddie Miller — Tenor Sax; Joe Rushton—Bass Sax; Marvin Ash — Piano; George Van Epps — Guitar; Phil Stephens —Bass; Ben Pollack—Drums.

DECCA 24871

DECCA
RECORDS

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending March 4

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Denel's Mus. Shop)	Omaha—(A. Hospe Co.)	Detroit—(Grinnell Bros.)	San Francisco—(Sherman-Clay)	Philadelphia—(H. L. Green Co.)	Indianapolis—(Pearson)	St. Louis—(Ludwig Music, Inc.)	Kansas City—(Jenkins Music Co.)	Minneapolis—(Don Leary)	Seattle—(Sherman-Clay)	TOTAL POINTS
1	1	TERESA BREWER (London) "Music, Music, Music"—604	2	1	4	..	1	1	1	..	2	..	1	1	85
2	2	FRANKIE LAINE (Mercury) "Cry of the Wild Goose"—5363	1	..	8	9	3	2	7	4	8	5	7	4	63
3	5	TONY MARTIN (Victor) "There's No Tomorrow"—20-3582	10	4	1	1	..	7	..	..	1	3	..	2	59
4	3	AMES BROS. (Coral) "Rag Mop"—60140	8	3		..	2	4	..	6	4	2	..	5	54
5	4	RED FOLEY (Decca) "Chattanoogie Shine Boy"—46205	6	2	..	..	5	..	..	5	7	..	3	3	46
6A	7	SAMMY KAYE (Victor) "It Isn't Fair"—20-3609	7	..	..	..	8	..	..	3	5	4	..	8	31
6B	12	BING CROSBY (Decca) "Chattanoogie Shine Boy"—24863	..	..	7	2	..	3	..		..	1	..	..	31
7	6	T. MARTIN-F. WARREN (Victor) "I Said My Pajamas"—20-3616	9	..	..	5	9	8	4	..		8	8	..	26
8A	8	GUY LOMBARDO (Decca) "Enjoy Yourself"—24825	3	..	..	..	..	5	..	9	6	10	..	..	22
8B	10	ANTON KARAS (London) "3rd Man Theme"—536	4	7	10	..	..	6	..	..	..	..	..	6	22
9	..	EILEEN BARTON (Mercury) "Knew You Were Coming"—5392	..	5	..	..	10	..	..	2	..	..	..	..	16
10A	9	VAUGHN MONROE (Victor) "Bamboo"—20-3627	5	..	..		..	10	6	10	..	..	..	..	13
10B	11	DICK TODD (Rainbow) "Daddy's Little Girl"—80088	..	..	..	..	7	..	2	..	..	..	..	..	13
11	14	B. CROSBY-ANDREWS SIS (D) "Quicksilver"—24827	..	..	..	..	..	..	..	..	..	9	2	..	11
12	..	ARTHUR GODFREY (Columbia) "Candy & Cake"—38721	..	..	..	..	..	..	..	1	..	..	..	..	10
13A	..	DINAH SHORE (Columbia) "Bibbidi Bobbidi Boo"—38659	..	..	2	..	..	..	..	..	..	..	..	..	9
13B	..	JIMMY DORSEY (Columbia) "Johnson Rag"—38649	..	..	6	..	..	..	..	..	..	7	..	..	9
14A	14	LIONEL HAMPTON (Decca) "Rag Mop"—24855	..	..	3	..	..	..	..	..	..	..	..	..	8
14B	..	DINAH SHORE (Columbia) "So Nice to Have a Man"—38689	..	..	9	..	..	..	5	..	..	..	..	..	8
14C	..	RALPH FLANAGAN (Victor) "Rag Mop"—20-3688A	..	..	..	3	..	..	..	..	..	..	..	..	8
14D	11	AMES BROS. (Coral) "Sentimental Me"—60140	..	..	..	..	..	..	3	..	..	..	..	..	8
14E	..	R. BOLGER-E. MERMAN (Decca) "I Said My Pajamas"—24873	..	..	..	..	..	..	..	..	3	..	..	..	8
15A	12	BILLY ECKSTINE (M-G-M) "My Foolish Heart"—10623A	..	6	..	..	..	..	9	..	..	..	..	..	7
15B	15	DICK HAYMES (Decca) "Old Master Painter"—24801	..	..	..	4	..	..	..	..	..	..	..	..	7
15C	15	VICTOR YOUNG (Decca) "La Vie en Rose"—24816	..	..	..	..	4	..	..	..	..	..	..	..	7
15D	..	JOHNNY LEE WILLIS (Bullet) "Rag Mop"—696	..	..					..	..	..	..	4	..	7

FIVE TOP ALBUMS

1	2	3	4	5
GENTLEMEN PREFER BLONDES Broadway Cast Columbia	SOUTH PACIFIC Broadway Cast Columbia	TEXAS LI'L DARLIN' Broadway Cast Decca	SONGS BY BILLY ECKSTINE Billy Eckstine M-G-M	DIXIE BY DORSEY Jimmy Dorsey Columbia

Disk Best Sellers by Companies

(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Decca	8	140	Columbia	4	36
Victor	5	137	Rainbow	1	13
London	2	107	M-G-M	1	7
Mercury	2	79	Bullet	1	7
Coral	2	62			

Senate Finance Committee

Continued from page 41

in effect, reverse the Supreme Court.

Hears Appeal

The Senate committee also heard an appeal from Bomze regarding another section of the bill—which would provide that if an employee of a restaurant, hotel, nightclub, etc., should report his tips to the management, these tips must be regarded as remuneration paid by the management. Thus, the management would be required to collect Social Security taxes and pay them, and keep all records for the Government on these tips.

Barron, who made his pitch particularly regarding the name bands which play onstage at showcases of the film companies, said in part:

"The Supreme Court held that the Form B contract was purely fictitious, that in fact the operators had no control over the band, that the leader was the true employer, and that the burden was, therefore, upon the leader to pay the tax and make the reports with respect to the members of his band which were required by the Social Security Act."

Under the provisions of the bill, he pointed out, dance committee of high schools and colleges would become the employers of each member of bands hired for proms and would have to maintain Social Security records for a single night's playing.

Osherman raised the point that musicians would actually lose Social Security rating since some of the organizations which hire band for a night are civic, charitable and educational groups which, by law, are not required to collect and pay Social Security benefits. A dancehall which changes bands three or four nights a week, he continued, would have to keep records of as many as 2,000 to 3,000 musicians in the course of a year. Furthermore, sometimes the musicians listed on a contract do not all appear, and others fill in for the absentees, which would cause confusion and Social Security credit to the wrong sidemen.

Further Confusion

A traveling band, he emphasized, could have its Social Security records scattered through books of establishments in 30 or 35 states each year—which would further cause confusion. This would greatly complicate the work of the Social Security board.

Most emphatically, Osherman argued, that since the bandleaders are the actual employers, do the hiring and firing and set the pay scales, they should be required to handle the task instead of unloading it on other establishments.

Arguing the questions of the tips, in addition to that of the bands, Bomze said:

"This section creates the anomalous situation where the employee can select a tax base upon which the employer is taxed.

"One of the enforcement problems of the Bureau of Internal Revenue has been the securing of accurate reporting of tips as income. Under the present situation it cannot be said that an employer can benefit by faulty reporting by an employee. However, if this section becomes law . . . it is only logical that the next step in enforcement would be to place the employer in a position of responsibility for such reporting. To force us, as employers, to become enforcement agents for the bureau is an unreasonable imposition on our business."

Tax Drive

Continued from page 7

movie patronage would pick up with the lower admission prices that would come if the tax were cut or repealed." Similar editorials have been featured in dozens of other papers since the drive began.

In New York, the city council passed a resolution this week advocating repeal of the excise tax. Exhibs in the metropolitan area, meantime, have withdrawn the "nuisance tax" trailers from the screen in light of solid Congressional support. Another trailer reporting progress of the drive is being prepared for New York theatres while theatres in the other parts of the country will continue with the old trailer for the time being.

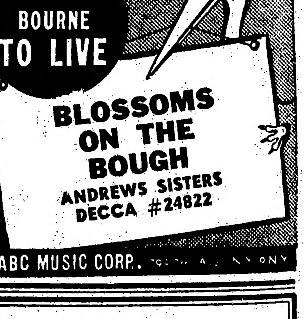
Snyder Confirms Stance

Washington, March 7.

John Snyder, Secretary of the Treasury, officially confirmed last week that the Administration will not raise any real objection if Congress slashes the 20% admissions tax. Asked at his press conference about the statements of his views given out by Carter Barron, member of the COMPO taxation and legislation committee, Snyder admitted they were correct.

Barron said Snyder had taken a "sympathetic view" of the problems of the exhibitors and had explained that the viewpoint of the Treasury Department was not "frozen." In other words, if the exhibitors were suffering business hardship as a result of the 20% bite, the Treasury was willing to shift its position and not be against a reduction.

The American Love Song
I CAN'T GIVE YOU ANYTHING BUT LOVE, BABY
Music by . . .
JIMMY McHUGH
MILLS MUSIC


MUSIC BOURNE TO LIVE
BLOSSOMS ON THE BOUGH
ANDREWS SISTERS
DECCA #24822
ABC MUSIC CORP.

It's Music By
JESSE GREER
Program Today Yesterday's
KITTY FROM KANSAS CITY
(Feist)

'RH' Logging System

Richard Himber's new development in logging broadcast performances lists tunes in the survey, based on four major network schedules. They are compiled on the basis of 1 point for sustaining instrumental, 2 points for sustaining vocals, 3 for commercial instrumental, 4 for commercial vocal, respectively, in each of the 3 major territories, New York, Chicago and Coast. For example, a commercial vocal in all three territories counts 12. Added to these totals is the listener ratings of commercial shows. The first group consists of the top 30 songs.

Week of Feb. 24 to March 2, 1950

First Group

Songs	Publishers
A Dream Is a Wish Your Heart Makes—†"Cinderella"	Disney
Bibbidi-Bobbidi-Boo—†"Cinderella"	Disney
Bye Bye Baby—*"Gentlemen Prefer Blondes"	J. J. Robbins
Candy and Cake	Oxford
Chattanoogie Shoe Shine Boy	Acuff-Rose
Copper Canyon—†"Copper Canyon"	Famous
Daddy's Little Girl	Beacon
Dear Hearts and Gentle People	Morris
Enjoy Yourself	Morris
God's Country	Robbins
Happy Times—†"Inspector General"	Harms
Have I Told You Lately That I Love You?	Duchess
I Can Dream Can't I	Chappell
I Gotta Have My Baby Back	Peer
I Said My Pajamas	Leeds
It Isn't Fair	Words & Music
Johnson Rag	Miller
Leave It to Love	BMI
Marta	Marks
Music, Music, Music	Cromwell
Old Master Painter	Robbins
Quick Silver	Morris
Rag Mop	Hill & Range
Scarlet Ribbons	Mills
Sitting By The Window	Shapiro-B
There's No Tomorrow	Paxton
With My Eyes Wide Open I'm Dreaming	Crawford
You Missed the Boat	Advanced
You're Always There	BVC
You're Wonderful—†"Paid In Full"	Paramount

Second Group

A Cow and a Plough and a Frau—*"Arms and the Girl"	Crawford
All the Bees Are Buzzin' Around My Honey	Santly
Blossoms On the Bough	Bourne
Charley My Boy	Bourne
Dearie	Laurel
Don't Do Something To Someone Else	Fisher
Echoes	Valando
Home Town Band	Duchess
I Don't Know Whether To Laugh or Cry Over You	Porgie
If I Knew You Were Coming I'd've Baked a Cake	Mellin
I've Got a Lovely Bunch of Coconuts	Cornel
Let's Go West Again—†"Annie Get Your Gun"	Berlin
Little Gray House—*"Lost In the Stars"	Chappell
Lost In a Dream	Triangle
My Foolish Heart—†"My Foolish Heart"	Santly
Sorry	Spitzer
Stay Well—*"Lost In the Stars"	Chappell
Sunshine Cake	Famous
We'll Build a Bungalow	Mellin
Wilhelmina—†"Wabash Avenue"	Feist

† *Filmusical.* * *Legit Musical.*

M-G Stalemate

Continued from page 5

Metro's stand is an admirable one, they don't hold much hope it can break a policy that has prevailed in New York for years. Metro could win, it's said, if other companies would adopt the same tough attitude, but some other distribs are claimed to be exploiting to their own advantage Metro's absence from the three circuits.

Goodman admitted that Metro's strategy of breaking the embargo by slotting as many pix of its own as possible into its own circuit in New York has made the situation tougher for the indie chains. He said, however, that he has been able to pick up enough product to get along.

The subsequent chains depend on product coming off the Loew's circuit for half of each week's bill, in accordance with the exhibition system in the New York territory. If no other product but Metro's is coming off the Loew's chain, Century, Skouras and Brandt obviously find themselves without pictures.

GOD'S COUNTRY

recorded by

VIC DAMONE ....Mercury
BILL FARRELL ....M-G-M
PHIL HARRIS.........RCA Victor
AL JOLSON ....Decca
SNOOKY LANSON ....London
RALPH SIGWALD.......Magnolia
FRANK SINATRA........Columbia

ROBBINS MUSIC CORPORATION

2 Great Songs!

SCARLET RIBBONS
(FOR HER HAIR)
— • —
THERE'S A LOVELY LAKE IN LOVELAND

MILLS MUSIC, INC.
1619 Broadway. New York 19

"MUSIC FOR DANCING"
ROY STEVENS
HIS ORCHESTRA,
HIS TRUMPET AND SONGS
9th WEEK!
FRANK DAILEY'S MEADOWBROOK
Nightly—NBC-Mutual Networks
LONDON RECORDS
Mgt.: ALLEN BEST, 149 W. 51st Street, New York

On the Upbeat

New York

Ernest Tubb, Decca's top hillbilly singer, inked to a new four-year recording contract by **Dave Kapp** . . . **Alan Kayes** moved up from RCA-Victor promotion department to commercial manager of the Red Seal division . . **Deep River Boys** opening four-week date at the Tic Toc Club, Montreal, Friday (10) . . . Mercury holding back release on a new **Frankie Laine** pressing, "Swamp Girl," to avoid piling up on his recent "Cry of the Wild Goose" . . . **Connie Haines** starts four weeks at the Terrace Room, Hotel New Yorker, N. Y., tomorrow (Thurs.).

In line with all-out promotion on **George Shearing** quintet, which opens at N. Y. Strand Friday (10), a backstage interview with Shearing will be held for 75 editors of college and highschool newspapers at the theatre Saturday (11).

Hollywood

Frank DeVol orch will do a two-day stand, June 9-10 at the Portland Festival of Roses . . . **Antonio Russo** and his sambamen opened last week at Larry Potter's . . **Desi Arnaz** band booked for the week of April 10 at the Palomar, Seattle . . . **Duke Ellington** orch signed by Universal-International for a musical short . . . **Firehouse Five Plus Two** will do a minimum of 16 sides annually for **Lester Koenig's** Good Time Jazz Records. New deal calls for scale-plus royalties.

The Modernaires signed by Columbia for "When You're Smiling," musical being produced by **Jonie Taps.** They report to studio after finishing two-weeker at Mark Hopkins hotel, Frisco, starting Friday. . . . **Charles Tobias** and **Peter de Rose** writing score for Warners' "We're Working Our Way Through College" . . . **Ernie Stewart** and **Connie Monjoy,** piano team, pulled out of **Felix Young's** restaurant by Local 47, AFM, on charge **Young** hasn't paid $1,000 due sidemen for former engagements.

Pittsburgh

Dolores Clarke, violinist, and **Aureen Litt,** pianist, open at Jaragua hotel in Ciudad Trujillo on March 20, then come back here April 10 for indefinite stay at Ankara's bar-lounge . . . **Julia Miller,** gypsy fiddler, into New York's Club 68 with **Kurt Stern** as her accompanist . . . **Joe Lescak** becomes **Whitey Scharbo's** permanent pianist at Johnny Brown's Club with folding of Triangle Room downtown. Lescak expected to go back into that spot with **Johnny Marino** orch after four-week engagement of **Pete Rubino's Crackpots,** which ended Saturday (4). . . **Jack Kahn,** assistant to **Henry Burger,** advertising chief for WB here, plays piano for weekly old time film series at Carnegie Music Hall . . . **Sammy Kaye** followed three-day stand here for private Shrine show at Syria Mosque with one-nighters in New Castle and Uniontown.

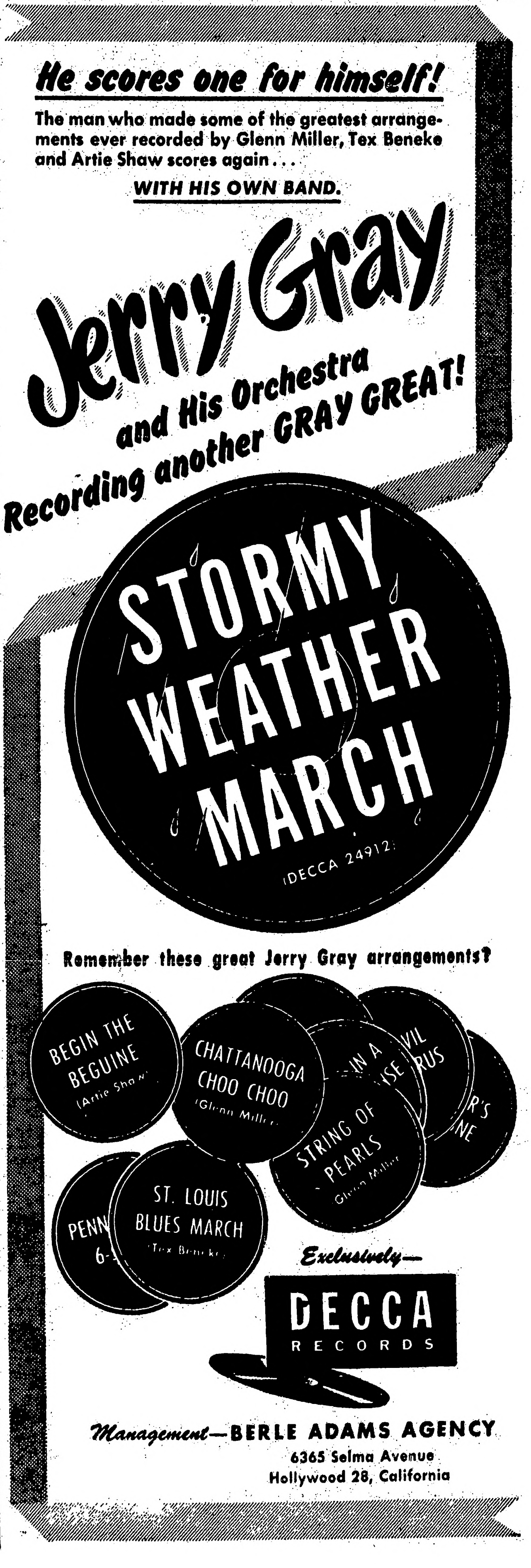
Chicago

Music Publishers Holding Co. released **Sol Wagner** after seven years as Chi contactman for Advanced Music and Harms in economy move. Move leaves **Al Beilin** in charge of Advanced, Harms, Remick and Witmark, with **Ann Hogan** still handling the office end . . . **Egbert Van Alstyne,** composer of "Memories" and "In the Shade of the Old Apple Tree," celebrated his 72nd birthday and his 50th year in the music business Sunday (5). He was too ill for any celebration, but he has been selected as guest of honor of the Chicago Music Festival in August . . . **Eddy Howard** set for one-nighters in latter part of April after his rest in Arizona . . . **Al Morgan,** who was set for six weeks at Helsing's, entered a hospital in Cincinnati after playing one night at the North Side spot . . . clarinetist **Johnny Lane** returned last week after guest-soloing with the Dixieland Jamboree jazz band, official unit at the Mardi Gras in New Orleans . . . **Irwin Berke,** Shapiro-Bernstein midwest manager, to New York last week for homeoffice confabs . . . singer **Jack Nelson,** just out of hospital, to Statler hotel, Mexico City, March 15 for three months in his first date in a year . . . **Herbie Fields** to Continental, Milwaukee, April 3 for two weeks . . . "Sugar Chile" **Robinson** into Oriental theatre here for two weeks starting March 9 . . . **Teddy Phillips** to Aragon ballroom March 28 for a week, then to Peabody hotel, Memphis, April 10 for two weeks . . . **Chuck Foster** follows in the Peabody April 24 for two weeks . . . organist **Ken Griffin** and **Julius Bond** of Rondo Records, will vacation in Europe on $11,000 in frozen royalties. Pair will visit England, Belgium, Holland, France, Italy and Germany. In Germany, Griffin will huddle with **Gerhardt Ebler,** co-author of "You Can't Be True," in effort to have him write some more songs . . . Album-of-the-Month, a Chicago group set up along lines of Book-of-the-Month, has been taken over by **Cover & Cantor,** auctioneers. **Sy Stern** will sell the 10,000 records involved . . . **Tex Benecke** coming through on one-nighters in April . . . **Griff Williams** to Aragon for engagement April 8 to June 19 . . . **Harry Ravel** here for TV stints . . . A music award which includes a $1,000 study grant and radio and concert appearances set up for the Ravinia Festival in honor of Mr. and Mrs. Joseph E. Michaels, a Highland Park couple who died in a recent air crash . . . **Phyllis Brown,** WLS "National Barn Dance" singer, teams with **Bob Flannery** on a Capitol disk just released.

Spanier's Frisco Date

Hollywood, March 7.

Muggsy Spanier is bringing his six-piece combo from Chi to Hangover Club, Frisco, for month starting April 3.



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The man who made some of the greatest arrangements ever recorded by Glenn Miller, Tex Beneke and Artie Shaw scores again...
WITH HIS OWN BAND.
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VARIETY SONG CAVALCADE

(Musical-Historical Review: 1800-1950)

Compiled for VARIETY

By JULIUS MATTFELD

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Legends and other basic background information, attendant to the compilation and presentation, appeared in the Oct 6, 1948, issue when the Variety Song Cavalcade started publication serially It is suggested that these installments be clipped and filed for future reference.

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1943 Continued

Tico-Tico. English words, Ervin Drake. Portuguese words, Aloysio Oliveira. m., Zequinha Abreu. Peer International Corp., cop. 1943.

What Do You Do in the Infantry? w., m., Frank Loesser. Hollywood, Cal.: Saunders Publications, cop. 1943.

You Keep Coming Back Like a Song (film: Blue Skies). w., m., Irving Berlin. Irving Berlin Music Corp., cop. 1943.

You'll Never Know (film: Hello, Frisco, Hello). w., Mack Gordon. m., Harry Warren. Bregman, Vocco & Conn, Inc., cop. 1943 by Twentieth Century Music Corp.

War films were more realistic, or, according to one critic, "completely awful." "Air Force," "Action" and "North Atlantic" headed the list, with the latter good enough to be shown to Merchant Marine trainees as a picture of what they might expect. Best of all, however, was generally conceded to be "Watch on the Rhine."

It was this year that Warner Bros. filmed "This Is the Army," and donated all profits, plus a quarter million for screen rights, to Army Relief Fund. Sol Lesser made "Stage Door Canteen" with a large cast of free-talent stars and turned most of the profits over to the American Theatre Wing.

Best of the peaceful theme films were "The More the Merrier," "Madame Curie," "Best Foot Forward" and "Coney Island."

The cost of the war staggered the imagination of Americans. World War I, which lasted less than two years, cost about $35,000,000,000. By midyear of '43, World War II was costing $8,000,000,000 **per month.**

Top theatre hits were Sidney Kingsley's "The Patriots," and "Oklahoma!" The latter was not only a historic money-maker, but was a powerful force in giving new impetus and direction to musical comedies, which had been falling into a monotonous, all-too-familiar pattern. John van Druten's comedy. "The Voice of the Turtle," with only three characters, was a deft and delightful production. (It is notable that none of the most successful shows of the season concerned the war.)

A skinny, thin-voiced crooner, Frank Sinatra, so captivated bobbysoxers of both sexes that Bing Crosby was his only rival; 30,000 of his fans reacted so violently during his appearance at the Paramount theatre in N. Y. that a riot call was sent out, and 421 policemen, 20 policewomen and 20 patrol cars responded.

1944

Ac-cent-tchu-ate the Positive (film: Here Come the Waves). w., Johnny Mercer. m., Harold Arlen. Edwin H. Morris & Co., Inc., cop. 1944.

Candy. w., m., Mack Davis, Joan Whitney and Alex Kramer. Leo Feist, Inc., cop. 1944.

Close as Pages in a Book (Central Park). w., Dorothy Fields. m., Sigmund Romberg. Williamson Music, Inc., cop. 1944.

Don't Fence Me In (film: Hollywood Canteen). w., m., Cole Porter. Harms, Inc., cop. 1944.

Dream. w., m., Johnny Mercer. Capitol Songs, Inc., cop. 1944.

Ev'rytime We Say Goodbye (Seven Lively Arts). w., m., Cole Porter. Chappell & Co., Inc., cop. 1944.

Going My Way (film: Going My Way). w., Johnny Burke. m., Jimmy Van Heusen. Burke and Van Heusen, Inc., cop. 1944.

How Blue the Night (film: Four Jills in a Jeep). w., Harold Adamson. m., Jimmy McHugh. Robbins Music Corp., cop. 1944 by Twentieth Century Music Corp.

I'm Making Believe (film: Sweet and Low-Down). w., Mack Gordon. m., James V. Monaco. Bregman, Vocco & Conn, Inc., cop. 1944 by Twentieth Century Music Corp.

I Dream of You. w., m., Marjorie Goetschius and Edna Osser. Embassy Music Corp., cop. 1944.

I Should Care (film: Thrill of a Romance). w., m., Sammy Cahn, Axel Stordahl and Paul Weston. Dorsey Brothers' Music Inc., cop. 1944.

Irresistible You (film: Broadway Rhythm). w., m., Don Raye and Gene DePaul. Leo Feist, Inc., cop. 1944.

It Could Happen to You (film: And the Angels Sing). w., Johnny Burke. m., Jimmy Van Heusen. Famous Music Corp., cop. 1944.

I'll Walk Alone. w., Sammy Cahn. m., Jule Styne. Mayfair Music Corp., cop. 1944.

Lilli Marlene. w., m., Hans Leip, Norbert Schultze and Tommie Connor. Edward B. Marks Music Corp., cop. 1941 by Apollo Music Co.; words cop. 1944 by Peter Maurice Music Co., Ltd.: published by permission by Edward B. Marks Music Corp.

A Little on the Lonely Side. w., m., Dick Robertson, James Cavanaugh and Frank Weldon. Advanced Music Corp., cop. 1944.

Cavalcade Into Book

There have been so many inquiries about VARIETY's Musical-Historical Cavalcade, being published in book form that such a volume will be brought out this fall by Prentice-Hall at $4.

It can be ordered in advance through VARIETY.

Long Ago and Far Away (film: Cover Girl). w., Ira Gershwin. m., Jerome Kern. Crawford Music Corp., cop. 1944 by Jerome Kern.

More and More (film: Can't Help Singing). w., E. Y. Harburg. m., Jerome Kern. T. B. Harms Co., cop. 1944.

Right as the Rain (Bloomer Girl). w., E. Y. Harburg. m., Harold Arlen. Crawford Music Corp., cop. 1944.

Sentimental Journey. w., m., Bud Green, Les Brown and Ben Homer. Edwin H. Morris & Co., Inc., cop. 1944.

Spring Will Be a Little Late This Year (film: Christmas Holiday). w., m., Frank Loesser. Hollywood, Cal.: Saunders Publications, cop. 1944.

Strange Music (Song of Norway). w., m., Robert Wright and George Forrest, based on Edvard Grieg's piano piece "Wedding Day at Troldhaugen." Chappell & Co., Inc., cop. 1944.

Swinging On a Star (film: Going My Way). w., Johnny Burke. m., Jimmy Van Heusen. Burke and Van Heusen, Inc., cop. 1944.

Twilight Time. w., m., Buck Ram, Morty Nevins and Artie Dunn. Campbell-Porgie, Inc., cop. 1944. (Successor Pub., Porgie Music Corp.)

The Allies invaded Normandy, and after a terrific battle which lasted exactly one month, liberated Paris. This winter, one of the most severe in years, took a fearful toll of German troops; close to half a million men, including 200,000 prisoners.

Sophie Tucker made a smash comeback.

The worse circus fire in history occurred at Hartford, Conn., when the Barnum & Bailey big top caught fire during a performance. The fire and panic claimed 158 lives.

Academy Oscars for the year were: Best Film, "Going My Way," Paramount; Best Actress, Ingrid Bergman in "Gaslight"; Best Actor, Bing Crosby in "Going My Way"; Best Supporting Actress, Ethel Barrymore in "None But the Lonely Heart"; Best Supporting Actor, Barry Fitzgerald in "Going My Way."

Films were in a lighter, more mellow mood, and Betty Grable was the boxoffice champ. Most popular films of the year were "Going My Way," "Song of Bernadette," "Hail the Conquering Hero," "Miracle of Morgan's Creek," "National Velvet," "Meet Me in St. Louis," "Home in Indiana," "Cover Girl," "See Here, Private Hargrove," and "Laura," all notably "escape" fare. "Going My Way," with Bing Crosby, Barry Fitzgerald and Leo McCarey won all the Oscars in '45.

1944-45 was a fruitful one in the theatre, with 95 openings—two more than the previous year, and 18 more than the year before that. (It was the most vacant season for war plays since Pearl Harbor. Of the lot, John Hersey's "A Bell for Adano" was outstanding.

(Continued Next Week)

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 11 cities and showing comparative sales rating for this and last week.

Week Ending March 4

National Rating This wk.	National Rating Last wk.	Title and Publisher	New York, MDS	Chicago, Carl Fisher	Los Angeles, Morse M. Preeman	Indianapolis, Pearson's	St. Louis, S. L. Music Supply Co.	San Francisco, Pacific Coast Music	Philadelphia, Charles Dumont	Omaha, A. Hospe Co.	Kansas City, Jenkins Music Co.	Minneapolis, Schmidt Music Co.	Seattle, Capitol Music	TOTAL POINTS
1	2	"Chattanoogie Shine Boy" (Acuff-Rose)	2	1	3	2	1	1	..	1	1	4	1	93
2	1	"Dear Hearts, Gentle People" (Morris)	5	2	2	6	2	2	4	8	2	..	3	74
3	3	"I Said My Pajamas" (Leeds)	3	5	7	4	8	4	..	4	4	3	2	66
4	4	"There's No Tomorrow" (Paxton)	8	3	1	..	4	3	5	3	5	..	7	60
5	5	"Music, Music, Music" (Cromwell)	1	..	4	3	7	..	1	..	..	6	9	46
6	10	"Bibbidi Bobbidi Boo" (Disney)	..	4	..	..	6	8	..	2	..	5	4	37
7	8	"Johnson Rag" (Miller)	..	6	..	..	10	7	3	5	8	..	5	33
8	6	"Old Master Painter" (Robbins)	..	8	..	..	5	9	8	6	3		..	27
9	7	"Rag Mop" (Hill-Range)	..	7	8	7	9	5		..	..	2	..	25
10	9	"Daddy's Little Girl" (Beacon)	6	..	..	1		..	2	..	..	..	..	24
11	..	"Cry of the Wild Goose" (American)	10	..	9	10	..	..	..	9	..	1	..	16
12	..	"Dearie" (Laurel)	4	..	10	..	..	..	7	..	..	8	..	15
13	12	"Dreamer's Holiday" (Shapiro-B)	..	..	6	..	3	..	..	10	..	..	..	14
14	13	"It Isn't Fair" (Words-Music)	7	..	..	5	..		..	..	10	..	..	11
15A	..	"My Foolish Heart" (Santly-Joy)	..	..	5	..	..	..	..	..	7	..		10
15B	11	"I Can Dream, Can't I" (Chappell)	..	..			..				6		6	10

Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Emil Coleman*	Waldorf (400; $2)	11	1,950	25,575
Guy Lombardo	Roosevelt (450; $1.50-$2)	23	2,325	61,675
Jimmy Dorsey	Statler (450; $1.50-$2)	4	1,700	6,750
Johnny Long*	New Yorker (400; $1-$1.50)	7	1,000	8,900

* New Yorker has floor show; Waldorf, Georgia Gibbs.

Chicago

Johnny Aladdin (Swiss Chalet, Bismarck, 250; $2 min.-80c. cover). Absence of conventions, cold weather, drove biz down to poor 1,000 covers.

Dick LaSalle (Mayfair Room, Blackstone, 350; $3.50 min.-$1 cover). Dunninger opening Friday (3) picked traffic up to nice 1,800 napkins.

Frankie Masters (Boulevard Room, Stevens, 720; $3.50 min.-$1 cover). Ice show feels absence of conventions. Light 2,885 patrons.

George Olsen (Marine Room, Edgewater, 700; $1.20). Cold weather again driving spot down to diminutive 1,000 tabs.

Eddie O'Neal (Empire Room, Palmer House, 500; $2.50 min.-$1 cover). Victor Borge opening Thursday (2) helped things roll; hefty 4,204 tabs.

Bill Snyder (College Inn, Sherman, 500; $3.50 min.). Fact that Inn is closing soon offset weather; fair 1,800 diners.

Los Angeles

Jack Fina (Ambassador, 900; $1.50). With the Wiere Brothers, fourth week, modest 2,680 covers.

Paul Neighbors (Biltmore, 900; $1.50). Okay 2,000 covers.

Phil Ohman (Beverly Hills, 300; $4 min.). Average 650 covers.

Location Jobs, Not in Hotels

(Chicago)

Cee Davidson (Chez Paree, 560; $3.50 min.-$1 cover). Jimmy Durante socko 6,000 customers in third week.

Wayne Gregg (Trianon; $1-$1.15 adm.). Weather and Lent held attendance to poor 4,000. Jimmy Featherstone opened Sunday (5).

Eddie Howard (Blackhawk, 500; $2.50 min.-80c. cover). Biz dreary; 1,300 diners.

Orrin Tucker (Aragon; $1-$1.15 adm.). Scant 5,000 dancers braved cold.

(Los Angeles)

Harry Owens-Danny Beckner (Aragon, Santa Monica). Good 4,100 admissions.

Claude Thornhill (Palladium B., Hollywood). First week. 13,500 admissions.

Another SAMMY KAYE smash on RCA VICTOR

THE BICYCLE SONG

78 rpm 20-3680 45 rpm 47-3203

More Am Songsmiths' Rebuttals To Coots; Accent on Disk Jocks

Columbus, O.

Editor, VARIETY:

After reading the recently published letter of songwriter J. Fred Coots I should first like to state that this letter is written entirely without malice, and that I am not a so-called "disgruntled amateur" with an axe to grind.

For the past 12 years I have been engaged in songwriting and have produced the lyrics and music to 140 songs. Some of these are high quality songs and, of course, some are not of the best. During those years I have endeavored to get these songs published and have succeeded in a small way. A ballad of mine was recently accepted for publication by Broadcast Music, Inc., and this was not the result of a recording and/or promotion campaign, but as the publisher stated, because of the "high quality of the song."

For some years I have been told by reputable publishers "get someone to perform it and we might be interested," and by bandleaders and singers, "get it in print and I might use it, I can't perform unpublished material."

My point is this: Until recent years I had little chance of achieving success, but now through the medium of a small record firm I have had three songs recorded and they are assured of at least some performances on the air by disk jockeys. I have the knowledge that if disk jockeys and their listeners like these tunes, I have made at least one more step in the right direction.

Finally, be it remembered that without the existence of the small record firm and the disk jockey and some general expansion and decentralization in the music business, I might well have gone without this chance. Though some of these conditions may seem deplorable to Mr. Coots, they are giving to me and others like me the opportunities which are the right of every individual in a system of free enterprise.

I feel that it is the responsibility of every new writer who is able to find a market for his material to respond with the best that is in him.

Edward R. Graham.

New York.

Editor, VARIETY:

I am very ungrateful in not thanking Mr. J. Fred Coots for having explained the music business and its frailties to me. As a beginner in the field, I should be very appreciative of the wisdom and experience that a man in his position has at his disposal.

He did a terrible disservice to the entire music business, to his own heritage of success and to any new writer of songs who may be luckless enough to have read his letter in VARIETY.

Coots says that songwriting has been taken out of the hands of the "selected group of talented men and women who took great pride in their lyrical and melodic creations." The public "selected" this group in his time. He doesn't appear to care for its "selection" today Is it possible that this complaint is voiced because many of the top songs in the past years are the product of writers who are either young at their trade or young in their spirit, and who caught the pulse of the times. The public doesn't buy any memories or Mr. Coots' either for that matter.

To quote Mr. Coots, he says, today "all you need to become a songwriter is a cheap combination of words and music on a piece of manuscript paper." Does being commercial require that an intelligent person call something "cheap?" The J. Fred Coots', the Sam Lewises, the Gus Kahns, the Fred Fishers, etc., were happy enough to put that "cheap" combination on manuscript paper, and sell lots of sheet music and make lots of money—if that's what being commercial means.

Tastes change. Who should be blamed? J. Fred Coots or the American public?

He expresses unhappiness that too much air time is devoted to hillbilly music in areas outside of the big cities. As far as I know, there is no type of music being hummed or strummed that is more native to the American scene than hillbilly music. If the people like it, it's good enough; not so with Mr. Coots.

Suppose there were a revival of Gregorian chants or of English madrigals. Would Mr. Coots be unhappy and yearn for the "good old days?" As a songwriter I'd try and write good madrigals, or if I couldn't, I'd sit around and sing someone else's, with a smile on my face. There would still be room for other songs if they could stand on their own feet. There are dozens more like myself in the business who are writing with us much imagination as possible and promoting our own material through doors that have to be blasted open.

Mr. Coots says that, "all you need to become a songwriter is a friendly recording director for one of the record manufacturing concerns." As I understand it, these recording directors work for a salary. If they don't produce successful sides they don't earn any salary. It hardly seems likely that every song recorded has been written by a friend. The social side alone would make these men too busy to do any work. In showing a song, who gets the big red carpet, or even a small fiber mat? Is it the established man in the field or is it the young fellow who has had to strangle three secretaries?

Mr. Coots further says, "all you need to become a songwriter is . . and important disk jockey pal." Any disk jockey by and large has to play what his audience wants to hear. It's a pretty bleak picture that Mr. Coots paints. There seems to be nothing but incompetence, favoritism, nepotism, intrigue and all sorts of assorted villany. This "selected group" of his should have the inside track on all of the above if this is so. They've been around longer and have made many more contacts.

There is nothing wrong with any business at which one is successful. Many of us who are not in the classification of successful know that we will be by hard work, and once we are, we'll stay there by hard work.

Steve Krantz.

Tops of the Tops

Retail Disk Best Seller
"Music, Music, Music"
Retail Sheet Music Seller
"Chattanoogie Shoe Shine Boy"
"Most Requested" Disk
"Rag Mop"
Seller on Coin Machines
"Rag Mop"
Best British Seller
"Harry Lime Theme"

Geller, Carlton Huddle

Hollywood, March 7.

Harry Geller, Mercury's new recording boss, flew to Gotham Monday (6) for parley with Joe Carlton, waxery's new eastern rep.

Inside Orchestras—Music

One of the major factors in the spread of the current Dixieland kick in the east has been the consistent plugging of the oldtime jazz beat by Ted Husing on his WMGM, N. Y., Saturday morning platter session. While other disk jockeys were chasing the latest styles in "progressive" music, bop and the "cool sounds," Husing was sticking in the main to the ragtime classics.

Husing's impact has been chiefly felt by the smaller hot jazz diskeries, such as the Commodore and Blue Note labels, which are currently reporting a marked upturn for their platters. On the basis of Husing's plugging for the cause, Commodore is now pushing new recordings by its stable of jazzmen, including "Wild Bill" Davidson, Art Hodes, George Brunis, Miff Mole and Pee Wee Russell. Blue Note has been stepping up its pressings of standards by Sidney Bechet and Max Kaminsky.

Shapiro-Bernstein is planning to add impetus to the revival of one of its old melodies, titled "Put On An Old Pair of Shoes," written by Mr. and Mrs. Billy Hill in 1935. Some weeks back, S-B began getting calls for sheet copies of the song from retailers and distributors in the Buffalo area, and couldn't figure why. Investigation proved that an indie label—Command—had cut the song by a Mickey Dee & Skinner team and Buffalo disk jockeys were spinning. Circumstance led Decca Records to record the number by pianist Frank Froeba and a male chorus, and other disks are forthcoming.

Indie platter companies are finding that the formula for survival lies in specialization. Unable to buck the major companies in pop music, a flock of indie labels are sticking exclusively to the pressing of marginal fields in race, hillbilly, hot jazz. The market is small, except in the unusual case of a jackpot click, but the payoff is usually steady.

Only trouble with the formula, however, is that the majors tend to move into any field that promises to grow into anything substantial. Hillbilly disks used to be limited to a small number of minor diskeries but soon all the majors started to grind out the mountaineer tunes, some eventually utilizing top names for the folk stuff. Same went for the hot jazz labels which accented Dixieland until the current boom lured in the majors.

Some of smaller diskeries have come up with a new angle to beat the majors. They are making deals with jukebox operators who guarantee the manufacturer a minimum sale on novelty numbers featuring, in many cases, a barrel-house pianist. Paying at the basic union rates, these diskeries can make a good profit with a basic 10,000 sale. A combo of six or seven big juke ops can usually guarantee that number.

Feist will probably wind up the long prolonged litigation over "Rum and Coca-Cola" by retaining the copyright, on the theory it has value for the future, and settling the multi-claims of Rupert Grant, the Trinidad calypso singer, to whose words Lionel Belasco, West Indies bandleader, and Massi Paterson set the melody. There are several claims, including a folio of calypsos published by Maurice Baron, and a song, with the French title of "L'Annee Passe" by Belasco-Paterson, on which there is a melody infringement claim.

Comedian Morey Amsterdam, while on a USO-Camp Shows tour during the war, supposedly "absorbed" the melody. He is the accredited co-author, with singer Jeri Sullivan and bandleader Paul Baron. Julian T. Abeles, copyright attorney for Loew's, Inc., which controls Feist Music, is working out the settlement details.

— EMPEY —
Records'—2—Smash Hits!
#105
"I'M DISILLUSIONED!"
Sung by Sweet Singing Chas. Linton
— Back with —
"SWEET SUBURBAN SUE"
Sung by Keith Davis (formerly of Fred Waring)
Says N.Y. Amst. News—"Both Solid Hits!"
Next Empey No. 106 Out Mar. 15th
"Why Do You Torture Me?"
with
"You Don't Know From Nothin'"
(NON-BREAKABLE)
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EMPEY RECORDS, INC.
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PETER COTTONTAIL
(The Rabbit of Distinction)
LIKES
CURT
MASSEY

THE EVER POPULAR STANDARD
DEED I DO
LAUREL MUSIC CORP.
1619 Broadway, N. Y. 19

James Cracks Record For L.A.'s Avodon

Hollywood, March 7.

Harry James broke all records for a one-nighter at the Avodon Ballroom, Los Angeles, Saturday (4), drawing 3,177 at $1.05 net admissions. He and crew were booked in on $850 guarantee against 60%. James exited with estimated $2,000.

Guy Lombardo orch makes its first Detroit appearance in years April 15, at St. Joseph's Commercial College Alumni Ball at Convention Hall.

HENDLER EXITS RCA TO JOIN FLANAGAN

Herb Hendler this week resigned from RCA Victor to join Bernie Woods in the management of the new Ralph Flanagan orchestra, currently being readied for a March 23 debut at Frank Dailey's Meadowbrook.

Hendler, who handled Victor Records promotion in New York under Dave Finn, will attend to promotion and advertising for Flanagan. Woods is personal manager for the band, with General Artists Corp. doing the booking.

READY TO
MAKE HISTORY

MARY MARTIN
AND
ARTHUR GODFREY
SINGING

GO TO SLEEP
GO TO SLEEP
GO TO SLEEP

Paired with "BUT ME, I LOVE YOU"
Orchestra Under the Direction of Archie Bleyer
Columbia Record 38744 or 7-inch LP 1-569
A ready-made best-seller by two great popular stars!
Hot Off The Presses! Order Today!

ARTHUR GODFREY
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Paired with "DEAR OLD GIRL" with The Mariners
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DINAH SHORE
SINGING
"IT'S SO NICE TO HAVE A MAN AROUND THE HOUSE"
Paired with "MORE THAN ANYTHING ELSE IN THE WORLD"
Orchestra Under the Direction of Harry Zimmerman
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Night Club Reviews

Copa City, Miami

Milton Berle, Sid Gary, Leonard Sues, Hazel Dawn, Jr., The Kanowaze Trio, The Mountaineers, Herb George and the Arden-Fletcher Girls (12), David Tyler Orch; beverage minimums $4, $6; Barry Gray in Flamingo Lounge; no minimum.

Milton Berle is back at this plush spot, and topping the heavy biz drawn by preceding Danny Thomas to point where even the second shows are practicaly sellout. Which, this season is no mean feat.

And though the frenetic video topper has brought in basically the same type of show he purveyed here last year, the yocks still come in rapid succession via his interweaving into the act's stints; his gaggery, though every line is a familiar one, yet reacted to by the hearers as though he had turned up a fresh gem in humor; his command of the audience from the walkon as potent and complete as ever. It might be a matter of his personality overpowering the tab payers. Whatever it is, he gets them, holds them and leaves them wanting more.

Choice of his supporting acts, is of course guided by the manner in which he can work in with them. There is Hazel Dawn, Jr., a nifty young songstress who exhibits potentialities both in voice and delivery. At the moment she needs the polish experience will bring. Turns in two numbers, "Love Is Sweeping the Country" and "I've Got You Under My Skin" for neat returns. Leonard Sues builds the pace with his showmanly trumpet work. Bit with the hand puppet wraps up for him. Berle, of course, joins the takeoff foolery, with the trumpetry involved.

The Mountaineers are standard with Berle, with his return in the proper costume and teeth after they score with their deadpanned deliveries, expected by the aud. Same with the Kanowaze trio and their balancing ,which wind into the Berle entry for the finishing biz.

Sid Gary stops proceedings with his baritonings. "Without a Song" gets them. Follows with "Lucky Old Sun," then the incisive impreshes of Downey, Jessel and Jolson, with Berle back again for the blackface finish.

The Arden-Fletcher production routines are well handled by the line, with Herb George on the song end. Again Berle gets into the act, in a schooldays idea, complete to fantastic getup.

David Tyler handles the show in ace manner, with his orch tops all the way. *Lary.*

Fireside Inn, N.Y.

G. Wood & Alice Ghostley, Murray Grand, Gladys Johnson; no minimum.

An established downtown eatery, the Fireside Inn is now making a pitch for the after dinner crowd. Current offering is the second in the Inn's new trend to offer entertainment other than just keyboard renditions. Idea is good, since room with a wood-burning fireplace and candles on tables has a nice intime quality. But, as it stands, show now being offered needs some polishing before it can rate as a potent lure.

Both Murray Grand and Gladys Johnson have previously played in uptown spots. Former is a straight 88er, while gal vocals and also plays piano. The team of G. Wood and Alice Ghostley are making their debut. All three are reviewed under New Acts. Room's Saturday night entertainment is confined to Grand.

Beachcomber, Miami

Miami Beach, March 3.

Sophie Tucker with Ted Shapiro, Billy Vine, The Szonys (2), Buster Burnell and June Taylor Girls (7), Frank Linale Orch; beverage minimums, $3, $5.

Now that Sophie Tucker is back, the season—for many cafegoers in this area—really hit its peak. Opening night La Tucker came up with an entirely new act, from the spangled gown and midnight-blue mink cape, to song routining; she held them throughout. Though ailing (she couldn't finish second show and did not work again until Saturday night) her packed house didn't realize anything was wrong. In current stint her long-time accompanist, Ted Shapiro, is worked into the act in a straight man's part, to add to the effect. Tees off with "Home of My Own," in which Shapiro works into asides and repartee, then "You Can't Deep Freeze a Red Hot Mamma." Follows with "How Do the Old Folks Do It," for additional howls. "Mr. Segal, Make It Legal." There are others, all new, and lyricized deftly.

Topper is another newie, "So Much to Do, In So Little Time," a serious piece that starts the palming early and winds into her "Some of These Days" for a resounding reception. She had to beg off.

Billy Vine, though confining himself to a shortened canto, found the tightness of his act a solidly building one that led him, too, into a begoff. The once-rotund guy, plenty slimmed, belts immediately with his idea on "My Gang" as compared in imaginary meeting with Harry Richman, on his. It allows for Vine's top series of impreshes on current crop of funmakers: Joe E. Lewis, Danny Thomas, Jackie Miles, Zero Mostel, as against the Jolsons, et al. Second half of stint had an unbilled stooge from the "men's room" on for the cross-dialogue and the howl-making courtroom bit.

The Szonys, holding over, are the finest dance duo to play this area in many seasons. The balletspins, easily achieved lifts and blending of the various rhythms, make for sock aud impact. In the tee off spot, they still manage to stop the show.

Buster Burnell and the June Taylor line are handsomely presented with imaginative routinings. Frank Linale and his unit are tops on the backgroundings. *Lary.*

Bimbo's 365 Club, S.F.

San Francisco, March 1.

Harris & Shore, Charlie Aaron, Roger Westley, Jean Devlyn Dancers (6), Derle Knox Orch (6); minimum $1.50.

This is a smartly routined package which does a punchy job of it three times nightly and leaving the patrons satisfied that they received their money's worth.

Show tees off with Devlyn dancers, niftily costumed, in a harem number, for class and flash.

Roger Westley in a standard puppet novelty garners good returns. Gimmick of using platters for music and vocal effects is amusing.

Charlie Aaron emcees neatly and gets over in his song and dance stanza. "Wild Goose," a smart closer.

The hoke ballroomology of Harris and Shore clicks. Team works smoothly in limited floor space and wins guffaws with mugging and satirical routines.

Devlyn dancers round out proceedings in a nifty production number. Derle Knox orch backs capably and provides danceable tunes. *Ted.*

Le Night Club, Paris

Paris, Feb. 23.

Nina Dova, Odette Cristal, Del Geiner, Maurice Matetelier, Mercez and Orch (5); no minimum.

Located on Rue Andre Houssaye, which contains a row of small niteries, this small 80-seater has the usual plush decor and lighting, serves meals from 9 to 12 p.m., and trots out the floorshow at 12:30. Club gets the pop-price after theatre crowd. Dance music is continuous and ably delivered by Mercez and his ensemble.

Headlining is Nina Dova, a Canadian chanteuse, in a multilingual repertoire. She is pleasing to look at and accompanies herself with a twangy guitar. She warbles in Russian, Portuguese, French, English, Spanish and Arabian. She gives a veritable folk song concert, but with a nitery know-how that pleases. Odette Cristal offers a few schmaltzy love songs.

Show also includes a Gallic Wild West takeoff with a quartet that gets off some good oldies in French and English. Pleasingly heard are "Tavern in the Town," "Santa Fe Trail," "Goldmine in the Sky" and "Mule Train." Del Geiner stands out with a pleasing voice and personality. The patrons like their western music. Ken Tinan, soothing baritone, gets over neatly on "Trees" and "Ol' Man River." Maurice Matetelier closes the show with some hilarious stories told in a good patter style. *Mosk.*

Flame Room, Mpls.

(HOTEL RADISSON)

Minneapolis, March 4.

Burl Ives, Bob Cross Orch. (8); $2.50 *minimum.*

For a secnod time in this smart room the entertainment artistry and wizardry and engaging personality of Burl Ives hold one spellbound and fascinated as he strums his guitar and sings his succession of intriguing folk songs and ballads in his incomparable fashion.

At the supper show on Saturday night a completely filled room listened in rapt attention to his recital, manifested its pleasure by enthusiastic applause and made evident at the conclusion it was loath to let him depart. He needed no floor show help to provide a delightful interlude for all those who enjoy this sort of vocalizing at its vert best.

On this occasion Ives devotes himself mainly to the amusing favorites which have been so popular on records and otherwise. In his relaxed, intimate, simple style, emphasizing the humor involved in his numbers, and with a minimum of verbal commentary, all the more effective because of its brevity as well as its wit, he leisurely takes his auditors on a delightful journey into songland.

After a takeoff "On the Rolling Sea," he told in song of "The Foggy, Foggy Dew," lampooned the "Danger of Sailing the Erie Canal," related the ballad of the Englishman who saw the dolls, explained why "it takes a wonderful man to sing a wonderful song," gave "an old man's advice to youngsters," revived the yarn about the "Big Rock Candy Mountain" and described the experience of "the man who goes to a gypsy fortune teller." There even was a fling at a torch song concerning a woman "trying to find love in a glass of wine," and the classics, "Blue Tail Fly" and "Pretty Little Blue-Eyed Susan" had their innings. At one time he had the orchestra join him in a vocal chorus; on other occasions, the audience.

The Bob Cross orchestra, held over, carries off its assignment without a flaw. *Rees.*

Bop City, N. Y.

The Ravens, Doc Sausage & Mad Lads, Amos Milburn & Chicken Shack Boogie Band; $1.50 *minimum; 98c admission.*

Current lineup here is a reflection of the Lenten and income tax bugaboos which annually affect Broadway nitery business. While the March 15 headache may not be a factor with the juve bleacher patronage at this spot, it's evident in the reduced minimum ($1.50, as against the usual $2.50) for the table arena, as well as in the lack of name power on the floor.

Following a succession of names like Billy Eckstine, Louis Armstrong, Frankie Laine and Mel Torme, plus stellar attractions of the calibre of George Shearing, Charlie Ventura and Herbie Fields for the jazzophiles, new show holds little allure for either the teenagers or the bop addicts. The Ravens, Negro recording quartet, currently headline with a potpourri of ballads and rhythm tunes. Foursome makes a smart appearance, and works smoothly with two mikes, but its arrangements are too subdued and run-of-the-mill to generate much enthusiasm even in this mecca of uninhibited customer response. Voices, solo and in blend, have un-

(Continued on page 52)

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College Circuit May Prove New Gravy Train for Top Personalities

Colleges loom as an important outlet for talent. Universities are paying as high as $2,500 for single appearances of top personalities and list of schools using top talent is on the increase.

In fact, field looks so good at this point that Paul Gregory last week resigned from concert dept. of Music Corp. of America to start an agency to handle collegiate bookings. Homeoffice of Gregory's outfit will be in Hollywood. He's expected to arrive on the Coast next week to line up personalities.

Gregory says that he has already pacted Charles Laughton, Elsa Lanchester, Sir Cedric Hardwicke, Eva Le Gallienne and others for tours in the fall.

For top names, the collegiate institutions will pay from $1,250 to $2,500. Eddie Cantor, for example, got $2,500 last season at the University of Indiana.

Most schools have sufficiently large auditoriums, but it's still possible to get bookings in spots without adequate auditoriums by pressing the school-gym into service. Sufficient bleacher seats can generally be erected in the gyms to make a big-money date pay off.

Personality presentation in the colleges is generally part of the school's cultural activity program. Cantor, for example discussed his career in the theatre. Others will talk on acting and production techniques with one-person dramatizations from plays or pictures.

Most schools admit outsiders to these performances. According to Gregory, these events are well publicized in the college towns in order to insure a large gate.

The schools lately have been including pro actors in their dramatic presentations paying as high as $1,000 for three performances.

VHCS Launching Drive To Raise $1,250,000 For Hospital Shows

Offices in the Roxy theatre, N. Y., will serve as headquarters for Veterans Hospital Camp Shows' drive for funds to continue entertainment units for hospitalized vets. Offer was made by A. J. Balaban, Roxy executive head, at a meeting of the VHCS board held last week.

Just what method will be used to raise the estimated $1,250,000 is still to be decided. VHCS board came up with several plans which are still in the discussion stage.

Abe Lastfogel, William Morris Agency general manager and VHCS president, is remaining in New York for several weeks in order to set the drive. He came in from the Coast last week to attend the VHCS meeting.

CALLOWAY TROUPE DUE FOR VAUDERS

Cab Calloway is forming a package show to tour vaudfilm houses. Bandleader, who for the past few years has been working with small combos, will use a musical aggregation of about 15 men. No dates yet set.

Accompanying talent is still being set. General Artists Corp. is booking.

New NVA Slate Inducted; Handin, Prez; Rose, Treas.

Newly elected officers and board of governors of National Variety Artists were inducted at a special shindig in their N. Y. clubhouse Sunday (5) night, with Dave Ferguson, exec secretary of the Jewish Theatrical Guild, chairmanning the proceedings. Elections had been held the previous week. Since most officers had been renominated without opposition to succeed themselves, only real contest was between Al Friedman, incumbent, and Lester Rose, for post of treasurer. Rose won out polling 358 votes against Friedman's 154.

Remainder of slate includes Louis Handin, prexy; Jack O'Brien, 1st veepee; Harry Jackson, 2d veepee; Dorothea Masters, secy. Successful board candidates were Herman Crystal, Jock Harris, Ruth Lyons, Harry Frank, Rose Lillian Sollisch, Joe Verdi and Ben Walker.

MCA to Send Out Miami's Clover Club Show as Unit

Music Corp. of America plans to package the current show at the Clover club, Miami, as a cafe unit. Comprising Jan Murray, Rose Marie and the Vagabonds, unit has been one of the most financially successful shows in the resort. Show case in when the spot had already sustained terrific operating losses and pulled it out of the red.

The layout operates on an ad-lib basis with performers horning in on each others' acts.

AGVA Organizers Making Another Try to Pact Ringling, B&B Circus

American Guild of Variety Artists is starting intensive organization of the Ringling Bros., Barnum & Bailey circus. Vic Connors, head of the outdoor division in New York, and AGVA organizer Emil Loew are slated to leave for Ringling's winter quarters in Sarasota, Fla., tomorrow (Thurs.) to line up performers as they report for rehearsal.

AGVA's organization task is more difficult this year, because of the amount of foreign performers slated to work the circus this year. It's reported that there are 96 alien acts on their way to this country to fill Ringling contracts. Connors stated that it's difficult to line these acts up, inasmuch as many are in the U. S. for this specific engagement and do not speak English.

Connors said that it's probable that the union will have to picket the circus when it opens at Madison Square Garden, N. Y., April 5. Picketing is expected to continue in other cities of the tour unless an agreement is reached.

AGVA COAST BENEFITS MAY NET 10G FOR FUND

Hollywood, March 7.

American Guild of Variety Artists figures to earn around $10,000 on the benefit being staged at the Guild theatre, Hollywood, for its welfare and insurance fund. Estimate, based on the first five of the scheduled eight performances, is below hopes. First four performances netted $6,400 but fifth bill Sunday (5), billed as KTL night, was almost a sellout, indicating that the show is building.

The $6 top is hurting the overall draw, although lower-priced ducats were selling.

Theatre was donated by Spyros Skouras, 20th-Fox prexy, and International Alliance of Theatrical Stage Employees donated the backstage crews. Benefit will be continued March 13 at the Last Frontier hotel, Las Vegas, for three nights.

Durante Seen Hitting 250G On 5 Wk. Chi Cafe Run

Chicago, March 7.

Jimmy Durante continued to shatter all Chi cafe records with a mighty $57,000 for the third week of the Chez Paree engagement. For the five-week date which ends March 14, comedian looks to be a cinch to hit the $250,000 mark, an all-time high for five weeks.

Tony Martin comes in March 15 with the Ritz Bros. following a month later. Dave Halper, manager, is in New York trying to pact Bob Hope for a two-week date.

Lynch Exits Philly Cafe To Open Own Nitery

Jack Lynch, last week, dropped out of the operation of the Latin Casino, Philadelphia, to open his own cafe. He expects to open a new spot designed along the lines of the Blue Angel, N. Y., within a month. Lynch's exit leaves Harry Steinman in charge of the cafe.

Prior to his tieup with the Latin Casino, Lynch operated the Hotel Adelphi Roof and the Walton Roof, both in Philly.

N.Y. Palace Seen Upping Budget for Anni Show

The RKO Palace theatre, N. Y., is currently working on plans to mark the first anniversary of its vaude revival, which teed off May 19 of last year. Plans haven't been completed yet, but it's likely that house will go beyond its normal budget for the anni show.

Opening of the Palace last year sparked a national upbeat in vaudeville. RKO during the year booked eight-act vaude units for 12 week tours throughout the country.

Massman to Head Capitol's Sesqui

Washington, March 7.

Paul M. Massman has been named general manager of Washington's National Sesquicentennial Commission, which means he will be overall directing boss of the D. C. fair and exposition now expected to get into full swing in 1951.

Appointment of Massman, who was associated with the New York World Fair, Texas Centennial, Chicago Railroad Fair, Chicago's Century of Progress, etc., was made over the weekend by Carter T. Barron, executive vice-chairman of the commission. Barron is also Loew's rep here.

The D. C. fair was scheduled to get under way this year, the 150th anniversary of Washington as the national capital. However, through a series of bad breaks, there will be only limited observance in 1950. Instead, the real fair will run during the seasons of 1951-52.

Union Oil Co. Builds Stage Show to Mark 65th Anniversary

Hollywood, March 7.

Union Oil Co. here has made a public relations deal with the William Morris office to package a show which the company will book in 35 cities to celebrate its 65th anniversary. Cities are all in the west, in California, Arizona, Oregon, Nevada and Montana.

Show will play the Wilshire Ebell theatre here late this month for three days. Featured in the Morris-packaged stage offering are the Minevitch Harmonica Rascals, Gil Maison, Shaw and Lee, the Songbrokers, the Rudells, the Cover Girls, the Lucky Girls, Stuart Morgan Dancers and a 40-minute color film. Jack Aronson batons the orch.

Phillips Vice Deutsch In Glaser's Coast Branch

Hollywood, March 7.

Milt Deutsch is ankling post as western manager of Joe Glaser's Associated Booking Corp., April 15 to become general manager for the new Western Village on the Last Frontier grounds, Las Vegas.

Village will comprise playground, restaurant, entertainment room and gaming. Bob Phillips, who joined Glaser Agency three years ago in the Chicago branch, replaces Deutsch. Phillips checks in here March 15.

Midwest Vaude Dates

Chicago, March 7.

Green Bay theatre, Green Bay, Wisc. last week in return to vaud drew hefty $1,500 opening day . . . Paradise, Peoria, Ill., has discontinued shows while "heat" is on . . . **Peggy Lee** into Lake Club, Springfield, Ill., March 31 . . . **Johnny Bacheman** in for two weeks at the Pastime, Des Moines, March 31 . . . **Lane Bros.** have pacted with **Barnes & Carruthers** for summer tour starting with the Western Canadian Fair . . . **Jay Seiler** opens with Henry Busse at the Grand theatre, Evansville, Ind. March 22 . . . **Chet Roble** goes into Helsing's March 13.

Helene & Howard, Joe Termini, Gil Maison, Asia Boys, and **Miguelto** have been pacted for the DuQuoin, Ill. state fair . . . **Yonelli** has been added to the **Dorothy Shay** revue at the Palmer House, April 23 . **David Branower** takes over personal management of **Lorriane Fortune** and **Gloria Savvitt** . . . **Paul Gilbert** set for the Lookout House, Covington, Ky. March 13.

Hilton Chain Booker Nixes Doubling Of Acts on Video Programs

Chicago, March 7.

Merriel Abbott, entertainment director for Hilton Hotels and one of the largest talent buyers, ruled today that talent booked into Hilton spots cannot double on television. Giving as reason the large salary acts get, Miss Abbott said, "We are trying to get people into our entertainment rooms. Why offer them the same entertainment at home, especially when acts appear at disadvantage?" Majority of acts which have appeared at the Palmer House have doubled. However, several in guest appearances have been hampered by material and presentation.

Greatest effect will be in New York, rather than in Chicago and on the Coast, as Hilton Corp. owns the Waldorf-Astoria and the Plaza, which use only top names. Some talent may decide not to go into Hilton hotels if such restrictions continue. This seems somewhat unlikely, though, as close to $6,000,000 of talent is booked annually by Miss Abbott, with playing time from three to six months.

As for those who have regular tele shows, such as Sid Caesar and others, they have played the rooms in video off season. Miss Abbott said that "Problem of people who have regular shows will be taken care of when it arises. Quick check of other hotels finds no such ruling contemplated. But both Chi vaude houses, Oriental and Chicago, have clearance clauses in contracts as to tele appearances.

Jane Pickens Setting New Production Act

Jane Pickens will preem a new act similar to the Kay Thompson layout when she opens at the Wedgwood room of the Hotel Waldorf-Astoria, N. Y., May 11. She'll be backed by a male sextet. Moe Gale, Miss Pickens' personal manager, will do the production. Bert Shevelove, who directed the legit musical "Small Wonder" will stage it.

Act will precede its Wedgwood room stand with engagements at the Providence Biltmore hotel, April 15, and the Copley Plaza hotel, Boston, April 26.

Hub's Bradford Hotel To Set Name Acts In Circus Room

Boston will get another major nitery next month with the opening of the Circus Room in the Bradford Hotel. Spot will open April 6 with a show headed by Johnny Howard. Lenny Kent will follow April 20 or 27. Negotiations are on for Jack E. Leonard and Artie Dann.

It's expected that Ralph Snyder, Bradford's operator, will move the nitery activities to the hotel's roof, which has a considerably larger seating capacity.

Bradford's opening will provide major competition to the Hub's Latin Quarter, which is now the major cafe in Boston. The Oval Room of the Copley Plaza isn't considered in the same field since the Copley draws a different type of clientele.

LAINES' NIFTY 10G ON % DEAL AT CLICK, PHILLY

Frankie Laine raked in a reported $10,000 for his engagement at the Click club, Philadelphia, last week. Spot grossed a little over $20,000 with Laine getting 50% for his end.

Singer was in on an old commitment calling for a $5,000 guarantee against half the receipts.

Laine follows with three one-nighters in Canada, starting tomorrow (Thurs.). Dates in Guelph, Toronto and Montreal call for a $3,000 guarantee against 50%. He follows at the Copley Plaza hotel, Boston, week of March 15.

Roller Derby, Watercade Pacted for Arena Tours

Arena Managers Assn. has set the Roller Derby for a tour of the arenas it controls. Derby, which has been built into big-business status, via video, will start at the Boston Arena, March 22 and will go on to the large-seaters in New Haven, Providence, Cleveland, Pittsburgh, Washington and Cincinnati.

AMA has also set the Johnny Weismuller Watercade for a tour starting April 8 in Cincy. Other stands will include Pittsburgh, Philadelphia, Chicago, Toledo and Providence. Tour will last until May 30.

'College Inn Story' Gets Extended Run

Chicago, March 7.

College Inn of Sherman hotel here, which was to shutter for revamped format on March 19, will not close before April 2 or 19.

Holdover of the "College Inn Story" is due to delayed plans in changing spot to the Ernie Byfield Room, in honor of the late host of the inn. It will become a steak house, sans show.

Talan Into MCA

Jack Talan joined the cafe dept. of Music Corp. of America last week. Talan was former personal manager of Leo De Lyon.

Prior to that Talan was with the Walter Batchelor office.

Spanish Vaude Date Pays Off for Romero With $7,417 Take

Cesar Romero took out $7,417 as his share for a week's date at Teatro Puerto Rico, Bronx, N. Y. House grossed $19,834 during his run and Romero's terms were $3,000 guarantee against percentages.

Romero's take was upped considerably on the last day of his stand when the Latin picture star Luis Sandrini made an appearance at several shows.

Carlos Montalban, house operator, has set Argentine picture players Letitia Palama and Antonio Badu for week starting Thursday (9).

Hildy Skips Plaza, N.Y.; Saucier Exits Waldorf

For the first time in many years, Hildegarde will not keep her usual spring date at the Persian Room of the Hotel Plaza, N. Y. Evelyn Knight is set for the chantoosey's spot starting April 6. Current show comprising Lisa Kirk, Nancy Donovan and Eric Victor holds over until then. It's probable that Hildegarde will play the hotel after the room is redecorated in the summer.

Meanwhile, Joseph P. Binns, executive veepee and general manager of the Waldorf-Astoria, N. Y., which the Hilton chain now operates along with the Plaza and other hostelries, announced yesterday (Tues.) that Ted Saucier, publicity director for the past 21 years at the Waldorf, has resigned to open his own office. He will retain the Waldorf on a consultant fee basis.

Chi Bistro Wants Morgan To Resume Upon Recovery

Chicago, March 7.

Al Morgan, singer-pianist who had been playing off a delayed date at Helsings here, cancelled out after the opening show and planed to Cincinnati where he entered a hospital for treatment for a nervous breakdown. Morgan, who also has a teevee stanza on DuMont Monday nights cancelled out of last week's show (27) with Art Lund subbing for him.

Helsing management stated they will expect Morgan to fulfill the nitery date upon recovery, claiming that if he is well enough to do his tele show and pass up the nitery chore, they'll file breach of contract proceedings against him with Chi local of the AFM.

The Troupers will hold their second annual benefit at the Latin Quarter, N. Y., May 5.

Night Club Reviews

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Bop City, N.Y.

deniable quality, but find it difficult to compete with the stereotyped scoring.

Doc Sausage and his Mad Lads strive mightily to live up to their billing, and succeed to a degree with the less exacting among the sparse opening night crowd. Drums (Sausage), piano, bass, guitar and sax underscore clowning rather than straight jump stuff, with too many of the gags overworked and familiar. In addition, one patter vocal is much too blue for the average Bop citizen. As musicians, the lads display enough ability in rare moments to indicate that they might be able to produce some worthwhile jazz, if they weren't so intent on banging over their frenetic comedy efforts.

Amos Milburn and his provocatively-titled Chicken Shack Boogie Band alternate eight-beat, blues and ballads in a commendable interpretation of each. Instrumental setup is three saxes (tenor, alto and baritone) and four rhythm, with Milburn and focal attraction on piano and numerous vocals. Leader would do better to minimize the singing and concentrate more on the ivories, which he handles well, particularly in regard to a strong left hand on boogie.

With the season, the lack of name strength, and the present Broadway brownout all militating against it, the chance for even fair business for this normally successful spot is dubious until Artie Shaw comes in for a repeat date in several weeks.

Empire Room, Chi
(PALMER HOUSE)

Chicago, March 2.

Victor Borge, Gracie Barrie, Alan & Blanche Lund, Merriel Abbott Dancers (8), *Eddie O'Neal Orch* (12); *minimum* $2.50, *cover* $1.

Any of the acts in the new bill at the Empire Room could rate top billing on any show. They combine with Victor Borge into one of the best all-round shows seen here in a long time.

Borge is at his best with his standard routines, his excellent piano playing, and his use of the paradox, wry irony, and non-sequitur. His dry type of humor, designed for chuckles rather than guffaws, nevertheless has the audience yocking in a short time. Borge uses his bit about how the old masters composed, cutting up bits of sheet music and combining them, for maximum results. His completed work, a combination of "The Blue Danube" and Schubert's "Serenade," is beautiful, a fact that adds to the audience's appreciation. The hardy phonetical punctuation bit goes over heftily, as does his use of a hokum radio, on which the announcer cannot spell "Benrus" in a commercial but man ges to spell Shostakovitch easily. Encore, a concert rendition of "Rhapsody in Blue," is brilliant.

Gracie Barrie delivers her parodies with a high, clear voice and a pleasing manner. Her "Sunday Kind of Love," with the complaint about the husband who does nothing but eat, sleep and read on Sunday, hits home hard. Hillbilly song, "Pappy Gave His Shotgun Away," is strong, and a plea to Margaret Truman to please let Miss Barrie be her understudy is a solid closer.

The Lunds are a graceful dance team, and flashes of imagination and humor enhance their work greatly. They do two excellent ballroom numbers to "Slowly" and "Serenade For Strings." Their "Country Style," a combination of square dance steps, is lively and imaginative. Closer, a Gay '90s satire, is humorously choreographed and excellently performed.

Merriel Abbott dancers are fast and colorful in a "Miss Liberty" opener, and appropriately suggestive in a production number called, "Do Gentlemen Prefer Blondes," which features the promenading and spins of Marilyn Marsh.

Eddie O'Neal orch provides fine musical backing and does a superb job with the difficult symphonic arrangement accompanying Borge's "Rhapsody in Blue." Dance sets keep floor filled. *Chan.*

Carousel, Pitt

Pittsburgh, March 1.

Lorraine Rognan, Lee Davis, Enrico & Novello, Herman Middleman orch; minimums $2.50, $3.

Long a clever dancing comedienne as half of a team, Lorraine Rognan has branched out as a No. 1 yock-getter on her own with this little package show which gal has put together. It packs a lot of entertainment and should be a cinch in any and all of the better spots.

In first place, there are a couple of good ideas behind the unit and they pay off in spades for Miss Rognan. That in itself is unusual for a nitery show. She's in and out of it at scattered intervals to establish her personality before coming on for the sock.

Lee Davis, a personable young fellow with some nice material he knows how to sell pleasantly, tees things off on his own, with Miss Lorraine interrupting him three or four times during the routine to run off some sure-fire bits, including the dog wrapped around her neck to look like a fur piece. After Davis has finally bowed off to a strong hand, he introduces dance team of Enrico and Novello, and they turn in three flashy numbers in top ballroom style. For an encore, instead of Enrico with Novello, however, it's Miss Rognan, with a blonde wig like Enrico and with the same gown, and while audience may suspect the switch, it isn't sure for a while because Novello and the comic femme do it straight for a brief period before they crash into the knockabout stuff Miss Rognan has long been identified with. Minute the customers catch on, the laughs pile up and the surprise panics them.

Gal pulls off her wig for the bow, and then Davis comes back on and Miss Rognan consumes another solid five minutes or more with some funny singing, shadow-boxing and other eccentric by-play that asserts itself heavily. Everything she does has a fine comic flourish, and crowd can't get enough of her. For a finish, Enrico and Novello return and the three of them do the "Clarinet Polka," mostly straight but with Miss Rognan getting in enough of her individual licks to make this a high spot, too.

Rognan unit looks like real pay dirt. *Cohen.*

Latin Quarter, Boston

Boston, March 4.

Jackie Miles, Dior Dancers (3), *Jayne Manners, Pat Terry, Arden-Fletcher Line* (8), *Dave Lester Orch* (9), *Don Rico Quartet; minimum* $3.

The "noble experiment" which teed-off solidly with Max Liebman's original revue "Cross Country" several months ago, but slipped with each new production, has finally been shelved by the L. Q. operators with the bistro back to standard nitery format. Opening night biz was encouraging with room packed for supper show, a rarity in past few weeks. Current policy will apparently be continued for rest of season.

Bringing in Jackie Miles for the preem was smart move for the guy has a solid following in these parts, and supper show ringsiders kept him on so long on opening night he had to beg off to avoid running into curfew complications. Zany line of chatter and nonchalant delivery drew hefty guffaws with his bit about moviegoer being conned into guarding neighbor's seat, and the familiar racetrack skit top laugh-getters.

Rest of lineup includes the Dior Dancers, two husky males who toss diminutive femme partner around in a fast adagio routine, and Jayne Manners, a stately torch singer, whose indigo material was kept under wraps and consequently failed to impress. The Arden-Fletcher Lovelies, aided by okay baritoning of Pat Terry go through the usual production routines in nifty costumes with plenty of eye-appeal.

As usual, Dave Lester's bandsmen provide solid backgrounding for turns and Don Rico's quartet fill in the lulls. Biz holding up nicely. *Elie.*

Mayfair Room, Chi
(BLACKSTONE HOTEL)

Chicago, March 3.

Dunninger, Dick LaSalle Orch (10); *minimum* $3.50, *cover* $1.

While this form of entertainment may seem off the beaten path for this chichi room, it still goes over solid with upper set patrons. It's amusing to see the seatholders almost jumping out of their chairs, eager to have questions answered.

Dunninger makes no attempt to build to the mystification of his act by elaborate props or lights, but works in the open without plants.

Mentalist does a warm-up with two male payees in which he does some card selections. During act he jokingly badgers the audience, asking them to spot any possible gimmicks. While he works with slips and envelopes, none are collected until the finish, when he grabs about 30 or 40 slips in a box and answers the questioneer. There's no past, future or fortune telling, but straight reports as to names, addresses and such. However, showmanship is top level and usually wrapped around a gag. High spot of the 55-minute performance is the working, through a young gal, who gets her vibrations through him, and who repeats the address of one of the audience, first touching his forehead and then moving about 15 feet away.

For final stint Dunninger selects four people who pick a four-digit number, the total of which he writes on a slate before the four agree that this is the number series they had, and the total is checked by three or four other payees. Dick La Salle's orch, which leaves the stand during the act, returns to jam the dance floor with not only the usual hit parade tunes, but has unusual Latin rhythms, which has the rhumba devotees working overtime. *Zabe.*

Ciro's, London

London, March 1.

Raymond Arambol & Bentyber, Bobby Damase, Valy Vernet, Don Carlos & His Rhumba Band, Frank King & his orch; no cover.

The lush surroundings of Ciro's demands something better in the way of attraction than the Bentyber Ballet. This Parisian outfit lacks the charm and talent to be a lure at this ritzy nitery and is not in a class to be a name draw either on the strength of performance or by word of mouth. This nitery needs a top ranking act with strong name power to lift it from the present lean position and to attract customers.

The dancers of the Bentyber Ballet have neither talent nor vivacity and their charm is mainly restricted to the phosphorescent costumes which come out strikingly in subdued lighting. Solo spots come off nicely in the oldtime routines of Raymond Arambol & Bentyber, and Valy Vernet is a comedienne of ability. Bobby Damase emcees in an easy manner.

This engagement marks the London debut of the Bentyber Ballet and proves conclusively that second rate continental acts are not good enough as top attractions for the London night spots. The $800 weekly which this show costs could be far better expended on a solo artists with strong drawing power. *Myro.*

Helsing's, Chi

Chicago, March 1.

Al Morgan, Margo Good, Marvin Boone, Billy Chandler Orch (4), *Don Bradfield;* $1.25 *minimum.*

Al Morgan returns to the spot where he got his first break and is accorded a solid welcome. The singer-pianist completely dominates an otherwise fair show, and when he is through has audience clamoring for more.

Morgan starts off with a brace of old-timers, "Sunshine Follows You," "All By Myself," and "Rose of Washington Square." His voice, sharper than it is on recordings, and his flaying hands keep the audience at complete attention. He then swings into some of his current hits, going through "Sorry," "You're the Only One I Care For," etc. He closes with "Jealous Heart" to hefty applause.

Margo Good is an effective vocalist on the swingier type of tune, but not too forte on ballads. On "Too Soon to Know," she attempts phrasings that are a bit too subtle and difficult for her. She would do well to sing her ballads straight. But she is rhythmic and lusty on "September in the Rain" and "I Can't Believe That You're in Love With Me."

Emcee Marvin Boone chatters, dances and sings. However, his dancing is best. Does a few fast tap routines, some Bill Robinson steps, and a softshoe number.

Billy Chandler orch backs well, especially on rhythms for Miss Good and Morgan. Don Bradfield is entertaining as between-shows pianist-singer. *Chan.*

Crystal Terrace, St. Loo

St. Louis, March 1.

Harry Fende., Paul Haakon & Stephanie Antle, Anne Gallina, Joy Conley, Michaline Stinson, Harry Weber, Keith Carver, Art Gibbs, John Peters, Joe Polinski; Robert Moonan Orch (13); *cover,* $1-$1.50.

Harry Fender, who deserted the stage for almost two decades to be a local cop and who only recently returned to show biz, is headlining the current revue, tagged "Just For Fun," at this swank spot. Except for Fender, Paul Haakon and Stephanie Antle, the cast is composed entirely of

(Continued on page 53)

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Dream Show Salutes Eddie Davis As Leon & Eddie's Comes of Age—21 Yrs.

By JOE COHEN

Eddie Davis, longest holdover in the history of N. Y. niteries with a record of 21 years at the same stand, proved he's still one of the focal points in Gotham's cafe biz. Operator of this 52d street cafe was welcomed back Sunday (5) after an auto accident that incapacitated him for several months at a party at that nitery at which a Broadway-Hollywood who's who attended.

Gatherings constituted one of the most extraordinary evenings in the business with the room at capacity. An equal number couldn't get by the velvet rope.

A dream bill of entertainment appeared, including Robert Young, Charles Winninger, Pat O'Brien, George Raft, Jack La Rue, Phil Foster, Slate Bros., Roger Price, Mel Torme, Nancy Donovan, Al Schacht, Jack Waldron, George DeWitt, Archie Robbins, Fran Warren, Peter Donald, Tony Canzoneri and others who mounted the rostrum to pay their respects to Davis.

Joey Adams, who gained his greatest impetus in showbusiness with a protracted stand at this spot, emceed the shindig.

There was only one disappointment. Bob Hope, who was to have been the guest-of-honor along with Davis, had to stay out on medico's orders. The strain of doing six shows at the Paramount kayoed any extra-curricular activity.

Co-Bonifaces' Turnout

There was also a turnout of other bonifaces including Toots Shor, Ray Dillman (El Morocco), Harry Steinman (Latin Casino, Philadelphia), Robert K. Christenberry, president of the Hotel Astor, N. Y.; Jack Lynch, who last week severed his ties with Philly's Latin Casino; Billy Reed (Little Club) who demonstrated that he's still a competent soft-shoe terper; Abe Attell, the former pug who also operates a Broadway eatery, and Johnny Broderick, who also runs a club—but of a political nature.

Davis, together with Leon Enken started this club across the street at 18 W. 52 street before moving to the current site. Davis entertained, while Enken bonifaced and together this pair built up a business that grossed nearly $1,000,000 annually. This combo clicked from the start. During the Prohibition era, when Davis entertained with piano accompaniment only, the spot was jammed so deep that no other type of entertainment could be staged. Meanwhile the pair became probably the most proficient gladhanders in the business and the spot became a well-to-do tourist trap. Leon and Eddie split several years ago. Leon was with Jack Goldman at the Clover Club, Miami, and Davis is doing a single in the operation of the spot with assistance by manager John Gruber and maitre d'hotel Lou Katz.

Sunday's turnout was climaxed by Davis' appearance at 4:30 a.m. After an ovation, he sang a parody on "Thanks for the Memory" and afterwards the band played "Auld Lang Syne." The tumult that followed was deafening.

The affair was engineered by columnists Earl Wilson and Lee Mortimer, of the N. Y. Post and Mirror respectively, and restaurateur Toots Shor who chairman of the entertainment committee.

Night Club Reviews

Continued from page 52

young and talented natives, and the revue, also written by a localite, is produced by Harold Koplar, son of the owner of this nitery.

Ditties and dances of the nostalgic Gay 20s are featured throughout the revue, with the cast socking over its stuff, individually and collectively. Among the highlights are Fender's interp of "Just a Bowl of Cherries" and "Don't Bring Lulu," a torrid Apache dance, and later some nifty ballroomology by Haakon and Miss Antle, a swell tap routine by one of the gals and a lad and, for good measure, Robert Moonan on the ivories scoring heavily with a medley of Gershwin tunes. Harry Weber, a personable baritone, is another standout with his solo on "When I'm Looking At You."

The best of almost a score of old-time ditties is "All Alone," with Joy Conley gal, a looker, and Keith Garver on opposite side of the small stage, warbling.

The sophisticated mob that patronizes this place rewards Haakon and Miss Antle with a well merited mitt for their swell interp of the Black Bottom and Charleston dances in costumes of the era when these dances were tops. One traveling salesman skit, bordering pretty close to the blue, is injected in the fast tempo revue.

Towards the windup of the 90-minute session Fender leads the diners in audience songfest for "I'm Looking For a Four-Leaf Clover," "Margie," "Bye-Bye Blackbird," "Always," "Ain't She Sweet" and "My Blue Heaven." The old reliable, "St. Louis Blues," is not overlooked and its rendition by the entire cast cops heavy palm-pounding.

Saranac Lake

By Happy Benway

Saranac Lake, N.Y., March 7.

Amazing Mr. Ballantine, back from Europe, shot in for a limited vacation with his old pals at the Variety Clubs hospital, and received and all-clear on his check-up.

Among those flashing a good clinic that gives them all privileges are Helen Pelechowicz, John Rosenberg, Joe (U.A.) Phillips, Ted Hooper and Robert Pasquale.

Mose LaFountain, owner of Durgan's nitery passing out cigars, his son Jimmy LaFountain knocked off first prizes in the Midget Speed Ice Skating Races.

Mark Wilson suffered a cardiac attack which beds him for an indefinite period.

Liselotte Jackel, former circus performer who is wintering here in the downtown colony, was tendered a birthday party.

Tuffy LaTour, who manages Tuffy's Tavern in the downtown colony, aided by Leo Martin won the two-man Bobsled Adirondack Open Championship at Lake Placid, Tuffy also holds records in the world's Olympic bobsled championship.

Adrian Coldiron, former owner of Swiss-Chalet nitery, dropped in to chat with George (Elephants) Powers. After mitting the gang he planed to Miami for balance of winter.

Sam LaBalbo, back from a much enjoyed 10-day furlough in Oneida, N. Y.

Helen Grupp (Republic Pictures), Lee Klimick (Loews), and Forrest "Slim" Glenn of the old Charlie Ahearn troupe, all graduated from here with top honors. They are now connected with the hospital staff, holding responsible positions.

Write to those who are ill.

Herman Exits Johnson Agency

Al Herman resigned last week from the May Johnson agency's cafe dept. He was with agency for about two years.

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New Acts

CONDOS & BRANDOW
Dancing
10 Mins.
Paramount, N. Y.

Act of Steve Condos and Jerry Brandow is a merger of the remnants of what were two doubles. Steve Condos was formerly teamed with his brother Nick, now personal manager and husband of Martha Raye, while Brandow did a hoofing act with his sister Jane. Condos, sometime ago, also doubled with comic Buddy Lester.

Current act looms as strong a tap duo as there is. Both these chaps keep the interest at peak-points with dissimilar styles. Brandow works vigorously while Condos has an easier gait, but together they work into a good blend. They operate singly and in unison, with Brandow doing a miniature stair routine that gets the customers.

Both display further versatility by doing instrumental spots. Both play trumpet and accompany each other on the ivories. Duo are ready for any vaude and cafe situation, and would show up nicely on vaudeo. *Jose.*

LOUISE TERRY
Magic
12 Mins.; One
Colonial, Albany

The rareness of femme magicians gives act a novelty appeal, and the selection of two "cooperators" from the audience assure it laughs. But professional polish is still to be developed. Miss Terry is a tall, attractive, well-dressed Philadelphian with a fair sense of comedy and an adequate equipment of comic props. She would sell them better if she learned to talk up and to project sharper. Eight rows from back of house, her slinky delivery is rather hard to catch. Better adjustment of mike might help.

Early portion, when she comes off the stage to pick a pair of men, is slow and uncertain. After Miss Terry gets them up in the spotlight, turn gains tempo. First stunt, in which a man is left "holding the bag," produces guffaws, although at his expense. Second, where an egg is apparently cracked in the other man's breast pocket and a quarter (his) is switched from a red handkerchief to the pocket, is more legitimately funny and baffling.

Miss Terry's best straight trick—she does several knots and pass-throughs—is cutting and reassembling a rope, while the two customers hold it. Finale lets down. Rerouting and accelerating would bring an improvement. Miss Terry took several bows in second slot. *Jaco.*

THE FLASHBACKS (2)
Dance
10 Mins.
The Bowery, Detroit

This boy and girl duo—Ethel Howe and Bob St. Charles—combine well in tap routines that have two unusual twists — continuity and quick, smooth costume changes onstage. Combo got big hand from very difficult audience on night caught (2).

For opener, pair do a hick-deadpan number that gets attention fast and holds it. They wind up near table at back of stage where they change into costumes of the Cay '90s era. Tricky, precision movements — well executed — feature this dance.

Another change and the two emerge as circa 1920 characters. This is their best number and one in which Miss Howe's superior dancing becomes most noticeable. She's a veteran with plenty of experience, while her partner is her pupil in his first turn on the major league circuit. He works smoothly, however, and has plenty of natural poise.

Act would be helped if the 1920 number could some last, with the cake walk, the present closing number, moving into third spot. Costume-change difficulties, however, are a stumbling block to switch.

As supporting act, pair should do well in any club. *Fred.*

MELLO-LARKS (4)
Songs
8 Mins.; Two
Palace, N. Y.

The Mello-Larks make a good initial impression with their youthful and clean-cut mien. Three boys and attractive girl, however, need an overhauling of their vocal arrangements. Harmonics are dull.

It isn't until the quartet goes into some dance interpolations, such as their square-dance number, that there's any vitality. Their Irish jig punctuation to a Gaelic tune also provides audience interest. *Jose.*

STANLEY RAWLS
Mimic
10 Mins.
Alhambra, N. Y.

Stanley Rawls is a youthful Negro mimic who obviously has some talent. Unfortunately he doesn't use much showmanship in getting it across. His intro, which leads him into impersonations of sundry Hollywood characters, is too stiff and formal—as though he were doing a school recitation. Use of a couple gags or a song would make for a breezier leadoff.

Rawls tackles Boyer, Hepburn, Colman, Lionel Barrymore with so-so results, but does about the best with Edward G. Robinson. His aping of Gabriel Heatter's news reporting represents a high point. Carbon of "Inner Sanctum" and Peter Lorre is dragged out too long for genuine effectiveness. Dropping some of the poorer mimeing along with an improved intro would put more punch into this turn. *Gilb.*

BASEL LANDIA
Songs
9 Mins.; One
Colonial, Albany

Soprano possesses fine voice. If she could match it with a warmer stage presence, the turn would hold greater punch for vaudeville.

Small and dark, Miss Landia offers a quarter of numbers one an encore, in fourth spot at final show when caught. She opened with "Granada," skillfully projected. "The Man I Love" followed; her interpretation had more of the legitimate singing and less of the dramatic style than many chirpers employ. A couple of others also clicked big.

She is formally dressed in black; rare smile is winning. Curtain quip about her by well-mannered emcee Myles Bell was not in the best taste. *Jaco.*

G. WOOD and ALICE GHOSTLEY
Songs
30 Mins.
Fireside Inn, N. Y.

G. Wood, who has written the words and music for a number of off-Broadway shows, is making his nitery bow with vocalist Alice Ghostley, also from the off-Broadway ranks. Team, with Wood at the keyboard, hinges most of the act on material turned out by him.

Initial fault of the material now being offered is that it's too loud for this small room, besides not being too strong in the entertainment division. Miss Ghostley does a personable job with the vocals, giving capable handling to those in the comedy vein. Except for a rendition of "Careless Love," duo stays away from tunes in the romantic idiom.

JUNE & MARTIN BARRETT
Dancing
7 Mins.; Three
Palace, N. Y.

June and Martin Barrett are a youthful and well-groomed tap turn with a freshness in style and a good assortment of cleat work. The duo's routines are well-designed so that there are some midterm outbreaks of applause, with the femme's spins providing the spark that sets off the pallycakes.

The pair show dance ability that can be utilized in most vauders and cafes. They still must acquire the showmanship of the more veteran turns and can edit their turn for sharper projection. *Jose.*

JAMES QUINTET
Songs-Instrumental
10 Mins.
Alhambra, N. Y.

This Negro harmony group shows possibilities, but at present it lacks sufficient styling and polish. Unit opens rather weakly with "Sunny Side of the Street," crooned by four lads who are accomped by their remaining mate on string bass.

Quintet shifts to another pop, with warbling this time backed by two guitars, then handles a blues number for fair results. Best tune in the group's stint is "I'm Just a Fool," which they wisely use as a closer. Combo needs more experience before it's ready for the more lucrative vaude and nitery dates. *Gilb.*

CHRIS SCOTT
Songs
15 Mins.
Embassy Club, Philly

Former Gene Williams' vocalist is making her nitery debut as a single and is a very likely vocal prospect, as well as a possible recording bet. Singer handles a ballad or show tune conventionally enough to win the interest of the wining-and-dining crowd at Embassy, and employs enough modern intonation to catch attention of those who know the score.

Tall brunet with okay appearance and nicely garbed, singer's forte is her voice. She is obviously unused to competing with the soup and lacks necessary sales and floor mannerisms. Her handling of the mike, however, shows band training and her choice of numbers and delivery are fine.

Gal opens with "Who Cares" and follows with "Skylark." For novelty she offers "Lost in His Arms," almost forgotten lilt from "Annie Get Your Gun." Encores are "Sometimes I'm Happy" and "Over the Rainbow," this last very well done. Once customers realized the oldies were being dressed in bright new raiment, singer won them. Miss Scott's husband, Jimmy Lyons, rates credit for her smart selections and style of presentation. *Gagh.*

THE APPLETONS (3)
Dancing
5 Mins.; Full, Special
Palace, N. Y.

The Appletons are experienced Apache dancers with a good assortment of mayhem and a commercial set of tricks that make them eligible for all vaude and cafe situations where they have sufficient space.

Their Apache terps are standard with a special set and various props providing a Parisian atmosphere. There's some assault and counter-assault, with further interest provided by battle between two sexy-looking femmes for the attention of the male. There's a solid closer with a bit of knife-throwing and some fast acro work. *Jose.*

DANNY SHAW
Comedy
7 Mins.; Two
Palace, N. Y.

Danny Shaw is a hard-working comic, but unfortunately has faulty routining and bad material. He attempts a display of prattfalls which should draw results but his preceding gab deadens the effect.

At this Palace showing date, he has a difficult time in getting to the pewholders and only before his exit, when he gives an impression of a bus rider, does he get any appreciable results. His ability at taking falls can be made to pay off, but he needs a wholesale rewrite to give purpose to his act. *Jose.*

AMANDA THIGPEN
Songs
12 Mins.
St. Michel, Montreal

Amanda Thigpen, with plenty of physical allure, scores in the current St. Michel layout with her bop offerings that range from the platter hit, "Rag Mop," to a melodious vocal around "September Song." Her approach to the jump arrangement is at times too strident but chirping is a click with payees when she torches.

Demure manner with intros is okay but act, though well-groomed, could stand better routining. Otherwise fine for cafes or vaude. *Newt.*

GLADYS JOHNSON
Songs—Piano
30 Mins.
Fireside Inn, N. Y.

Gladys Johnson, shapely Negro gal, does a routine job with her blues vocaling and pianistics. Miss Johnson could use a little more stylization in both departments. When caught, gal's offering impressed as being void of any feeling.

Among numbers rendered are "I'm Going Home to Joe," "I Want A Big Fat Poppa" and "Hong Kong Blues."

MURRAY GRAND
Pianist
30 Mins.
Fireside Inn, N. Y.

Murray Grand displays a neat repertoire of show tunes, standards and pops that's strictly grooved for small rooms using ivory-ticklers to enhance the decor.

His fingering of the keys is authorative and relaxed, with tunes played creating a pleasant effect especially during the dinner hours. The 88-er also offers some interesting arrangements.

Juanita Hall's Repeat

Shelburne Lounge, N. Y., has set Juanita Hall for a repeat engagement starting April 13. She'll double out of "South Pacific." Kaye Ballard has been booked on the same bill.

Other bookings at that spot include Monica Boyar, April 13, and the Golden Gate Quartet May 8.

Steve Yates has resigned General Artists Corp. to join Joe Glaser's Associated Booking Corp. where he'll work in the theatre dept. headed by his father, Charlie Yates.

VARIETY BILLS

WEEK OF MARCH 8

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit (FM Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stall; (W) Warner; (WR) Walter Reade

NEW YORK CITY
Capitol (L) 8
Art Mooney
Harvey Stone
Eileen Wilson
Fontaines
Music Hall (I) 9
Lee Marx
Vic & Adio
Jessica Haist
Frank Gamboni
Patricia Drylie
Roy Raymond
Walter Graff
Rockettes
Corps de Ballet
Sym Orc
Palace (R) 9
Cathala's 3
Dietrich & Diane
Ford & Harris
Jan Rubini
Helene & Howard
M B Hughes & D Street
Rolland Marcelli & Janice
1 to fill
Paramount (P) 8
Bob Hope
Jane Russell
Les Brown Orc
Condos & Brandow
Roxy (I) 10
Beatrice Kay
Bill Norvas & Upstarts
Buck & Bubbles
Dunhills
Beatrice Kraft Dcrs
Strand (W) 11
Geo. Andre Martin
Tito Guizar
Roger Ray
Geo Shearing Orc
BALTIMORE
Royal (I) 10
Illinois Jacquet Orc
Will Mastin 3
Chubby Newsome
Pigmeat Markham Co
Virgie & Elree
State (I) 9-11
Dana & Lyles
Arno Bennett
3 Collegiates
S & S Arthur
12-15
Lee Bartell
Myles Bell
Leslie & Laurence
1 to fill
CAMDEN
Towers (I) 10-12
Marie-Louise & Charles
Sabin's Personnettes
Fred Pisano Co
Jimmy Husson
Brooks
CHICAGO
Chicago (P) 10
Billy De Wolfe
Mimi Benzell
Rex Ramer
Cabot & Dresden
Oriental (I) 10
Sugar "Chile" Robinson
Richard Hayes
Saul Grauman Co
Elsa & Waldo
4 Continentals
Carl Sands Orc
CINCINNATI
Albee (R) 9
Roulettes
D & D Workman
Virginia Lee
Think-A-Drink Hoffman
Rex Weber
M & M Viera & Monkeys
Alan Carney
Salici Puppets
ELMIRA
Strand (W) 12 Only
Tex Beneke Orc
HARTFORD
State (I) 11-12
Jack Carson
Robert Alda
Janis Paige
Tommy Wells
Diane Garret
3 Honey Bros
Arden & Martman
JAMESTOWN
Palace (W) 13 Only
Tex Beneke Orc
LOS ANGELES
Orpheum (I) 8
Dick Contino Unit
Jerry Rothaus
Pat Theriault
3 Ladd Sis
Glen Pigott
Johnny Tulucci
Nadine Jensen
Emil Mazanec Orc
Johnny Mungall
MIAMI
Olympia (P) 8
Asia Boys
Frank Paris
Lina Romay
Herb Shriner
DeVal Merle & Lee
OMAHA
Orpheum (P) 10
Art Castle Bd
Marion Hutton
Jack Douglas
Cass Owen & Topsy
Reggie Rymal
PHILADELPHIA
Carman (I) 8
Latinos
Lew Fitzgibbon
Jay Walkers
POUGHKEEPSIE
Bardavon (P) 9-10
4 Elgins
Stuart Foster
Frank Cole Co
Harry Rose
Nichols & Haley
ROCKFORD
Palace (I) 10-12
Christine & Bill
Irving Spector
2 Twostones
Apris & Estrillita
Ken Mar 3
ST LOUIS
Fox (FM) 11
Vivian Blaine
Dave Barry
Don Henry 3
Massive Twins
V & L Andrews
Szonysis
Kohler & Jini
Sheldon & Burnett
SPRINGFIELD
Court Sq (I) 9-12
Hal Sands' Girls
Brick Bros & Gloria
Myers & Walker
Wallace & Michel
Don Cummings
TORRINGTON
State (I) 12 Only
Bela Lugosi
Bert Gilbert
Quinlans
WASHINGTON
Capitol (L) 9
Juvelys
Tommy Hanlon & Murphy
Gus Van
Appletons

BRITAIN

ASTON
Hippodrome (I) 6
Phil Strickland
Joanne Gaye
Johnnie Laycock
3 Lamarres
Noel Talbot
Jackie Crosby
Gordon Jones
10 Adoreables
Fred Renwick
Matt Lamar
Vee Suzette
BLACKPOOL
Winter Gardens (I) 6
Kitty Masters 3
Rudi Grasl
Jack & Stern
Freddy Co
Warren Latona & Sparks
Monarchs
Jennie MacAndrews
Graham & Scott
Marie De Vere 3
BOSCOMBE
Hippodrome (I) 6
Ray Ellington 4
Bartlett & Massey
Les Raynor & Betty
Douglas Francis
Harry Korris
Sheridan & Bee
Eddy Bayes
BRISTOL
Empire (I) 6
Harry Segal
Michele
Dudley 3
Harold Hatton
Vivienne Tempest
Eager Young Ladies
Lizbeth Young
Kent & Hayes
CHATHAM
Empire (S) 6
Frank Randle
Hal Swain
Swing Sis
Rita Shearer
Jon Boden
Mandalay Singers
Kay Sothern
Gus Aubrey
Hal Mack
Dancing Demons
A J Powell
Staff Stafford
Jimmy Clitheroe
A Wazzan Tp
EDINBURGH
Empire (M) 6
Jean Sablon
Terry Hall
Tommy Jover
Raf Pat & Julian
Linda & Lana
Forbes & Barrie
Kay Cavendish
Dam Bros
Cynthia & Gladys
FINSBURY PARK
Empire (M) 6
Johnny Lawson 3
Suzette Tarri
Cilla's Dogs
Jimmy Wheeler
Morecambe & Wise
Max Bacon
2 Virginians
Edmundo Ros Bd
GLASGOW
Empire (M) 6
Cheerful Charlie Chester
Ken Morris
Fred Ferrari
Arthur Hayes
Edwina Carol
Len Marten
Grip 4
Mariotti & Wenman
5 Brahms
Gene Anderson
Harry Richards
12 Tiller Girls
GRIMSBY
Palace (I) 6
Cecil Sheridan
Joy Brennan
Mickey Reid
Billy Miller
Joe O'Reilly
Jimmy Inglis
Cass & Keegan
2 M's
Irene Dickson
Terry O'Brien
Nemacs & Violet
May Moxon Girls
LEEDS
Empire (M) 6
Tessie O'Shea
Billy Cotton Bd
Annell & Brask
Arthur Dowler
Vernon Sis
George Meaton
Tattersall & Jarry
LINCOLN
Royal (I) 6
Monty Marks
Francis Whitmar
3 Loonies
Paul Sheridan
Louise Lorraine
Spangled Beauties
George Alex
Terry's Juveniles
NEWCASTLE
Empire (M) 6
Mills Sis & Michael
Jack Train
Sandow Sis
Anona Winn
3 Regettis
George Doonan
Stan White & Ann
Norman Hackforth
NORWICH
Hippodrome (I) 6
S & M Harrison
Andre Twins & Sandra
Bob Grey
Claude Williams
Jackie Allen & Barbara
Susan Pat
NOTTINGHAM
Empire (M) 6
Hal Monty
Rosemary Andree
Johnny Denis' Ranchers
Rostanda Co
Flack & Lucas
Zio Angels
PORTSMOUTH
Royal (M) 6
Nitwits
Frances Duncan
Sam Costa
Zio 3
Wilson Keppel & Betty
Lester Sharpe & Iris
Max Bygraves
Les Trois Grossettos
SCUNTHORPE
Savoy (I) 6
George E Beck
Mandy Manders
Juan & Nina
Fred Harper
Johnny Kay
Jean Morris
Lillian Broan
Freddie Day
Sheilah
Jerry & Mandy
Conrad Vince
Apple Blossom Lovlies
SUNDERLAND
Empire (M) 6
Curio Cavalcade
Jackie Hunter
Tiny
Bel Argay
Carlo Reni
Sylvia
SWANSEA
Empire (M) 6
G H Elliott
Gertie Gitana
Ella Shields
Billy Danvers
Randolph Sutton
VICTORIA
Palace (M) 6
Jimmy Edwards
Joy Nichols
Dick Bentley
Wallas Eaton
WOOD GREEN
Empire (S) 6
Frankie Howerd
Tony Lowery
Clive Richardson
Charlie Clapham
Jose Moreno Co
3 Roberts
Jackley & Jee
Mills & Belita
Spanglers

Cabaret Bills

NEW YORK CITY

Birdland
Ella Fitzgerald
Les Young Orc
Blue Angel
Garland Wilson
Stuart Ross
Eadie & Rack
Mickey Deams
Imogene Coca
H Chittison 3
Portia Nelson
Bop City
Doc Sausage Orc
Ravens
Amos Milburn
Cafe Society
Mervyn Nelson
Thelma Carpenter
Cliff Jackson
Copacabana
Ted Lewis
Geraldine DuBois
Reed Sis
Meribeth Old
Gordon Gaines
Patricia Adair
Toni Carroll
M Durso Orc
Alvares Orc
Diamond Horseshoe
Walter Dare Wahl
Gloria Leroy
W. C. Handy
Billy Banks
Noble Sissle Orc
Chic Morrison Orc
Rigoletto Bros
Jack Spoons
Frank Evans
Tommy King
Harry Meehan
Billy Banks
Harry Armstrong
El Chico
Rosita Rios
Los Gitanos
Pilarin Tavira
Sarita Herrera
D'Alonso Orc
Havana-Madrid
Castila Twins
Gayner & Ross
Eulalia Del Pino
Fausto Orc
Pupi Campo Orc
Hotel Ambassador
Jules Lande Orc
Hotel Biltmore
Harold Nagel Orc
Hotel Edison
Henry Jerome Orc
Hotel New Yorker
Tony Pastor Orc
Connie Haines
Adele Castle
Peter Kent Orc
Hotel Pierre
Jimmy Carroll
Talbots
Stanley Melba Orc
Ralph Lane Orc
Ralph Tefferteller
Hotel Plaza
Lisa Kirk
Nancy Donovan
Eric Victor
Bob Grant Orc
Mark Monte Orc
Payson Re Orc
Nicolas Matthey
Hotel Roosevelt
Guy Lombardo
Hotel St. Moritz
Roberta Welch
Leo Pleskow
Erwin Kent
Ramoni Orc
Hotel St Regis
Julie Wilson
Laszlo & Pepito
Milt Shaw Orc
Hotel Shelbourne
Jane Harvey
Irwin Corey
Carlos Montoya
Cy Coleman
Hotel Statler
Jimmy Dorsey Orc
Hotel Taft
Vincent Lopez Orc
Hotel Warwick
Jan August Orc
Latin Quarter
Sam Levenson
Vikings
Linda Lombard
Francis & Grey
Ernestine Mercer
Landre & Verna
Art Waner Orc
Le Coq Rouge
Oscar Calvet Orc
Jack Towne Orc
Leon & Eddie's
Eddie Davis
Rosette Shaw
Bella Smaro
Frank Stevens
Macombo
Dorothy Ross
Boylan & King
Gordon Andrews
Monte Carlo
Dick Gaspare Orc
La Playa 6
No 1 Fifth Ave
Walling & McHugh
Downey & Fonville
Hazel Webster
Old Knick
Billy Bryant
Paul Killiam
Janie Stevens
Frank Wayne
Charlotte Ray
Bob Gallagher
Al Cooper Orc
Old Roumanian
Sadie Banks
Jackie Phillips
Irving Grossman
Diana Goldberg
Susan Brooks
Joe LaPorte Orc
D'Aquila Orc
Park Ave
Robert Clary
Four Tones
Beverly Dennis
Benny Payne
Penthouse
Betty & Jane Kean
Helen Edwards
Herb Schutz
Ruban Bleu
Kirkwood & Goodman
Larry Blake
Estelle Loring
3 Riffs
Ronnie Graham
Julius Monk
Norman Paris 3
Versailles
Kay Thompson
Lee Scott
Buzz Miller
George Martin
Emile Petti Orc
Panchito Orc
Village Barn
Homer & Jethro
Arline Bright 3
David Blight
Bobby Myers
Village Vanguard
Weavers
Clarence Williams
Waldorf-Astoria
Dorothy Shay
Eddy Duchin Orc
Mischa Borr Orc

CHICAGO

Blackhawk
Jack Tygett
Janet Campbell
Deon Sherman
Joyce Harley
Jean Stanley
Sammy Shore
Eddie Howard Orc
Blackstone Hotel
Dunninger
Dick LaSalle Orc
Chez Paree
Jimmy Durante
J & A DiGitano
Gloria Van
Adorables (12)
Cee Davidson Orc
Helsings
Al Morgan
Margo Good
Don Bradfields
Billy Chandler Orc
Hotel Bismarck
Noble & King
Joe Isbell
Johnny Alladin Orc
H Edgewater Beach
Mr Ballantine
Charles Sheldon
Betty Norman
D Hild Dcrs (11)
George Olsen Orc
Hotel Stevens
Joan Hyldoft
Arnold Shoda
Morgan 3
Douglas Duffy
Harper Flaherty
Bob Fitzgerald
Skating Blvdears
Jack Raffloer
Buddy Rust
Jerry Mapes
Frank Masters Orc
Palmer House
Victor Borge
Gracie Barrie
A & B Lund
M Abbott Dcrs
Eddie O'Neil Orc
Sherman Hotel
"College Inn Story"
Phyllis Gehrig
Don Weismuller
Christine Nelson
Carmen Albino
Norman Fields
Frank Wagner
Ward Garner
Kenneth Remo
Eileen Green
Cliff Norton
Carolyn Gilbert
Les Weinrott
Vera Gahan
Bill Snyder Orc
Vine Gardens
Adeline Neice
Lew Saxon
Adams Bros
Mel Cole Orc
Pancho Orc

Paramount, N. Y.

Bob Hope, Jane Russell, Condos & Brandow, Les Brown Orch (18); "Captain China" (Par), reviewed in VARIETY *Nov. 2, '49.*

The Bob Hope session at the Paramount is expected to be a two-week exercise in testing the house capacity. He is putting on a great show in the process. Personal appearances are old stories to Hope. For years the comedian has been letting the customers gander him in Army camps, ballparks, etc., wherever there was a quorum present. And it's been paying off.

The Paramount hasn't seen business such as this in years. And, what's more, the flow of business is something a showman dreams about. It's almost a perfect setup. There are no lockouts, but a constant stream of traffic in and out of the house. The breaks after both the picture and the stageshow are terrific.

As far as billings are concerned, a prospective customer has to look intensively at the marquee to learn that "Captain China" is also available. Hope and Jane Russell get equal billing on the marquee, and the rest of the stagebill comprises the Les Brown orch and Condos and Brandow. The show is costing the house $50,000, plus overages. Hope gets all that coin and pays off the others.

Hope's personal gets the maximum measure of the house. There's a relaxed mien within his rapid-fire delivery. The highpoint of his turn is a nostalgic reminiscence of his lean days of the theatre. It's done with charm and good humor, with the musical backing of "Thanks For the Memory," and creates a mood that's somewhat different than the rest of his act. There are, of course, the inevitable references to his recent accident and Bing Crosby. He adds up to grade A entertainment.

Miss Russell, in a low-cut gown, gives out with "Great Day" and "Lady Is a Tramp," and combines with Hope in a rendition of "I Wanna Go Home." She provides visual and vocal interest.

The Les Brown crew, with an instrumentation of eight brass, five reeds and four rhythm, gets little time to show its wares. The major effort is a solo by saxist Butch Stone, who gets a healthy palm for vocal delivery of "A Good Man Is Hard to Find." Condos and Brandow are reviewed under New Acts. *Jose.*

Olympia, Miami

Miami, March 4.

Bert Wheeler, Hal LeRoy, Karen Tedder, Jimmy Troy, Armand Guerre Seals, Les Rhode House Orch; "Montana" (WB).

Bill on tap is refreshing and plays well.

Bert Wheeler is back, with the inevitable sandwich, the amiable emceeing and the ingratiating patter standard with him. Highlights of his stint are the session with Hal LeRoy straighting, and the Karen Tedder bit. Per usual, his timing is expert.

LeRoy is another standard here, and sparks the heavy palming via his hoofery and takeoffs on late Bill Robinson, Ray Bolger and Gene Kelly to wrap up okay.

Miss Tedder looks better here than in cafe spot she was in last week. The pops come over with more zing and the topping hillbilly version of "Temptation" sets the applause meter rocketing.

Teeoff spot sets a fast pace via comedy trapeze work of Jimmy Troy. Stunts garner gasps and laughs throughout. Armand Guerre and his seals bounce the usual balls, make harmonica music and indulge in other amusing tricks. Les Rohde and house orch are okay on the backgroundings. *Lary.*

Alhambra, N. Y.

Andy Kirk Orch (12), Rose Murphy, Helene & Howard, Russ, Mack & Owen, Carl & Harriet, Freddy & Flo, Willie Bryant, Stanley Rawls, James Quintet; "Bagdad" (U).

RKO Alhambra's new vaude policy is finding it tough going this week, what with the strong competition offered by Louis Prima around the corner at the Apollo. At early show caught Friday night (3) house was less than half filled despite a lower admission scale. Layout, however, is an entertaining one principally due to the snappy work of Rose Murphy and Helene & Howard.

Miss Murphy, in next-to-closing spot, chee-chees her way through a batch of her familiar numbers to win strong returns. Pianist-songstress embellishes such faves as "Cecilia," "Sweet Georgia Brown" and "Dark Eyes" with trills and squeaky chirps, perennially her stock in trade.

With three rhythm, four brass and five reed, Andy Kirk's combo gets the session off to a brisk start to bring on emcee Willie Bryant. An Apollo alumnus, now a disk jockey, he ribs his alma mater without mentioning it by name, discusses his sponsors and indulges in general banter for fair results. Carl and Harriet, boy and girl terp team, follow with some so-so hoofing.

Ofay turn of Russ, Mack and Owen registers handily with slapstick acro stuff. Freddy and Flo hold down the comedy slot with standard songs and patter that are still effective despite their age. In the finale groove are Helene and Howard, only other white act on the bill. Couple win a solid reception for their satirical terp routines and especially click in bow-off jitterbug sequence. Overlong show might well end here instead of bringing back Bryant, and Freddy and Flo, for some banal situation humor. Kirk's outfit backs the program neatly.

James Quintet, vocal and instrumental group, and mimic Stanley Rawls are reviewed under New Acts. *Gilb.*

Fox, St. Louis

St. Louis, March 4.

Vivian Blaine, Massive Twins, Vivyan & Lillian Andrews, Don Henry Trio, Dave Barry, Joe Schirmer, Frank Panus Orch; "The Great Rupert" (EL).

Customers are getting their money's worth from the current layout, spearheaded by Vivian Blaine, a platinum blonde looker. There's a wealth of entertainment in the bill and only second to the Blaine gal is Dave Barry, who played the role of "Mr. Ripple" on Jimmy Durante's radio show. In addition to emceeing, Barry kicks in with "Blowing Bubbles" in his rippling style, satires on Humphrey Bogart, Sam Spade and Arthur Godfrey for heavy mitting. He also tosses in some nifty chatter.

Miss Blaine, in a fetching gray gown splattered with sequins and with plenty of showmanship, socks over "I Feel a Song Coming On," "I Said My Pajamas," "What Is This Thing Called Love," "Strangers" and "I Don't Care," ala Eva Tanguay.

After Frank Panus maestros the orch through a swell medley of pop tunes to start proceedings, the Andrews gals, eye-filling and shapely blondes, attired in fetching, abbreviated purple costumes, warm the customers up with a nifty tap routine. Then the Massive Twins, a pair of muscular young 'uns, score with a neat exhibition of balancing. The Don Henry Trio, another youthful aggregation, and playing different sizes of harmonicas, wham over the Morpheus Overture, "Happy Feet Polka," a medley that includes "Wonderful Guy" and "Sue" and after a burlesk on Spike Jones' "Merry Oldsmobile" using a bunch of zany music makers wind with a sock interp of "Sabre Dance" that wins the mob. Joe Schirmer from the orch, now a feature act weekly, closes session with a red hot "Nola" for a neat hand. Biz good. *Sahu.*

Circle, Indpls.

Indianapolis, March 5.

Tommy Dorsey Orch, with Buddy Rich, Jack Duffy, Frances Irvin, Johnny Amorosco; Guy Raymond, Church & Hale; "Backfire" (WB).

Circle audiences are finding Tommy Dorsey orch in a nostalgic mood this week. Maybe it's because Gov. Henry F. Schricker presented maestro with a trophy at first matinee celebrating "15 years as nation's foremost band leader," in return for Dorsey's promise to play for Young Democrats' $25-per-plate Jefferson-Jackson Day shindig Sat. night. He sticks to old bandshow format, highlighting his standby tunes—and customers love it.

Newcomers to outfit have a lot to do with the click, however. The wolves go for statuesque redheaded chanteuse, Frances Irvin, in big way. The difference she gives "All of Me," "Diamonds Are a Girl's Best Friend" and "Just a Little Girl From Little Rock" also make a big hit. Johnny Amorosco looks to be Dorsey's best male bet since Sinatra. His handling of "Marie" and "Some Enchanted Evening" vocals is smooth. Buddy Rich is solid with his tom-tom solo in "Song of India." Dorsey, on his trusty trombone, and Jack Duffy, on the sax, deliver plenty of good licks in "The Continental," "Dry Bones," "Pinetop's Boogie" and other numbers that display band to advantage.

Acts get less prominence than usual in recent bandshows, but hold up their end of the bill neatly. Church and Hale get good response for smart tap routines and Gene Raymond is well received in his comedy and eccentric dancing turn. *Corb.*

Roxy, N. Y.

Beatrice Kraft Dancers, Bill Norvas & the Upstarts (5), Dunhills (3), Buck & Bubbles, Beatrice Kay; "Mother Didn't Tell Me" (20th), reviewed in VARIETY *Feb. 1, '50.*

The current Roxy bill has the benefit of two veteran acts to back strongly what is generally an entertaining layout as a whole. The standards are Beatrice Kay, in the closing spot, and Buck and Bubbles with their comedy and hoofing. Plus which there is the added lure of a colorfully staged production under the watchful eye of Arthur Knorr and Sammy Rauch, not to mention A. J. Balaban himself. It's shows like this that makes a reviewer delighted to let everyone get into the act for a credit or two. Any names missed?

Miss Kay, with her Gay '90s type of songalog — coupled with that fine showmanship—can never fail to entertain no matter what she does. There's hardly anything different from her act here since her last date at the Roxy—but when those final curtains close in front of her, the reception is unquestionable. She can still play anywhere.

Buck and Bubbles have also hardly changed an item in their standard routine which they've been doing since they were two-a-day headliners. Yet, there's no lack of entertainment in their turn today. And the audience response is still there. Buck with his taps and Bubbles at the piano have the knack for entertaining, and there isn't a dull moment, even in their expertly concealed "breathers." Yes, the pair are taking more breathers these days, but with their kind of showmanship and ability to entertain, there is hardly anyone who can discern it.

The Dunhills are three lads who have been around with their fast precision and challenge terping, and they're effective as usual in a few brief moments. There's a little clash with the Buck and Bubbles act, but that's not too obvious.

Bill Norvas and the Upstarts, three boys and two girls, go through what is a musicomedy type of song presentation, somewhat akin to the Kay Thompson idea, only not as extensive. They're an improvement over their recent N. Y. Copacabana engagement, impressing with their freshness and verve.

The Beatrice Kraft Dancers are the openers with their East Indian interpretative terping, and they go over, as usual. *'Kahn.*

Chicago, Chi

Chicago, March 3.

Cabot & Dresden, Rex Ramer, Mimi Benzell, Billy De Wolfe, Louis Basil Orch; "The Heiress" (Par).

Short bill is the warmest received by Chicago theatre audience in several months. While the majority of applause is garnered by Billy De Wolfe, rest of the acts also get a hefty hand. Show moves at a rapid pace.

Cabot and Dresden, youthful dance team, make a strong impression with their terrific whirls. Especially socko is "Perpetual Motion" number, a seemingly endless series of lifts and spins. Rex Ramer, English importee, sells in fine fashion his musical instrument impressions, sans everything but the amazing nodule work. He starts off with a trumpet bit, but gets away from the usual trite imitations, switching first to guitar, violin, organ grinder, xylophone, before going into rapid vocal session on the banjo. However, it's his closer, "Cocktails For Two" ala Spike Jones, complete with all the band and other noises, which registers solid.

Mimi Benzell, coloratura from the Metropolitan Opera Co., is surely a startling novelty in her operatic selections. However, she sticks to the tried and true, and gets her best response from high trills. Her mid selection, "Over the Rainbow," while effective, might be replaced by something stronger, preferably from a musical comedy. Comely singer's swing version, complete with bit of jive walk and a slight bump, of "Lo, Hear the Gentle Lark" for a closer seems a bit incongruous, but audience of youngsters loves it.

Billy De Wolfe gets chuckles as he walks on and recounts his misery with his film roles. His East Indian hoke dance, which leads to his laugh-provoking hairdo and girdle quickies, is a fine piece of acro work. Boris Karloff, "Frankenstein" number, in green spot, with comedian jumping into first few rows has the juves in screams.

His cast of characters of the shabby bistro, off the beaten road, complete with emcee, line and parade girls, is letter sharp and rib-tickling. It's still Mrs. Murgatroyd that the seatholders are waiting for, however. Character of the work-burdened house-frau off on a little toot is almost a classic. De Wolfe also gets added laughs with some topical throwaways in his sketch, all of which adds up to boff mitt.

Louis Basil band does excellently on the backing, seeming livelier than the past few weeks. *Zabe.*

Orpheum, L. A.

Los Angeles, March 1.

Anne May & Henry Balabanow, Betty Black, Pat & Willa Levollo, Joan Brandon, Mage & Karr, Peiro Bros. (2), Buster Shaver with Olive, George & Richard, Eddie Peabody, Al Lyons Orpheum Orch (9); "Blue Grass of Kentucky" (Mono).

Orpheum regulars are getting a plus show this week, what with two natural headline acts and a number of dividends sprinkled among the other six turns. Bill kicks off slowly but by the time the fourth act is on the pace is all that could be asked.

Eddie Peabody, the perennial, could hardly get off, even after doing 11 numbers, at show caught. The zest he gets into his banjo-twanging generates an enthusiastic audience. He's also the first repeat for the Orpheum's current vaude policy, not yet a year old.

Second natural headline turn is Buster Shaver and the three little people, Olive, George and Richard. Act has appeared at this house at regular intervals for nearly 20 years and still finds a solid welcome sign out. There's been little variation of the turn's setup over the years and followers probably wouldn't like any changes. Shaver does the piano accompaniment for hot vocaling and terping of the trio and act then climaxes with the ballroom stint by Shaver and Olive.

The Peiro Bros., two boys from the Argentine, display unusual skill in juggling and spinning hats, sticks, cigarettes and Indian clubs. Dexterity and showmanship earn them a big hand. Mage & Karr please with precision taps and terpology, making a showy team for the five-spot on the bill.

Joan Brandon supplies a femme touch to magic tricks, selling easily in the four-spot. Cocktails from an empty shaker, magic cigarettes, a mysterious cane and a nifty egg trick keeps the customers mystified and satisfied. Anne May & Henry Balabanow perform on accordions and toss in some acrobatic dancing, coming off in okay fashion. Betty Black is a cute-looking blonde singer who fills the two-spot with four tunes. The old standard slack wire turn of Pat & Willa Levollo rounds out the bill. *Brog.*

Apollo, N.Y.

Louis Prima Band (12) with Keely Smith, Jimmy Vincent; Will Mastin Trio, with Sammy Davis, Jr.; Johnny Moore's 3 Blazers, Holmes & Jean; "Undertow" (U-I).

Louis Prima's annual stand at this sepia vauder usually hypoes the take plenty, and this time out is no exception. His is one of the few ofay outfits that can lure them into this house, which has been traditionally a field day spot for top Negro bands. However, Prima with his solid trumpeting, comedics and vocals is rocking 'em again and winning major share of audience appreciation. Flanked by the solid Will Mastin Trio, comedy and hoofing team, and Johnny Moore's Three Blazers, current session is solid all the way.

Prima crew, comprising three rhythm, five reeds and four brasses (including the maestro), sets the pace with a racy rendition of "There'll Be Some Changes Made," with Prima clowning through the vocal and getting in some torrid turmpeting. Follows with an equally torrid session of "Black Magic" to set things for Holmes and Jean, mixed team, who garner neat applause for their slick rhythm, tap and acro dances. Keely Smith, attractive brunet band vocalist, steps out for sultry versions of "Charley My Boy" and "Ebraceable You," with Prima weaving in some clown antics for additional lift.

Johnny Moore and the Three Blazers keep show rolling at high with vocals and instrumentation. They carry self-accomp on two amplified guitars, bass and piano on "Keep Rockin'," "So Long" "Rhumba Ching" and "Drifting" for solid returns. Mastin Trio follows and mops up, due mainly to the hep hoofing and comedy carbons of Sammy Davis, Jr.

Prima band takes over for a satirical Indian number plenty potent on comedy and giving the sidemen a field day in the gleeclub setup. Jimmy Vincent, band drummer, is spotlighted on "Dark Eyes" and gang pulls all the stops on "Caledonia" for a sizzling finale which brings down the house. *Edba.*

Palace, N. Y.

June & Martin Barrett, Fayne & Foster, Danny Shaw, Mello-Larks (4), Wilbur Hall & Rene, Appletons (3), Chris Cross, Bobby Whaling & Yvette; "Dakota Lil" (20th), reviewed in VARIETY *Feb. 1, '50.*

The Palace bill, while generally maintaining quality in the individual turns, doesn't add up as effectively as it should. Probably the chief reason is the conflict caused by two musical novelties, Fayne and Foster, and Wilbur Hall and Rene. Use of these acts on the same bill does a great deal in destroying the variety angle.

Former ekes out tunes on glasses, bells, horns, while Hall and Rene get a multitude of notes from such diverse instruments as trumpets, trombone, tire-pumps, coins, etc. Hall has the added advantage of getting laughs out of elongated shoes which enables him to virtually fly over the stage. Each of them could have been used to better advantage on different installments.

There are some youthful items on the show such as June and Martin Barrett, Mello-Larks (4) and Danny Shaw (all New Acts) plus a sprinkling of vet turns. The Appletons are also under New Acts.

Chris Cross, a repeater here, does well in the next-to-closing slot with an assortment of dummies. He works with a life-sized femme doll, and puts across some sly cracks that are laugh-productive. He gets good results with his ventriloquy while working a hand puppet and a regulation-sized dummy.

Bobby Whaling and Yvette close the bill with a cycle turn. There's some okay comedy in this effort plus a good assortment of tricks to give the show a solid curtain.

Don Albert's house orch showbacks with usual efficiency. *Jose.*

Capitol, D. C

Washington, March 3.

Mario & Floria, Clifford Guest, Stagg McMann Trio, Wyman & White; "Nancy Goes to Rio" (M-G).

Standout of current Capitol bill is Clifford Guest, ventro import from Australia. Guest's different style of voice throwing is suffciently sock to line him up for White House Correspondents' show for President Truman over weekend, an honor the Aussie's talents rate. Capitol payees, who went for the act first time around last season, registered just as much enthusiasm for virtually the same routine this time. Guest shows unusual voice variations and control, giving lifelike quality to such stunts as having dummy talk in muffled tones from his suit case, drinking while his wooden partner sings "How Dry I Am" and talking while latter sneezes. High spot of act is the take-off on a British fox hunt, complete with galloping of the horses' hoofs, calls of the huntsmen and braying of the hounds. This one really brings down the house. With no comic on the bill, Guest's rather muted humor, as well as his ventro technique, fills the empty slot.

Mario & Floria headline show with their routine of trul eye-filling ballroom terping. Couple stick to the conventional in the numbers they choose, a fast opening, a Latin American medley of stepping, and a final waltz type turn along soft, romantic lines. Fine teamwork and individual grace, plus a novel flashy display of whirls and addagio, lend act unusual dazzle. Best bet is return number, a novel version of the 1912 turkey trot. Audience very enthusiastic.

Stagg McMann Trio keep things moving with their vari-sized harmonicas. They make lively curtain raisers and display variety and skill in their playing. Though they strive for novelty, best bets are the tuneful and familiar "Dance of the Hours" and "My Devotion."

Wyman & White accent the musical side of the bill with a medley of top tunes, including "You Are My Song of Love," "I Still Get Jealous When I Look at You," and a solo from distaff member, "You're Breaking My Heart." They blend voices well and to good effect, ending with a solid version of "Side By Side." *Lowe.*

German, Jap Acts Banned By British Variety Union

London, March 7.

Variety Artistes Federation last week voted to continue the ban on permitting German and Japanese performers to work in Britain. Around 5,000 members voted three to one on the extension.

This is the second extension on the ban which was imposed at the beginning of World War II. Shortly after the war plan to permit German and Jap entertainers entry in Britain was defeated, but promise was made for reconsideration in 1950.

B'way-Opera Gap Closing Fast; Coin Lack Deters U.S. Composers: Johnson

By ARTHUR BRONSON

The gap between Broadway and opera is closing fast, says Edward Johnson, who is retiring this season after 15 years as general manager of the Metropolitan Opera Assn. Broadway gets operas regularly now under the guise of "music-dramas" or "musicals," the works running from "Street Scene" and "The Medium" to "Regina" and "The Consul"—and all of them being opera, American-style. Johnson says the Met takes some credit for having developed such an audience for Broadway, because audiences for these works are merely an enlargement of a public the Met created.

Gian-Carlo Menotti, composer of "The Medium" and "The Consul" (latter show bows on Broadway next week), is an "alumnus" of the Met, says Johnson, with three of Menotti's works having been staged there before his Broadway success with "The Medium."

Johnson also revealed that after the launching of their "Carousel" on Broadway, he talked with composers Richard Rodgers and Oscar Hammerstein II about writing an opera for the Met. Rodgers said he was interested, Johnson recalled, but then the duo got sidetracked with "Allegro" and later "South Pacific."

Success of the last-named, says Johnson, points up a problem at the Met. "How can you get American composers to write for opera," Johnson asks, "when they can't make any money at it, what with the few performances available and lack of royalties?" With so much money to be made on Broadway, opera holds less lure for composers. Deems Taylor, Johnson disclosed, wanted to do an operatic version of "Street Scene" for the Met long before Kurt Weill attempted it, but author Elmer Rice said no.

Exclusivity Problem

As to films, the Met has been mentioned several times as being source for a pic. Johnson revealed that negotiations had even gone so far as a script—"a regular boy and girl story"—having been approved. But exclusivity on the Met name has proved the bar to any pact, as Texaco now has right to the Met tag for its radio broadcasts. Texaco pact runs out this spring, and Johnson believes that the new Met management will then discuss the problem of name exclusivity in regard to future pacts.

Johnson is quitting the Met in June after 28 years' service, 13 as a leading tenor and the last 15 as general manager. The biggest achievement of his regime, he feels, is the development of the American singer as an opera artist and strengthening of the American people's love for great music. "We broke down the prejudice of the public against American artists," Johnson says, "and we created an intelligent American audience."

His biggest disappointment is the fact that the Met wasn't able to popularize an opera composed by an American.

Johnson was honored for his Met service with a testimonial pageant last Tuesday night (28), after the performance of "Tosca." Pageant ran an hour, with the Met stage thronged by singers, instrumentalists, backstage staffs and front, stagehands, chorus, etc. Solo artists were in costumes of various operas done under Johnson's tenure, for an eye-filling colorful sight. Ticket sale, gifts, etc., brought in $46,190, which has been earmarked to start an Edward Johnson Testimonial Fund, to aid the Met.

Tom Paine Revue Biog To Get N.Y. Tryout

"These Are the Times," new revue by Jay Gorney, based on the life of Tom Paine, will be preemed by the Dramatic Workshop at the President theatre, N. Y., May 4-21. The Workshop has three other shows scheduled for initial production at the President. These are Milton Ehrlich's "King of the Hill," to be offered May 7-8; Marvin Gregory's "The Other Cheek," slated for presentation May 6-9, and "The Scapegoat," based on Franz Kafka's novel, "The Trial," scheduled to bow from April 13-30.

Group is celebrating 10 years of operation today (Wed.).

New Management For Marblehead Theatre

Marblehead, Mass., March 7.

A new management, consisting of Richard M. Rockett, William Cowen, John Foley and Curt Winters, will take over operation of the Marblehead summer theatre this season. Group was granted use of the theatre, situated in the high-school auditorium, at a special meeting of the school committee last week.

However, Blake Johnson and John L. Washburn, who have managed the summer operation for over 10 years, protested the decision in a paid advertisement in the Marblehead Messenger last week. Duo felt the leasing of the theatre should rest with the townspeople and not the school committee, and asked the local citizenry to hold another town meeting. If nothing develops, it's expected Johnson and Washburn will operate a strawhatter in the nearby town of Beverly.

R. E. Perry's Hayloft

Andover, N. J., March 7.

Robert E. Perry will offer a summer stock season at the Grist Mill Playhouse, Andover, N. J. Theatre, a 700-seater, will employ a resident Equity company and operate under the star system.

Perry directed the St. Louis Municipal Opera Co. offerings during the last four years.

Menotti 'Consul' Excites Philly

Philadelphia, March 7.

Philly legit crix gave Menotti's "The Consul" best notices any show has received here since "Death of a Salesman" last season. The Evening Bulletin had its drama critic, Robert Sensenderfer, cover the show from a dramatic standpoint, and its music critic, Max de Schauensee, caught it from the musical end.

All the crix raved about Patricia Neway, young singer, and most of them called Menotti's score superior to that of his "The Medium." All of them commented on the ovation that followed the performance and which finally brought the author-composer, Menotti, to the stage. As a matter of fact even more remarkable than that were the vociferous cheers (and bravos) that broke in on the Act II action following Miss Neway's dramatic aria.

The management took out big ads the next day but they weren't necessary to spur biz. Word-of-mouth and the rave notices would have done that. Show is reaching the sellout stage rapidly. This is its final week here.

Alf. Hitchcock Judges Royal Acad. Auditions

Auditions for American applicants to London's Royal Academy of Dramatic Art were held at the Guild theatre, N. Y., yesterday (Tues.) with about 40 actors performing a scene from Warners' "Stage Fright." Alfred Hitchcock, who directed the pic, which centers around an RADA student, was present to evaluate the various portrayals.

The American auditions for Academy applicants are held under the supervision of the American National Theatre and Academy. Warner's has contributed a special "Stage Fright" scholarship to be awarded the winner of the final auditions to be held in April.

King, Steininger Split

Gene King and Franz Steininger have split up, King bowing out as co-producer of the musical "Lady From Paris." Latter, as "Music in My Heart," played Broadway a couple of seasons ago.

Show is now scheduled to bow in New Haven April 20, followed by a Boston engagement, then Broadway.

CONTRACT COMMITTEE NAMED BY EQUITY

Committee to consider suggestions from the membership regarding possible changes in the union's basic contract with the League of N. Y. Theatres and make recommendations to the Equity council was named by the latter body yesterday (Tues.). It includes Todd Duncan, John Effrat, Muriel Hutchinson, Maida Reade, Helen Ray and Eugene Francis, with Jane Hoffman as alternate.

The council also appointed Edwin Clay as council replacement for Anne Burr, who resigned because of illness. Clay will serve until the annual election in June.

Current Road Shows

(*March* 5-18)

Ballet Russe de Monte Carlo—Royal Alexandra, Toronto (6-11); Erlanger, Buffalo (12); Paramount, Toledo (13); Empire, Syracuse (15); Music Hall, Cleveland (17-18).

Ballet Theatre—Municipal Aud., San Antonio (6); State Fair Park Aud., Dallas (7-8); Convention Hall, Tulsa (9); Home, Oklahoma City (10); Robinson Aud., Little Rock (11); Ryman Aud., Nashville (13); Aud., Jackson, Tenn. (14); Poche, New Orleans (15-18).

Ballets de Paris—Blackstone, Chi. (6-18).

"Barretts of Wimpole Street"—Gayety, Wash. (6-18).

"Brigadoon"—H. S. Aud., Pottsville, Pa., (6); Lyric, Allentown (7-8); Rajah, Reading (9-11); Ford's Balto. (13-18).

"Consul"—Shubert, Phila. (6-11).

"Death of a Salesman"—Nixon, Pitt. (6-18).

"Diamond Lil"—Hartman, Columbus, O. (6-8); Taft Aud., Cincy (9-11); American, St. L. (13-18).

"Harvey"—City Aud. St. Joseph, Mo. (6-7); Aud., Topeka (8); Music Hall, Kansas City (9-12); Arcadia, Wichita (13); Convention Hall, Hutchinson, Kan. (14); Home, Oklahoma City (16-17); Convention Hall; Tulsa (18).

"Inside U. S. A."—Metropolitan, Providence (6-8); Bushnell Aud., Hartford (9-11).

"Kiss Me, Kate"—Shubert, Chi. (6-18).

"Lend An Ear"—Shubert, Bost. (6-11); Court Square, Springfield, Mass. (13-15); Aud., Rochester (16-18).

"Madwoman of Chaillot"—Cass, Detroit (6-11); Erlanger, Chi. (13-18).

"Man Who Came to Dinner"—Curran, S. F. (6-11); Civic Aud., San Jose, Cal. (12); Mayfair, Portland (14-16); Metropolitan, Seattle (17-18).

"Mister Roberts"—Colonial, Bost. (6-18).

"Oklahoma"—Convention Hall, Tulsa (5); Home, Oklahoma City (6); Convention Hall, Enid, Okla. (7); Majestic, Wichita Falls (8-9); Majestic, Ft. Worth (11); Aud., Galveston, (13-14); McNeese Jr. H. S. Aud., Lake Charles, La. (15-16); Ft. Whiting Aud., Mobile (18).

"Philadelphia Story"—Biltmore, L. A. (6-18).

"Private Lives"—Locust, Phila. (6-11); Royal Alexandra, Toronto (13-18).

"Silver Whistle"—Walnut, Phila. (6-18).

"Streetcar Named Desire" (No. 1)—Plymouth, Bost. (6-18).

"Streetcar Named Desire" (No. 2)—Lyceum, Minneapolis (6-11); Robinson Aud., Little Rock (14); Iowa, Cedar Rapids (15-16); KRNT theatre, Des Moines (17-18).

"That Lady"—American, St. L. (6-11); KRNT theatre, Des Moines (13); Orpheum, Kansas City (14-18).

Webster-Shakespeare—H. S. Aud., Ogden, Utah (6); South H. S. Aud., Salt Lake City (7); Paramount, Provo, Utah (8); Wyoming U. Aud., Laramie (10); East H. S. Aud., Denver (11); City Aud., Pueblo (12); Home, Oklahoma City (14); Convention Hall, Tulsa (15); Arcadia, Wichita (17); H. S. Aud., Topeka (18).

"Wisteria Trees"—Shubert, N. H. (6-11); Shubert, Phila. (13-18).

"What a Day"—Forrest, Phila. (6-18).

DUMKE IN 'SOLDIER'

Los Angeles, March 7.

Ralph Dumke will play the role of Col. Popoff in "The Chocolate Soldier," which Edwin Lester produces for the Los Angeles Civic Light Opera Assn. April 24.

Cast also includes Salvadore Baccaloni, Marion Bell and Wilbur Evans.

Nicola Moscona's 300th performance at the N. Y. Met Opera will be his first Mephistopheles in Gounod's "Faust" Saturday (11).

Inside Stuff—Legit

For the road to prosper it's necessary to take original casts, or ones just as good, in the opinion of Katharine Cornell. Appearing at the Lyceum, Minneapolis, in "That Lady," she told the Minneapolis Star that the theatre has survived some "fantastic crises" and she's certain it'll always endure.

Miss Cornell said that stars and leading actors generally make a mistake in refusing to tour. "Road experience is always valuable, even if not immediately," she told her interviewer. "It gives people a chance to like you and believe in you. And in the end it pays off."

Incidentally, George Grim, Minneapolis Morning Tribune columnist, last Thursday (2) devoted his entire column to an open "apology" to Miss Cornell for what he considered an inadequate "insulting" turnout for her opening performance in "That Lady" at the Lyceum and for the poor business the attraction did in St. Paul. Headlined "Katharine Cornell gets apology for cities' 'insult'," and addressed to Miss Cornell personally, Grim's article declared the city's "apathy" to high class stage far is inexplicable, reviewed the local entertainment situation and tastes, and paid a tribute to the "That Lady" performance. Professional basketball and wrestling seem to be the city's meat, Grim pointed out.

"Judy O'Connor," which director-producer Frank Ross is considering as an independent film production, was originally written by him four years ago as a legit play, in collaboration with scenarist Andrew Solt. Ross was the producer and principal backer of the show, a four-character comedy-drama in which Don DeFore, William Prince and Anne Sargent played the leading parts, under the direction of John Berry. Production was done as quietly as possible, so Ross and Solt would not lose prestige in Hollywood, in case (as happened) it was a flop.

Only mention of the show in the New York papers was a single announcement of the start of rehearsals, plus VARIETY's review of the New Haven tryout and the gross reports from there and Boston. When it was decided to close the show in the latter town, Lee Shubert offered to buy the production and bring it to Broadway, but Ross refused to consider it, regardless of price. After the Boston closing, Ross, Solt and the others who had come from the Coast to do the play, returned to town and took a plane back to Hollywood the same day.

While film theatres have been catering to their arch enemy, TV, by giving away television sets to hypo business, legit houses, heretofore, have had no traffic with such measures. However, with the tie-in with RCA-Victor on records by Spike Jones, orch leader is giving away an RCA tele set each Thursday on the Great Northern stage, Chi., where his show, "Musical Depreciation Revue," is having a run.

Legit Bits

Theresa Helburn, of the Theatre Guild, left Monday (6) for a 10-day trip to the Virgin Islands . . . **Rosalie Crutchley**, who recently came from England to appear in "Heart of the Matter," sails for home Friday (10) with her husband, director **Peter Ashmore. Peter Illing**, who also came over to appear in the **Rodgers-Hammerstein** production, returns at the same time. So does **Basil Dean**, director and co-author of the play . . . **Al Taylor**, legit script agent with William Morris, has joined John Nasht Associates. His successor hasn't been selected by **Martin Jurow.**

Mrs. Kathleen Marin, widow of **Sam H. Harris**, has sold her one-third interest in the Music Box theatre, N. Y. Ownership of the property is now shared by **Irving Berlin** and **Lee Shubert** . . **Berlin** has returned from Nassau with six songs for "Call Me Madam," the musical for which **Howard Lindsay** and **Russel Crouse** are writing the book . . **Neva Patterson** is subbing for **Anne Sargent** in **"I Know My Love"** . . **Robert E. Sherwood** leaves Friday (10) for a month's vacation at Hobe Sound, Fla., and will go to England in April to work on a new play.

Rose Inghram has succeeded **Jane Lawrence** as the aunt from Brazil in "Where's Charley?" . . **Florence Lowe**, assistant to **Lawrence Langner**, of the Theatre Guild, will be married in June to **Don Wolf**, song writer and ex-pressagent . . **Willard Keefe** and **Dave Tebet** are pressagenting the Ballet Russe engagement at the Metropolitan Opera House, N. Y., starting April 9 . . Victoria theatre sign across the building front at 1545 Broadway, N. Y., will be heightened to cover the sixth floor windows . . **Madeleine Carroll** returned over the weekend from Europe.

Maurice Costello is company manager, **Bill Doll** p.a., and **Vinnie Phillips** stage manager of **Jack Kirkland's** all-Negro cast "Tobacco Road" . . **Robert Whitehead** and **Oliver Rea**, who co-presented "Medea" and "Crime and Punishment," have ended their partnership. Rea is only nominally associated in the production of "Member of the Wedding" . . **Stanley Gilkey**, business manager for **Guthrie McClintic**, ill with grippe . . **Emlyn Williams'** new play, "Accolade," will be presented in London this spring by H. M. Tennent, Ltd. **(Hugh Beaumont)**, in association with **Joshua Logan** and **Leland Hayward**, with the author as star and director. It will probably be done on Broadway later by Logan and Hayward, in association with Tennent.

Lydia Clarke has taken over the femme lead in "Detective Story," succeeding **Anne Burr**, who withdrew because of illness . . **Sidney Kingsley** is working on a dramatization of the **Arthur Koestler** novel of the Moscow purge trials, "Darkness at Noon" . . **George Coulouris** and **Francis Rowe**, both familiar to U. S. audiences, are playing the leads in the Bristol (England) Old Vic production of Moliere's "Tartuffe," adapted by **Miles Malleson** . . . The New York City Department of Licenses last week put into effect the new ticket code worked out by the Mayor's theatre committee.

Al Goldin will be general manager, **William Fields** pressagent, and **Mortie Halperin** production stage manager for the **Peter Lawrence** revival of "Peter Pan," to co-star **Jean Arthur** and **Boris Karloff** . . . **Diosa Costello** will play Bloody Mary in the touring edition of "South Pacific," with **Ray Walston** as Luther Billis. The parts are played by **Juanita Hall** and **Myron McCormick**, respectively, in the original edition. **Janet Blair** and **Dickinson Eastham** will have the **Mary Martin** and **Ezio Pinza** parts on the road . . **Richard Aldrich** spent the weekend at the Cape, making preliminary plans for his strawhat theatres at Dennis and Falmouth.

"Malard Retires," a new play by **Charles Fue**, will be preemed by Theatre Showcase, newly formed off-Broadway group, at the Nola Studios, N. Y., beginning Sunday (12). . . . **John Gerstad's** "When the Bow Breaks" will be given its initial presentation by the Abbe Practical Workshop at the Master theatre, N. Y., for three performances beginning today (Wed.) . . . . **Dorothy (Mrs. Richard) Rodgers** returned over the weekend from Paris, where she attended the opening of "Annie Get Your Gun."

Viola Roache, vet legiter, left for Coast for first film stint, in Columbia's "Craig's Wife," starring Joan Crawford. It's a one-pic deal for her. Miss Roache is playing the housekeeper, the role she did in the Broadway version three seasons ago. Shooting starts March 15.

This Will Probably Lead To a Horses' Equity!

White horse ridden on stage by Arthur Vinton, as Gen. Washington, in the final scene of "Arms and the Girl," at the 46th Street, N. Y., has been the center of various complications since the show opened. Principal difficulty has been the cost involved, recently cut from $400 to about $250 a week. But a new wrinkle arose last week when police ordered attendants to stop bucking 46th street traffic in bringing the horse to the theatre.

Previously, there was a hassle between the Theatre Guild and Local 1, finally resulting in dropping one of the two stagehands required to handle the nag. Management wanted to write the animal out of the show altogether, but director and co-author Rouben Mamoulian insisted it be retained, and there was finally a compromise on director-author billing, by which a proportionate amount was saved in lineage in newspaper ads for the show.

BROADWAY'S SEASONAL DROP

Folding 'Rat Race' in Red for $70,000, 'Heart' Quits in Boston, Drops 110G

Two closings last week, one on Broadway and the other out of town, involved a combined loss of about $80,000. Former was "Rat Race," Leland Hayward production which folded at the Ethel Barrymore, N. Y., after 84 performances. Latter was "Heart of the Matter," Rodgers & Hammerstein production which was taken off in Boston after 11 tryout performances.

"Rat Race," Garson Kanin comedy-drama starring Betty Field, represented a loss of approximately $70,000. Production was financed at $100,000 and cost about that to bring in. It drew negative reviews, but had heavy theatre party bookings through last week, so it earned back about $30,000 of its investment.

There may be additional revenue for the show, as negotiations are reportedly in progress for a film sale. In case such a deal is set, Kanin is understood arranging to include his services as adaptor of the screen treatment. He would get a nominal fee for the latter assignment, allotting most of the proceeds to the rights to the play. In that way the production would share in the larger portion of the coin. Thus, the loss to the backers would be reduced.

Contract dispute with Daniel Mann, who was replaced as director by Kanin during the play's tryout, has not been settled. Mann has refused to accept a settlement of the deal, so the 1½% director royalties stipulated in his contract have been placed in escrow.

Meanwhile, Hayward's production of "Mister Roberts" has thus far earned a profit of $950,000 on its original $100,000 investment. In addition, Hayward is associated with Rodgers & Hammerstein in the presentation of the musical smash, "South Pacific," and is partnered with Joshua Logan in the production of the latter's highly regarded "Wisteria Trees," currently being tried out on the road.

"Heart of the Matter," Graham Greene-Basil Dean dramatization of the former's novel, involves an investment of around $110,000 at present. Although producers Rodgers & Hammerstein are storing the scenery with the idea of putting on the drama next season, if the collaborators come up with a satisfactory rewrite, the venture must be rated as a total loss, as of the moment. It would probably require $30,000 or more additional to do the show again. "Heart" was financed at $100,000, subject to a 20% overcall.

The two other Rodgers-Hammerstein productions continue to amass large earnings. "South Pacific," financed at $225,000 and brought in for $163,000, has earned approximately $475,000. It has repaid the original investment, plus a 50% profit. In addition, about $150,000 earnings have been set aside to pay for the forthcoming road company, and there is a sizable cash reserve, plus assets in bonds.

"Happy Time," produced by Rodgers & Hammerstein at a cost of about $60,000, has already repaid the backers half of the investment, and is due to get out of the red this week or next. It is earning a steady profit of around $8,000-$9,000 a week.

'STREETCAR' TO RETURN TO N.Y. FOR 2 WEEKS

"Streetcar Named Desire" will play a return Broadway engagement this spring at the N. Y. City Center. As both touring companies of the Tennessee Williams drama will have disbanded by then, the troupe for this date will be an amalgam of the two, with Uta Hagen and Anthony Quinn in the leading roles. Irene M. Selznick production will play two weeks, starting May 23, at $3 top.

Also slated for the Center's spring drama season are the touring "Brigadoon," Monty Woolley in "Man Who Came to Dinner" and possibly Tallulah Bankhead in "Private Lives."

Delfont in N. Y. For Abbott, O-J Deals

Bernard Delfont planed into New York from London Monday (6) to finalize two legit deals which he started some months ago. First is to close final arrangements with George Abbott to import his revue, "Touch and Go," to London, and try to get some of the leads. Show will be presented at the Prince of Wales in May in conjunction with Val Parnell and George and Alfred Black, after the run of Jack Hylton's "Take It From Here" vaudeville show.

Second objective of trip is to settle an Olsen and Johnson deal promoted by Harry Foster to stage "Folies Bergere Revue" on Broadway sometime in May or June, with O & J starred.

Conservatives In Equity Sweep

Conservative element in Actors Equity won a clean sweep last week in the election of members to serve on the nominating committee. Added to the three conservatives named by the union's council, the selection of six conservatives by the membership gives that faction complete control of nominations for the annual election to take place in June.

Possibility is thus seen that an independent ticket may be entered by the union's progressive elements, and that there may be unusually intense campaigning by the opposing forces preliminary to the balloting at the annual membership meeting. Although such electioneering is forbidden under the union rules, it is obviously widespread—as indicated by the results of the balloting last week and in previous years.

Those elected last week as membership representatives on the nominating committee are, in order of votes received, Walter Hampden, Gene Lockhart, Lee Tracy, Conrad Nagel, Edith King and William Tabbert. All were supported by the conservatives. The losing progressive ticket, in the order of votes received, consisted of Victor Jory, Meg Mundy, Beatrice Straight, Julie Harris, Sam Wanamaker and John Randolph. They will serve as alternates, in that order. In addition, Ben Lackland and John O'Shaughnessy each received two write-in votes, while John Becker and Eugene Stuckman got one each.

The council representatives on the committee, all regarded as conservatives, are Dennis King, chairman, and Barbara Robbins and Loring Smith, with Bill Ross as alternate.

About 600 members attended last week's quarterly meeting. A total of 315 ballots were cast, 309 of which ware valid and six void. The nine-member nominating committee will hold its first session tomorrow afternoon (Thur.). It is to name the regular slate of candidates for 10 council seats for a term of five years, one replacement to serve two years and one to serve one year.

Victory of the conservative forces in the nominating committee election is a reverse of last season, when the progressives named all six membership representatives. Although the conservatives did not enter an independent ticket in the annual election, they carried on an active campaign and polled a substantial number of write-in votes. In fact, the "secret" nature of the electioneering by the conservatives became an issue in the union and drew the official condemnation of the council. Latter action was subsequently rebuked in a resolution passed at the annual meeting.

SLUMP REPEATS PAST 2 YEARS

By HOBE MORRISON

Sharp drop in business on Broadway last week was a repeat of the last two seasons. The coal shortage, involving a brownout and train cancellations, apparently was not a major factor, despite wholesale complaints of managers, brokers and others, since attendance followed much the same course the corresponding week last year, when similar conditions did not exist. As a study of the figures indicates, the boxoffice pattern varies little from year to year, and temporary or local factors have little effect.

Last year, while the number of current shows slipped from 30 to 29 over the previous week, the total gross fell from $743,300 to $629,800. The previous season (1947-48), with the number of shows current jumping from 29 to 32, the aggregate gross sagged from $728,000 to $651,000.

In contrast, business on the road is notably worse than at this period last season. Total grosses for all out-of-town shows last week skidded $452,200 from the previous week's $515,900. For the corresponding week last season, total road grosses rose a bit to $551,800 from the previous week's $526,600. No total figures are available for road business in the 1947-48 season.

With only seven more productions due on Broadway before May 31, the number of shows will probably reach only 54, including City Center presentations, a Gilbert & Sullivan repertory and such borderline legits as "Night in Spain" and Ken Murray's "Blackouts." That's a sharp drop from the previous season's total of 73 productions, which was a new low for Broadway. The scheduled arrivals include "The Consul," "Great to be Alive," "Wisteria Trees," "Cry of the Peacock," "Peter Pan," "The Liar" and "Tickets, Please."

If, as past season records indicate, day-to-day conditions are not the determining factor in boxoffice volume, there is little prospect for better grosses this week or next. On that basis, managerial hopes that Monday's (6) lifting of the brownout would stimulate business may be disappointed. According to records of the last two seasons, no sharp upturn is due before Easter Week (starting April 10), and attendance will taper off steadily thereafter until the season ends May 31.

Producers Group May Operate Co-op Tix Office For Organization Biz

Cooperative ticket office to solicit convention and group business for Broadway legit may be jointly operated by the Committee of Theatrical Producers and the League of N. Y. Theatres. Project, suggested recently by the CTP, has been made available to the League, which will consider the bid at its regular meeting tomorrow (Thur.). It's expected that the plan will be adopted.

At the start, the office would contact organizations planning conventions in New York or groups buying tickets in blocks, with the idea of getting advance orders for Broadway shows. Subsequently, it would handle mail orders for all productions. At the moment, there's no intention of having the outfit serve as a central office for the handling of regular ticket sales. Latter idea has been suggested frequently by various people, however.

Fletcher's Stock Try

Chicago, March 7.

Bramwell Fletcher is huddling with local moneymen trying to raise enough money for a local company to present "Berkeley Square" here.

Actor will probably form stock group if first play, due to light up in April, succeeds.

Shaw's 'Brassbound' Fails to Click in Pitt

Pittsburgh, March 7.

Spectacular success of George Bernard Shaw on Broadway this season ("Caesar and Cleopatra" and "The Devil's Disciple") hasn't rubbed off on the Pittsburgh Playhouse. That community theatre, currently doing "Captain Brassbound's Conversion," which was included by Shaw with those other two in his volume, "Three Plays for Puritans," is having its biggest flop in a number of seasons.

In fact, "Brassbound" comes off Saturday (11) week ahead of schedule, first time Pitt Playhouse has ever pulled a production before the end of the regular run. It's only the second Shaw work group has ever done. First was "Candida" in 1943. Pitt critics were unanimous in their opinion that Playhouse had bit off more than it could chew in "Brassbound."

Houston to Get Musical Stock

Musical stock setup will be set up in Houston this summer, similar to that operating in recent seasons in Dallas. Local group, headed by Robert Altfeld, is readying the venture, having already posted a $20,000 bond with Actors Equity to cover company salaries. Highschool stadium will be used for the outdoor presentations.

Plans apparently stem from a local operation there last season. That group gave shows in the Music Hall with a semi-pro company, including semi-name leads, but without Equity sanction. New venture will not be associated with last season's activities, although some of the same people may participate.

Another musical stock setup, though on a smaller scale, is planned for this summer in Vancouver. W. H. Buckingham, who has previously run a non-Equity outfit there, has notified the union that he intends expanding the project and operating under Equity conditions. Another such venture is reportedly planned for Montreal this summer.

A dramatic stock company, operating under Equity rules, opened this week at Berwyn, Pa., near Philadelphia. It has a tieup with a local TV station for televising of its shows one night a week, when the house is dark.

$90,000 ADVANCE FOR 'ROBERTS' IN BOSTON

Boston, March 7.

"Mister Roberts," in for an indefinite run, had a spectacular opening last night (Mon.) at the Colonial here. Although tickets for only four weeks are on sale, the advance was reportedly over $90,000 before the first-night curtain. That's believed to be a record for the house for a non-musical show.

Company, headed by John Forsyth, James Rennie, Robert Burton and Jackie Cooper, is figured a cinch to stay here at least through May, and producer Leland Hayward hopes it may stick into July. At a $4.20 top, the Thomas Heggen-Joshua Logan play can gross $27,500 in the 1,500-seat house.

LEONARDI BATONS TUNER

Hollywood, March 7.

Leon Leonardi, composer-conductor, will be musical director for "Of All Things," Leighton Brill-William Trinz musical show, which opens at the Century theatre March 22.

See National, D.C., Back to Legit; Still Seek Strand, Drop Belasco

Legit situation in Washington, already sizzling, became even more active this week. Coincident with the opening Monday night (6) at the Gayety of "Barretts of Wimpole Street" as the first touring show to play the town since the summer of 1948, it was reported that the National might abandon its racial-discrimination policy and reconvert to legit. Meanwhile, the American National Theatre & Academy, in cooperation with members of the Committee of Theatrical Producers, is continuing efforts to lease the Strand there. However, negotiations by ANTA to rent the Belasco from the Government have been dropped.

According to insiders, the National, long the sole legiter in the Capitol, may soon decide to conform to Actors Equity's rule outlawing racial discrimination there. It's noted that the theatre management has based its previous refusal to do so on the claim that local custom required the Jim Crow setup. Now, with the apparent public acceptance of non-discrimination at the Gayety, the way appears to be open for the National to adopt a similar policy.

It's reported that the operators of the Gayety recently approached Marcus Heiman, president of the United Booking Office, to see if that agency would book the theatre. Heiman, who is also manager of the National, is said to have shown a "friendly" attitude, but to have advised them to seek bookings independently. They subsequently contracted with producers Harald Bromley and Eunice Healey to present shows at the house.

Although the CTP, as an organization, has decided not to underwrite the lease of the National individual members will probably do so. It's figured that even if the National, in addition to the Gayety, becomes available for legit, there is a large enough theatregoing public in Washington to support a third house, particularly one with a large capacity suitable for heavy-budget musicals.

'Streetcar' for Gayety

First show definitely set to play the Gayety, Washington, after Harald Bromley and Eunice Healey take over booking of the house, effective March 20, will be "Streetcar Named Desire." Company, headed by Judith Evelyn and Ralph Meeker, will play a three-week engagement starting April 3. Also definitely set for the house is Mae West in "Diamond Lil" the week of May 22. Possibility is Katharine Cornell in "That Lady" for the week of April 24.

Opening bill under the Bromley-Healey management isn't set, but it may be Melvyn Douglas in Samuel Spewack's comedy about Governmental redtape, "Two Blind Mice." That may depend on the continuation on Broadway of "Bird Cage," in which Douglas is currently starred.

'Barretts' Opens D. C.

Washington, March 7.

An enthusiastic audience, largely in evening clothes, welcomed back the legitimate theatre to Washington last night (6) as Susan Peters, in a touring company of "Barretts of Wimpole Street,"

(Continued on page 58)

N.Y. STATE THEATRE ASKED IN NEW BILL

Albany, March 7.

Assemblyman Schupler, Brooklyn, reintroduced a bill for a state theatre in New York city, under supervision of the State Education Dept. and with a three-member governing board. Bill also provides for a $10,000-a-year director.

Object is to "present dramas, musicals, recitals, operas, plays and similar artistic performances to the public at an admission fixed by the governing board."

Bill also includes a $1,500,000 appropriation.

Plays on Broadway

Now I Lay Me Down to Sleep

Nancy Stern & George Nichols, 3d, production of comedy-drama in three acts (13 scenes) adapted by Elaine Ryan, from Ludwig Bemelmans novel of same name. Stars Fredric March, Florence Eldridge; features Milton Parsons, Jacqueline Dalya, Henry Lascoe, Stefan Schnabel. Directed by Hume Cronyn; settings, Wolfgang Roth; costumes, John Derro; lighting, Richard Bernstein. At Broadhurst, N. Y., March 2, '50; $4.80-$6 top ($8.40 opening).

Footman	Charles Chaplin, Jr.
Valet	Charles Mayer
Chauffeur	Henry Guettel
Doctor	Richard Abbott
Cure	Norman Barrs
Gendarme	Gregory Morton
Second Gendarme	Thomas E. Noyes
Chef	Henry Lascoe
Housekeeper	Lili Valenty
Leonora Graves	Florence Eldridge
Col. Laboucher	Rene Paul
Gen. Leonidas Erosa	Fredric March
Laundress	Helen Seamon
Anselmo	Rick Jason
Portrait Painter	Stefan Schnabel
Friend of Gendarmes	Hope Miller
Undertaker	Booth Colman
Alfonso Lopez	Philip Gordon
Gardener	Roy Poole
Seaman	Gregory Morton
Second Seaman	Thomas E. Noyes
Ship's Officer	Rene Paul
Workman	Robert McCahon
Second Workman	Harold E. Gordon
French Child	Sally Anne Parsons
Young Mother	Hope Miller
Bebecita Lopez	Jacqueline Dalya
Young Woman Passenger	Helen Seamon
Child Passenger	Sally Anne Parsons
Steward	Norman Barrs
Acrobat	Charles Mayer
Polish Refugee	Milton Parsons
Nurse	Marguerite Lewis
Indian Dancer	Philip Gordon
Indian Drummer	Harold E. Gordon
Chimene	Irene Moore
Priest	Booth Colman
Overseer	Stefan Schnabel

Indians: Roy Poole, Charles Chaplin, Jr., Henry Guettel, Richard Abbott, Lili Valenty, Robert McCahon, Sally Anne Parsons, Hope Miller, Helen Seamon, Charles Mayer, Norman Barrs.

The qualities that make "Now I Lay Me Down to Sleep" a successful novel defeat it as a play, Elaine Ryan's dramatization captures the lush, satirical, incident-stuff quality of the Ludwig Bemelmans original to an extraordinary degree, but Bemelmans seems too amorphous for the confines of the stage. So despite sympathetic, expert performances by Fredric March and Florence Eldridge, and a generally fine production, "Now I Lay Me Down to Sleep" remains a disappointing show. Because of its stiff production and operating cost, therefore, it's a doubtful boxoffice prospect.

The play follows the original story closely, picking up the fabulous Gen. Leonidas Erosa at his Riviera menage, following his fantastic course aboard ship to South America (omitting the sequence in New York) and finally taking him to his death following an earthquake at his ancestral villa in Ecuador. The three acts and 13 scenes cover eight different locales, with enough scenery and actors for a large musical. In fact, the succession of scenes and the endless procession of actors back and forth across the stage suggest a musical comedy. Perhaps songs and dances would help.

Despite its many assets, "Sleep" never quite registers theatrically. It is reasonably interesting and diverting, and seems always about to come to the point and achieve emotional impact, but the story remains diffuse and inconclusive. And after so many situations, characters and events, the ultimate effect is unsatisfying.

As the self-indulgent Ecuadorian general, Fredric March gives an admirable performance, expressing the eccentricities of the character without lapsing into caricature, and retaining the selfishness without losing the inherent honesty and sympathy of the part. As the disapproving but adoring governess, Miss Eldridge achieves a skillfull blend of prudishness, warmth and dignity.

Effective in principal supporting roles are Milton Parsons as a refugee-valet, Jacqueline Dalya as one of the General's numerous amours, Henry Lascoe as a temperamental chef, Stefan Schnabel as a painter and later as an Ecuadorian majordomo. Notable in lesser parts are Lili Valenty, Rick Jason, Booth Colman, Philip Gordon and Irene Moors.

Hume Cronyn's staging lightens the heavy production with innumerable entrances, exits and between-scene passages of actors across the fore-stage, and his overall pacing is flexible. The Wolfgang Roth scenery, in the manner of Bemelmans illustrations, is expansive without ponderousness, and it adds valuable atmosphere, while John Derro's costumes are decorative and dramatically suggestive. The elaborate sound effects, including music, seabird calls, a crying infant and an earthquake, are uneven.

Although "Sleep" is a slim bet for Broadway, the yarn's colorful characters, story expanse and wealth of incident suggest film possibilities, if properly revised.

Hobe.

Tobacco Road

Jack Kirkland production of comedy-drama in three acts, adapted by himself, from Erskine Caldwell's novel of the same name. Staged by Evelyn Ellis. At 48th Street, N. Y., March 6, '50; $3 top.

Dude Lester	Jimmy Wright
Ada Lester	Evelyn Ellis
Jeeter Lester	Powell Lindsay
Ellie May	Baby Joyce
Grandma Lester	Estelle Hemsley
Lov Bensey	John Tate
Henry Peabody	Cherokee Thornton
Sister Bessie	Mercedes Gilbert
Pearl	Dolores Mack
Captain Tim	John Mark
George Payne	John Bouie

When "Tobacco Road" opened on Broadway in December, 1933, it was given a critical shellacking, but ran 3,182 performances. That was in the days when production and operating costs allowed sufficient margin for a manager to keep a show running long enough to find its public, if it had one, despite the critics.

Even with an old setting from the warehouse and expenses trimmed to the minimum, no such slim-budget operation is possible in this day of sky-high costs. So Jack Kirkland's latest presentation of his grimy comedy-drama appears to be an outside bet to pay off, even at the come-on b.o. scale of a $3 top.

The play appears to have been revised slightly here and there, particularly with the insertion of some dialog about the injustices of share-cropping economics and a rather cryptic reference to miscegenation. But it remains a study of southern degradation and demoralization, with moments of genuine compassion shining through the tasteless slapstick.

Originally presented with white actors (Henry Hull, James and John Barton, and Taylor Holmes, were among those starred as the disreputable Jeeter Lester at various times), the show is now played by members of the Negro Actors Group, mostly in terms of hokum clowning. Only John Tate as the morose Lov Bensley and Evelyn Ellis as the pathetic but essentially dignified Ada give sincere, direct performances, although Mercedes Gilbert is passable as the charlatan Sister Bessie, and John Mark and John Bouie are adequate in bit parts.

As director, Miss Ellis has failed to control the low-comedy antics of her fellow-actors.

Hobe.

N.Y. City Ballet Co.

(CITY CENTER, N. Y.)

The fledgling N. Y. City Ballet Co. continues to surprise, pouring out a stream of new ballets, while its ensemble grows more and more expert and bigtime. Last week the company preemed two more works. One, "Illuminations," choreographed by Frederick Ashton—who came over from London and his Sadler's Wells chores expressly to stage the new work for the N. Y. troupe—is a stunner. Ballet has a libretto that isn't too easy to follow, but it has color, imagination and excitement, and all in all is a pretty fine show. It's a major addition to an already imposing repertory this amazing young troupe is assembling.

"Illuminations," based on an Arthur Rimbaud poem, is a scattered series of dance sketches, more the phantasmagoria or wild vagaries of a disordered mind than anything else. But these fancies give Ashton opportunity for some striking, highly imaginative dance effects, which together with Cecil Beaton's lavish costumes and especially Benjamin Britten's vivid score, making an exciting ballet abstraction. The work is somewhat erotic in tone and frank in its sex passages, all of which add up to boxoffice.

Nicholas Magallenes dances the central figure with brilliance, evoking much poetry while executing some astonishing terp work. Melissa Hayden practically steals the show in a vivid dance creation as Profane Love, and Tanaquil LeClerq is effective in the Sacred Love role. Supporting ensemble is choice.

Week's other preem was a Pas de Deux Romantique, choreographed by George Balanchine. To one who likes his pas de deux straight, this slightly burlesqued version doesn't fully come off, being lightly amusing but not funny enough. It's a colorful addition to the troupe's program, however, especially when so well danced by Janet Reed and Herbert Bliss.

Bron.

In St. Louis

St. Louis, March 7.

"East Wind" and "Desert Song," both by Sigmund Romberg, have been added to the 1950 sked of the Municipal Theatre Assn. for presentation in the al fresco playhouse in Forest Park starting June 8.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"Cry of the Peacock" (D)—James Colligan & Donald Medford; Leonora Corbett, director.

"Tickets Please" (R) — Arthur Klein.

BUS BREAKDOWN BALKS TOLEDO OPERA DATE

Toledo, March 7.

Scheduled performance of the Charles A. Wagner company in "Cavalleria Rusticana" and "Pagliacci" at the State theatre here March 2 was not held, though the almost-capacity audience, many of them in formal dress, waited until 10 p.m.

Company's musicians could not appear in time because of a bus breakdown at Butler, Pa. A second bus was chartered but did not arrive until 11:30 p.m. Mrs. Flora Ward Hineline, who had booked the operas, said many patrons decided not to seek refunds on their tickets in order not to discourage her plans for future opera in Toledo.

Ballet Theatre Back To Center for 10th Anni

Ballet Theatre will celebrate its 10th anniversary with a three-week spring season at the Center theatre, New York, opening Sunday, April 23.

It was at the Center theatre that, on Jan. 11, '40, Ballet Theatre gave its first performance anywhere.

'Light Up the Sky' Cast Set for L.A.

Hollywood, March 7.

Benay Venuta, Florence Bates, Tom Powers and Hayden Rorke will top the cast of "Light Up the Sky," which Michael and Marcella Cisney will produce, in association with James Doolittle, on April 12 at the Las Palmas.

Moss Hart play follows "Strange Bedfellows," which new producing group opens March 21.

L'ville's July 10 Teeoff

Louisville, March 7.

Iroquois Amphitheatre's 12th season of summer musical shows will open Monday, July 10.

Six-week al fresco season will tee off with "Show Boat," followed by "Chocolate Soldier," "Bloomer Girl," "New Moon," "Merry Widow," and "Roberta."

National D. C.

Continued from page 57

opened at the old Gayety theatre. Town had been without legit since the close of the National theatre in August, 1948.

The Gayety, for 44 years a burlesque, was brightened with fresh paint and toned down in color and decor. The reserved-seat orchestra and first balcony were sold out and there were a handful of standees. In addition, there was a considerable sale in the non-reserved second balcony.

Pitt Burley May Go Legit

Pittsburgh, March 7.

Izzy Hirst and Jay Hornick, who operate the Casino, 1,500-seat burley theatre in Pittsburgh, may convert it to a legiter next season, if no other house is available there for touring shows. However, if the 1,750-seat Senator here is switched to legit operation, as announced, Hirst and Hornick have no intention of trying to compete for Pittsburgh stage bookings.

As operators of the Gayety, Washington, which became Washington's only legit house this week with the touring "Barretts of Wimpole Street," Hirst and Hornick are watching situation closely in Washington. They're convinced that a legit policy offers much greater revenue than burley or films, provided attractive bookings are available. But they figure that lack of sufficient bookings would make legit operation prohibitive.

With the Nixon due to be demolished May 1 to make room for an office building, it had been feared that Pittsburgh would be without a legit house next season. But it was announced last week that the Harris Amus. Co. intends to convert the Senator, which it owns, into a legiter to get the road bookings for Pittsburgh.

Plays Out of Town

The Consul

Philadelphia, March 1.

Chandler Cowles and Efrem Zimbalist, Jr., production of musical drama in three acts by Gian-Carlo Menotti (both score and book); orchestra under direction of Lehman Engel; settings, Horace Armistead; musical coordination, Thomas Schippers; lighting, Jean Rosenthal; costumes, Grace Houston; choreography, John Butler; entire production staged by Menotti. Features Marie Powers and Patricia Neway. At Shubert theatre, Philadelphia, March 1, '50 ($4.55 top).

John Corel	Cornell MacNeil
Magda Sorel	Patricia Neway
The Mother	Marie Powers
Chief Police Agent	Leon Lishner
First Police Agent	Chester Watson
Second Police Agent	Donald Blackey
The Secretary	Gloria Lane
Mr. Kofner	George Jongeyans
The Foreign Woman	Maria Marlo
Anna Gomez	Maria Andreassi
Vera Boronell	Lydia Summers
Nika Magadoff	Andrew McKinley
Assan	Francis Monachino

Any doubt (and there was considerable) that Gian-Carlo Menotti would not be able to duplicate the success of "The Medium" and "The Telephone," or that he would be able to spread his own particular musical mood over a full evening's entertainment, was completely dissipated by premiere performance of "The Consul." Latter marks a distinct advance in the composer's form of musical art, is stronger dramatically and should have wider audience appeal.

There are some rough spots, some very apparent needs for tightening and editing, but they are all relatively unimportant and can easily be made during the play's 10-day stay here. After that it seems aimed for success, popular as well as artistic.

The scene of "The Consul" is a nameless European country, presumably one of the liberated ones, writhing under a constant surveillance, its citizens hounded by the secret police, its borders heavily guarded, its liberty in fact, being in name only. One of the persecuted patriots is John Sorel, who, wounded by the police, has to flee the country, leaving behind his mother, wife and baby. His last injunction to his wife is that she go immediately to the consul and procure for herself and his other loved ones the proper passport and visa so that they can join him in exile. She complies with his request and is confronted with the endless and boundless red-tape which the author believes prevalent in consular circles of these countries. In fact, she (and the audience) never see the consul, only a super-efficient (and also slightly bewildered) secretary. Day after day, it's the same old story of filling out blanks, getting credentials, being finally rebuffed. The people who, like Mrs. Sorel, come here are those "whose name is a number, whose story is a case, whose hopes are on file." Mrs. Sorel's baby dies and her mother-in-law is at death's door. The young wife, after a scene of bitter accusation, seems about to be able to get to see the consul, possibly get some action, when she is frustrated by the police. Her frantic husband, hearing nothing, comes home and is arrested and, in the end, his anguished wife commits suicide.

As in the case of "The Medium," there is a little dialog but Menotti uses it sparingly and it is generally in the nature of recitative. For the most part this is grand opera but opera told with such freshness and with the dramatic tempo at so fast a pace that it seems like an entirely new form of art. There are only a few arias, and even these are not of the stereotyped variety common in the old Italian or French operas. The lullaby song by the aged grandmother at the cradle of the dying baby is outstanding; so is Mrs. Sorel's final, bitter, hysterical outburst in the Consul's outer office, but these are only parts of a score that is moving, exciting and impressive. If it has a weakness, then that weakness is to be found in Act III, and there is a similar letdown in the dramatic substance here. This was almost inevitable in view of the terrific pace and emotional fervor of Act II. The author-composer is working on changes in this final act, but not many are needed.

"The Consul" is going to bring prominence to Patricia Neway, who both plays and sings the role of Mrs. Sorel magnificently. Hers is an arduous task, and she comes through neatly. In addition to her gifts she is possessed of a magnetic personality. Marie Powers, who starred in "The Medium," has the role of Sorel's mother here. It is subordinated to that of the wife's but Miss Powers scores unmistakably. Then there are outstanding performances by Gloria Lane, as the consul's coldly efficient secretary who, at the end, shows she really has feelings and a heart after all; by Leon Lischner, as a malevolent police agent; by George Jongeyans, as a lugubrious suppliant at the Consul's desk; by Cornell MacNeil, as the hunted husband, and by Andrew McKinley, a magician who can produce rabbits and flags from hats but cannot get a visa.

Menotti has directed his own play with feeling; the settings are impressive and especially well lighted.

"The Consul" is a play of many moods; it is alternately sardonic, rueful, melodramatic, poetic and even (in the case of the magician) comic, but, in its larger aspects, it is a grim and relentless tragedy so excitingly done, however, that it should have general audience appeal.

Waters.

Congressional Baby

Playhouse production of comedy in three acts (four scenes) by Eileen Tighe. Stars Nina Foch; features Katherine Emmett, Mark Roberts, Neil Fitzgerald, Judson Pratt. Staged by Harry L. Young, under supervision of Eddie Dowling; setting, Robert L. Turner. At Playhouse, Albany, Feb. 28, '50; $2.40 top.

Abigail Wentworth	Katherine Emmett
Margaret MacDuffie	Mary Farrell
Jefferson Clark	Mark Roberts
Carol Wentworth	Nina Foch
Johnny Addison (Portsmouth Herald)	Rowland Vance
Belle Wheelock (Manchester Union-Leader)	Eleanor Collier, Jr.
Jean De Passe (Laconia Citizen)	Ralph Clifford
Simon Webster (Nashua Telegraph)	William Whitehead
Bob Sullivan (Dover Democrat)	Edward Hunt
Judge Samuel Wentworth	Neil Fitzgerald
Michael Francis O'Donnell	Judson Pratt
Mrs. Pomeroy	Patricia Ferris
Miss Endicott	Barbara Barton
Mrs. Hollister	Ellen Hardies
Rosemary Brown	Priscilla Conover
Charles Brown	Malcolm Atterbury

"Congressional Baby" was prematurely delivered, at the first Broadway tryout here in 20 years. It will require herculean rewriting by Eileen Tighe and the skilled, patient ministrations of Eddie Dowling to make this infant lusty enough for New York. A filming might be more promising. Malcolm Atterbury's local Playhouse troupe is making the presentation here.

Described as a comedy, "Baby" also incorporates drama and melodrama. Funny lines (chiefly about politics or sex) and a few amusing situations which should expand as timing is improved) are balanced by stretches of excessive talk and confused action. Miss Tighe may have intended to draw a satirical parallel between a woman's private and public life, but her plot is obscurely involved and her stage technique unsure.

Story tells of a young lady nominated as Democratic congresswoman in New Hampshire, whose past—in the form of a baby born after her Republican father-judge had the marriage annulled in New Mexico—is exploited by political enemies and reporters in an attempt to cause her withdrawal from the race. Numerous complications ensue before the Congressional candidate ends up in the arms of a newsman.

Fattest part is that of a sapient, friendly and frank grandmother, nicely played by Katherine Emmett. But it could be built. Judson Pratt's role, of a dynamic profane, sometime bewildered Democratic boss, who thinks more of his party than of a wife, might also be developed. Pratt played the first two acts quite well; he encountered two rocky moments in last act. Personality is ingratiating, but diction could be clearer. Nina Foch gives a solid performance in the confused, not-too-sympathetic part of the candidate. Husky-voiced blond shows fine presence, wears clothes stunningly and acts authoritatively, although she looks a trifle young for the role. Mark Roberts creates a likeable, nonchalant, helpful newsman. Neil Fitzgerald's characterization of the stolid father carries conviction.

One of best supporting bits is that of Ellen Hardies' WCTU leader. Barbara Barton makes a good-looking, unmarried temperance gal. Edward Hunt is a promising comedian. Single set is well done.

Jaco.

Des Moines' Big March

Des Moines, March 7.

March is seeing the largest number of shows ever scheduled by KRNT Radio Theatre. "Harvey," with James Dunn, came in March 3, 4 and 5. Stan Kenton's show is on March 9, and Joe E. Brown does his one-man show March 10.

Katharine Cornell in "That Lady" plays March 13 and Horace Heidt's revue does a return engagement on March 14. On March 17 and 18 Judith Evelyn is starred in "Streetcar Named Desire" and Mae West winds up the month with "Diamond Lil" on March 30 and 31.

Total Legit Grosses

The following are the comparative figures based on VARIETY'S *boxoffice estimates for last week (the 40th week of the season) and the corresponding week of last season:*

BROADWAY	This Season	Last Season
Number of shows current	29	29
Total weeks played so far by all shows	868	910
Total gross for all current shows last week	$641,500	$629,800
Total season's gross so far by all shows	$21,086,900	$21,764,800
Number of new productions so far	45	57
ROAD (*Excluding Stock*)		
Number of current touring shows reported	25	25
Total weeks played so far by all shows	772	905
Total road gross reported last week	$452,200	$551,800
Season's total road gross so far	$15,795,100	$18,566,000

Chi Way Off; 'Kate' Slumps to $29,000, Spike Jones $18,600, Blackstone 10G

Chicago, March 7.

Chi legit attractions had everything in the book hurled at them last week, with attendance off at both "Kiss Me, Kate" and Spike Jones' "Musical Depreciation Revue." In addition to Lent, Chicago began its dimout and added two days of zero weather, including the Wednesday matinee. Convention trade is also slow. Blackstone, the magician, picked up a little over last week's slight gross. Ballets de Paris opened very strong at the Blackstone last night (6).

The Erlanger will house "Madwoman of Chaillot" next week. "Private Lives" returns to the Harris for four weeks March 20. "Lend An Ear" comes into the Great Northern March 23.

Estimates for Last Week

Ballets de Paris, Blackstone (1,358; $4.40). Very hefty opening last night (6).

Blackstone, Erlanger (2nd week) (1,334; $2.50). Upped a little with $10,000.

"Kiss Me, Kate," Shubert (24th week) (2,100; $6.18). Slumped to $29,000.

"Musical Depreciation Revue, Great Northern (4th week) (1,500; $3.71). Not too bad with $18,600.

PARIS BALLET NIFTY $24,100 IN TORONTO

Toronto, March 7.

With local publicity ballyhoo on the Catholic Church's ban on Les Ballets de Paris in Quebec, the attraction did a very good week at the Royal Alexandra here, for a $24,100 gross, with 1,525-seater scaled at $4.20 top.

Snow storms hurt earlier week's business.

Lillie-'U.S.A.' Droops To $27,500 in Split Wk.

Rochester, N. Y., March 7.

Caught by storms and the general slump, Bea Lillie in "Inside U. S. A." grossed a moderate $27,500 in two stands last week. Revue played the Erlanger, Buffalo, Monday-Wednesday (27-1) and the Auditorium here Thursday-Saturday (2-4).

Show will call it quits when it finishes current split week at the Bushnell Aud., Hartford, Saturday (11).

Cornell-'Lady' Good 16G Mpls., NG $2,900 in St. P.

Minneapolis, March 7.

Katharine Cornell in "That Lady" finished to good $16,000 for four nights and two matinees at $4.20 top in 1,900-seat Lyceum. Matinees were especially heavy. The acting drew raves and the play, too, was generally liked here. In St. Paul, same attraction pulled a poor $2,900 for two nights, giving it, however, nearly $19,000 for the week, thanks to the Minneapolis take.

"Streetcar Named Desire" is current here for seven days and its exclusive Twin City visit—a return engagement—at $3.60 top. Spike Jones follows for two weeks.

'Okla.!' $42,800 in Split

Kansas City, March 7.

"Oklahoma!" took in a big $42,800 between the Music Hall here and the Shrine Mosque, Springfield, Mo., last week. Musical played latter Monday and Tuesday (27-28), coming here Wednesday (1) and playing through Saturday (4).

Show is currently doing a split week of five engagements.

'Brigadoon' Mediocre $21,000 in New Haven

New Haven, March 7.

"Brigadoon," in for a full week (27-4), tried a cut-scale for Mon.-Tues. at $3 top, then shifted to $4.20 for Wed.-Sat. Midweek sagged noticeably, with overall Shubert turnstiles registering only a fair estimated $21,000 on eight performances.

This week is solid with "Wisteria Trees" (6-11), and advance indicates a possible complete sellout. Pix follow, then "Cry of the Peacock" preems March 23-25. Also on the breakin list are the Hartmans in "Tickets, Please" (March 30-April 1) and the Alfred Drake - Edward Eager musical, "The Liar" (April 13-15).

CHURCHILL-'STORY' GOOD 18½G IN L.A.

Los Angeles, March 7.

Although the critical notices for Sarah Churchill were lukewarm. "Philadelphia Story" wound up its first week at the Biltmore with a fairish draw. "The Banker's Daughter," at the Globe, and Kitty Doone," at the Circle Playhouse, did okay for the smaller houses.

Estimates for Last Week

"Banker's Daughter," Globe (285; $2.40). Near capacity at $4,200.

"Kitty Doone," Circle (150; $2.40). Maintaining healthy average at $1,200.

"Philadelphia Story," Biltmore (1,636; $3.60) (1st week) .Good $18,500.

Mitchell-'Salesman' Hefty $23,200, Cincy

Cincinnati, March 7.

"Death of a Salesman," with Thomas Mitchell, bagged a hefty $23,200 last week in the 1,300-seat Cox theatre at $4.31 top. Rave reviews and audience reaction helped biz in face of severe winter weather, Friday and Saturday performances being sellouts.

Mae West in "Diamond Lil" tenants the 2,500-seat Taft theatre the last half of this week for four performances at $4.31 top.

Nolan-'Whistle' Slim $9,700 in Baltimore

Baltimore, March 7.

"The Silver Whistle," with Lloyd Nolan, grossed a tepid $9,700 in eight performances at Ford's here.

The Theatre Guild production is at the Walnut, Philadelphia, this week.

Malden Barn Set

Albany, March 7.

The first area announcement on the 1950 strawhat season is that the Malden Bridge Playhouse, at Malden Bridge in Columbia county, will open a 10-week season July 1.

Barn theatre, leased last season by a Cleveland group operating under the name of Valley Players, has been remodeled by owner-producer Walter Wood.

Equity Library Theatre, Inc., chartered as non-profit membership corporation in N. Y. State.

'Consul' Gets Raves But Only $13,700 In Philly; 'Day' 21½G

Philadelphia, March 7.

Legit interest is pretty pallid here right now. Good evidence is "The Consul," which opened last Wednesday (1) at the Shuberth and received one of the greatest collections of rave notices turned out here in many a moon. But it showed disappointingly little strength thereafter, with only $13,700 grossed in five performances at a $4.55 top ($5.20 Saturday).

Last week's other opening, "What a Day," at the Forrest, isn't faring too well either, although in this case notices as well as first-night word-of-mouth were divided.

"The Consul" and "What a Day" (will be called "Great to Be Alive" in N. Y.) both figure to pick up this week, with the latter possibly getting the edge despite the raving about the Menotti musical drama.

Estimates for Last Week

"The Consul," Shubert (1st week) (1,877; $4.55). World-preemed Wednesday night with extraordinary ovation, rave notices and enthusiastic word-of-mouth. Yet, only $13,700 in five performances.

"What a Day," Forrest (1st week) (1,766; $4.55). Musical opened Tuesday (28) to mixed notices, with praise outweighing criticism. New Freedley musical got $21,500 in seven performances.

"Tobacco Road," Locust (2d week) (1,580; $2.60). Revival of this perennial with all-Negro cast got very mild $5,600 in second and last session. "Private Lives" (return) current.

'Ear' Neat 25G, 'Trees' 23G, Hub; 'Heart' Folds, 4G

Boston, March 7.

"Lend an Ear" was only entry in town last week and, with helpful notices for the road company, stepped into good if not sock biz. "Wisteria Trees" on its finale remained smash for the femme trade, with "Streetcar" still doing plenty of biz. "Heart of the Matter" failed to contend and was washed out here on Sat. (4), company disbanding.

"Mr. Roberts" opened last night (6) at the Colonial. Not much ahead.

Estimates for Last Week

"A Streetcar Named Desire," Plymouth (3d week) (1,200; $3.60). B.o. is still brisk on this one, and another frame is current, with one or two more after that possible. Remained above the $20,000 bracket and no sign of a serious drop so far. Nothing is booked here immediately ahead so it can stretch.

"Lend an Ear," Shubert (1st week) (1,750; $4.80). Road company of this revue was well received and the show stepped into good biz despite the high top price to take about $25,000, well below scale but not bad.

"The Heart of the Matter," Wilbur (2d week) (1,200; $3.60). No go. Producers folded it as of Sat. (4) and disbanded the company. Graham Greene and Basil Dean are rewriting and a fall retake is a possibility, but it didn't prove potent enough at the b.o. to prove encouraging. Did about 4G on eight.

"The Wisteria Trees," Colonial (3d week) (1,500; $3.60). Remained a staunch biz-getter to the end, doing a big 23G on third. Moved out Sat. (4) for an additional three-week tryout, opening in New Haven last night (6).

Woolley-'Dinner' Okay $19,000, Frisco

San Francisco, March 7.

"The Man Who came to Dinner," with Monte Woolley, is the town's sole legit.

Show hit a fair $19,000 for its second stanza at the 1,550-seat Curran, with house scaled to $3.60.

'Diamond Lil' Mild $18,000 in Cleveland

Cleveland, March 7.

Mae West in "Diamond Lil" drew a mediocre $18,000 in eight performances at the Hanna here last week.

Show is splitting current week between the Hartman, Columbus, O., and the Taft Aud., Cincy.

B'way Biz Takes Brutal Beating; But Marches-'Sleep' $13,200 in 4, 'Pacific,' 'Blondes,' 'Party' Sell Out

Legit attendance on Broadway, as in the rest of the country, nosedived last week. Combination of factors, including Lent, the brownout, cancellation of trains, unseasonably cold weather and the imminent deadline for income tax returns, knocked business for a spinner. The aggregate gross for all 29 shows was 69.12% of capacity, a drop of $7.23% from the previous week.

"Rat Race" folded Saturday night (4). There are no scheduled closing and only one opening this week.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

Other parenthetic figures refer, respectively, to top price, number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"All You Need Is One Good Break," Mansfield (3d wk) (D-$4.80; 1,041; $26,000). New backers are making an uphill fight to keep the show going; under $5,000 again.

"Arms and the Girl," 46th St. (5th wk) (M-$6; 1,319; $39,000). Theatre parties helped the Nanette Fabray show buck the trend; up to $37,600.

"As You Like It," Cort (6th wk) (C-$4.80-$6; 1,064; $27,000). Katharine Hepburn starrer got nearly $25,000.

"Bird Cage," Coronet (2d wk) (D-$4.80; 1,027; $27,000). First full week for the Arthur Laurents meller grossed almost $11,000.

"Caesar and Cleopatra," National (11th wk) (CD-$4.80-$6; 1,172; $30,000). Reacted to the trend; nearly $20,500.

"Clutterbuck," Biltmore (13th wk) (CD-$4.80; 920; $22,600). Also felt the downbeat, but Sunday performances may help; $10,200.

"Cocktail Party," Miller (7th wk) (C-$4.80; 940; $21,600). One of the three smashes that sold out at all performances; $21,600.

"Come Back, Little Sheba," Booth (3d wk) (D-$4.80; 712; $20,000). New Theatre Guild offering hasn't picked up as anticipated; $12,800.

"Death of a Salesman," Morosco (56th wk) (D-$4.80; 914; $23,800). Prize-winner also felt the rough b.o. conditions; $18,500.

"Detective Story," Hudson (50th wk) (D-$4.80; 1,016; $23,700). Likewise dipped; over $15,000.

"Devil's Disciple," Royale (2d wk) (C-$4.80-$6; 1,035; $27,500). Return of Maurice Evans was a factor in the lively trade for first full week; $20,800.

"Gentlemen Prefer Blondes," Ziegfeld (13th wk) (M-$6; 1,628; $48,200). Another of the three shows that hit the gross limit; $48,200.

"Happy Time," Plymouth (6th wk) (C-$4.80; 1,603; $29,000). Another smash that had empty pews, but standees at some performances lifted the gross to nearly $27,600.

"Howdy, Mr. Ice of 1950," Center (41st wk) (R-$3-$2.88; 2,964; $58,000). Hit the skids with the field; about $21,000.

"I Know My Love," Shubert (18th wk) (CD-$4.80; 1,391; $33,000). Also reacted with the field; $23,000.

"Kiss Me, Kate," Century (61st wk) (M-$6; 1,645; $46,700). Holdover smash dipped to $43,500.

"Lost in the Stars," Music Box (18th wk) (M-$5.40; 1,012; $26,600). Again felt the general slide; $24,000.

"Member of the Wedding," Empire (9th wk) (D-$4.80; 1,082; $24,000). Didn't go clean all performances, but standees bolstered the gross; almost $24,000.

"Miss Liberty," Imperial (34th wk) (M-$6.60; 1,400; $44,500). With the out-of-town closing of "Heart of the Matter," this Berlin-Sherwood musical is now slated to continue indefinitely; starts Sunday performances next week, with the top reduced to $4.80; sagged under $20,000.

"Mister Roberts," Alvin (107th wk) (CD-$4.80; 1,360; $34,300). Even the Leland Hayward powerhouse felt the slow pace; $27,100.

"Now I Lay Me Down to Sleep," Broadhurst (1st wk) (D-$4.80-$6; 1,160; $29,500). Fredric March-Florence Eldridge show opened Thursday night (2) to one favorable notice, six pans and one on-the-fence; first four performances grossed $13,200 (plus $9,700 for three previews).

"Rat Race," Barrymore (11th wk) (CD-$4.80-$6; 1,066; $30,000). Garson Kanin play closed Saturday night (4) after 84 performances; final registered $16,000.

"South Pacific," Majestic (48th wk) (M-$6; 1,659; $50,200). Grossed the maximum as usual; $50,600.

"Texas, L'il Darlin," Hellinger (15th wk) (M-$6; 1,543; $42,000). Slipped with the field; $25,500.

"The Innocents," Playhouse (4th wk) (D-$4.80; 819; $18,700). Also felt the heavy going; $13,000.

"The Man," Fulton (7th wk) (D-$4.80; 966; $23,000). Chiller also eased a trifle; $7,700.

"Touch and Go," Broadway (21st wk) (R-$4.80; 1,900; $46,300). Move to this larger house at a reduced b.o. scale didn't register the first week, but may begin to hypo biz this week; about $22,000.

"Velvet Glove," Golden (11th wk) (CD-$4.80; 1,160; $18,100). Hit by the general off-beat; $7,900.

"Where's Charley?" St. James (72d wk) (1,509; $37,800). Also reacted downward; $29,300.

Opening

"Tobacco Road," 48th Street (CD-$3; 917; $15,000). Negro-cast edition of Jack Kirkland drama, adapted from Erskine Caldwell novel, presented by Kirkland; production cost $15,000 and can break even at about $8,500; opened Monday night (6).

Future Dates

"The Consul," March 15, at Barrymore; **"Great To Be Alive,"** March 23, at Winter Garden; **"Wisteria Trees,"** March 29, at Martin Beck; **"Cry of the Peacock,"** April 6, at Mansfield; **"Peter Pan,"** at unspecified theatre.

TALLULAH-'LIVES' $18,500 IN 4 STANDS

Wilmington, March 7.

Tallulah Bankhead in "Private Lives" wound up four engagements last week with a fair $18,500. Show took in $3,100 at the Strand, Elmira, Monday (27); $3,300 at Kalurah Temple, Binghamton, Tuesday (28); $5,000 at the Lyric, Allentown, Wednesday and Thursday (1-2), and $7,100 at the Playhouse here Friday and Saturday (3-4).

Show is at the Locust, Philadelphia, this week.

'Roberts' Nifty $34,900 In Week at Hartford

Hartford, March 7.

Considering generally murderous conditions everywhere, "Mr. Roberts," with John Forsythe and James Rennie in the lead roles, rang up an excellent gross of $34,900 in eight performances at the Bushnell Aud. here last week. Show took in a sensational $8,200 Saturday (4) night.

Play is current at the Colonial, Boston.

No. 2 'Streetcar' Weak $10,000 in Milwaukee

Milwaukee, March 7.

Factory shutdowns and a severe cut in communication facilities left the No. 2 company of "Streetcar Named Desire" with a weak $10,000 for eight performances at the Davidson here last week. Business was slow all week, but picked up Saturday with news that the coal strike was near an end.

Show, with Judith Evelyn and Ralph Meeker, is current at the Lyceum, Minneapolis.

'Chaillot' $19,100, Det.

Detroit, March 7.

"Carmen Jones," Civic Light Opera's 10th and last production of the season, did a good $50,000 last week.

Reopening after a month's hiatus, the Cass took in $19,100 for the first week of "Madwoman of Chaillot," starring Martita Hunt. Play remains another week.

Shubert turns on light next Sunday (19) for first time in two months to present Blackstone, the magico.

BARRETTS $5,300, RICHMOND

Richmond, March 7.

Susan Peters, playing "The Barretts of Wimpole Street," drew a $5,300 gross for four performances (27-29) in the 1,282-seat WRVA theatre here last week.

Show played at a $3.15 top.

Plays Abroad

La Danseuse Aux Etoiles
(The Ballerina with the Stars)

Paris, Feb. 28.

Henri Varna production of musical in two acts (19 scenes). Music by Vincent Scotto, book by Varna and Guy des Cars. Stars Marta Labarr, Jean Chesnel. Directed by Varna. Choreography, Maud Mansfield; sets and costumes, Jose de Zamora and Pelgry; special effects, Gabriel Rousseau. At Theatre Mogador, Paris.

Adeline Duparc	Marta Labarr
Catherine Ladouce	Isabelle Fusier
Irma Pottes-en-l'Air	Ana Beressi
Giselle Duparc	Christiane Bourgois
Doudou	Christiane Cheikh
Mame Michon	Toinou Coste
Princesse Mathilde	Josette Hanson
Celeste Mogador	Suzanne Delcroix
Danseuse Etoile	Odette Desforges
Premieres Danseuses	Rose May, Jacqueline Debriel
Premiere de la Maison Troutrou	Christiane Jamois
Comtesse de Montebello	Yvette Beaumont
Mme. Piedplus	Renee Marc
Comtesse de Castiglione	Line Gerbault
Aglae de Cador	Liliane Perney
Ludovic de Chanaleze	Jean Chesnel
Ulysse Ducailloux	Fernand Gilbert
Le Maestro Margazini	Robert Allard
Le Baron de Vatimesnil	Rene Bechet
Chicard	Roger Stefani
Danseur	Guy Sarlin
Marechal de Mac-Mahon	Jose Dupuis
Un Aide de Camp Imperial	Lucien D'Antony
Col. de St-Apremont	Allems
Garcon de Cafe	Roger Canuto
L'Officier de L'Elysee	Tony Mallet
Dandy	Maurice Dayet

Veteran producer Henri Varna, who also has the Casino de Paris, and is in many show ventures, has again turned out one of his typical mogador good-for-over-a-year extravaganzas. It has all that's necessary—very colorful sets and costumes, good though reminiscent music, a large and well-costumed cast, a good comedy team, and above all a new appealing star. She's Marta Labarr, who in private life is Mrs. Guy des Cars, wife of the scripter, and who has more than just looks and a voice. She has a pleasing, refined personality, and at a time when Paris is short of leading ladies for musicals and revues, is a find.

The story shows the life of a ballerina of the Paris Opera who, shortly before the 1870 Franco Prussian war, has an affair with a young lieutenant of Hussars. The war snatches him away just as they are to be married, and when he does not turn up after the war and a girl has been born to her, she takes herself off to the U. S. for a ballet tour of several years. He turns up finally, for a happy ending.

This gives producer Varna a chance to introduce costumes of several periods, starting with Napoleon III and switching to the French Republic. Dresses a la Winterhalter also switch to the 1880 period. Title comes from the fact that, at the start, Princess Mathilde, one of Napoleon's relatives, after a ballet at the Opera, presents the ballerina with a diamond star at the beginning of the show.

Acting and singing of Miss Labar is well supported by Jean Chesnel, a matinee idol type who has a voice. Varna has given them some of the colorful sets for which his Casino de Paris experience stood him well.

Isabelle Fusier, as a ladies' maid, and Fernand Gilbert, as an ex-Opera doorman who becomes a coachman, form an excellent pair of comedians. Other main parts are Ana Beresi, as the menace, a former Opera dancer jealous of the star; Robert Allard, as the faithful ballet master, and Rene Bechet, as an old roue. Special mention goes to Christiane Cheikh, as a colored soubrette.

Dansipation is important in the show and has been well staged by Maud Mansfield. Odette Desforges, Rose May and Jacqueline Debriel give a performance better than the excuse for ballet given in most shows. The lines of boys and girls have been well picked, and the costumes are colorful enough to make them look their best.

Show is slightly too long and will have to be pared down. Vincent Scotto's music is too reminiscent of his former numerous scores. It is well batoned by Paul Florendas. But all told it is a good buy for the public, and they react very favorably. It is sure to catch the tourists who don't have to savvy French to enjoy it. *Maxi.*

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Annie Du Far West
(Annie Get Your Gun)

Paris, March 2.

Maurice Lehmann presentation of operetta in two acts (20 scenes), with music by Irving Berlin; adapted by Andre Mouezy-Eon from the libretto by Herbert and Dorothy Fields; lyrics by Albert Willemetz. Directed by Lehmann. Costumes and scenery by Deuking. Choreography by Victor Gsevsky. At the Theatre du Chatelet, Paris.

Annie	Lily Fayel
Frank Butler	Marcel Merkes
Cossard	Pierjac
Dolly	Jane Montange
Winnie	Jacqueline Lejeune
Tommy	Jack Claret
Buffalo Bill	Bernard Dumaine
Pawnee Bill	Sam-Max
Sitting Bull	Florencie
Freddy	Marcel Ballin
President Fallieres	Vilder

Christiane Hubert, Beatrice Hosena and Witaly Osins, principal dancers

Annie and her gun have settled into the Chatelet for what looks like an indefinite stay in this house of notable long runs, and it's safe to bet that Irving Berlin's music will be heard everywhere in a matter of weeks. Andre Mouezy-Eon has done a fine job of adapting the original book, and most of its humor comes over fine in French. What changes there are, are on the whole concessions to the Chatelet tradition, which has always gone in for spectacle with a capital S. Hence the finale of the first act represents the Paris World's Fair of 1900, with the Eiffel Tower and the Ferris Wheel in the background, with then President Fallieres welcoming the Buffalo Bill shows to Paris, with their horses, clowns and, strangely enough, elephants. It's a rousing and colorful finale, however, and suits the audience to a T.

It would be hard to find anyone in France who could outdo Lily Fayel as Annie. She has looks, humor, dances well, and has undoubtedly studied records of Ethel Merman in order to put her songs over —which she does in no uncertain manner. Florencie is a great favorite with the audience as Sitting Bull (Taureau Assis in French), and Marcel Merkes as Frank Butler displays a good voice if somewhat wooden acting. An outstanding success is made by Pierjac as Cossard, particularly in his extremely funny scene as the "inside of the tiger," and Jack Claret as the elephant trainer and Jacqueline Lejeune as his girl score too, although their dancing leaves much to be desired.

The scenery and costumes, especially the latter, are stunning, particularly in the Brevoort Hotel Ballroom scene, in which the corps de ballet does the outstanding dancing of the evening. Maurice Lehmann's direction of the production keeps it moving at a rapid pace, and the orchestra, directed by Felix Nuvolone, gives full value to Berlin's score. All in all, it's a fine evening's entertainment. *Fred.*

Glass Menagerie

Dublin, March 1.

Stanley Illsley-Leo McCabe presentation of drama by Tennessee Williams. Setting designed by Jo Mielziner. Directed by Terance Noble. At Gaiety, Dublin, Feb. 27, '50.

The Mother	Bessie Love
Her Son	Stanley Illsley
Her Daughter	Josephine Griffin
Gentleman Caller	Leo McCabe

Bessie Love scored the success of the evening at the first Irish presentation of "Glass Menagerie," and got big welcome from a slightly-puzzled audience which seemed to find itself in some difficulty about what Tennessee Williams was getting at. Critics all were in praise of play.

Accents are indeterminate, and players—apart from Bessie Love—sometimes let their diction slip. Stanley Illsley gives a good performance, but is a prime offender on diction in commentaries; Josephine Griffin, a newcomer to Dublin, reaches her strength in the second act after a weak and shaky start. Leo McCabe's Gentleman Caller is a restrained piece of work, toned to the piece. *Mack.*

The Purple Fig Tree

London, Feb. 25.

Emile Littler presentation of drama in two acts by George Ralli. Directed by Joel O'Brien. At Piccadilly, London, Feb. 25, '50.

Tony Lambert	Valerie White
Dr. Costa	Ferdy Mayne
Stephan Nicolaou	Andrea Malandrinos
Spiros	Nino Pastellides
Simon Lambert	Arthur Hill
Droshka	Paul Demel
Countess	Margaret Rawlings
Jacques Breval	Jack Hawkins
Prof. Carmichael	Gibb McLaughlin
Paul Nicolaou	Michael Yannis
Col. Coumbaras	Antony Holles

Despite a number of excellent artists and conscientious support from director and colorful surroundings, this drama of modern Greece has the effect of a damp squib. Its dramatic theme, which could be seen to much better advantage as a scenario, seems pallid in its execution and neither story nor interpretation are wholly convincing. Its chances are negligible and not improved by the unsettled state of the capital following the election.

Jack Hawkins wrestles manfully with the complex character of a French sea-captain who hunts up old buddies in a small Greek seaport. He is eager to participate in smuggling out of the country a newly unearthed priceless statue. He gets involved in a blood feud that ends in murder by his young accomplice, who liquidates a collaborator who had betrayed his two brothers to the enemy during the occupation.

There's a femme fatale who slinks in and out and flits from the arms of a young American business man into the more robust embraces of the sailor. Even Margaret Rawlings' skill scarcely brings her to life, and when she confesses to the murder to save her lover it all seems very unreal. The real culprit owns up to the crime but, as the victim had been false to his country, officialdom decides to turn a blind eye.

The wife of the American, knowing of his infidelity, decides their ways must part—he to return home, she to become a nurse and remain. Parts are nicely played by Valerie White and Arthur Hill, and it isn't their fault that their roles are so innocuous.

The supporting parts are more colorful and register more emphatically, notably Michael Yannis as the young hothead. Andrea Malandrinos, Antony Holles and Paul Demel are good, with Gibb McLaughlin turning in a neat characterization as an imperturbable Scottish professor. *Clem.*

Primrose and the Peanuts

London, Feb. 28.

Pat Nye & John Penrose presentation of comedy in three acts by Peter Wildeblood, in collaboration with Oriel Ross. Directed by Gordon Crier. At Bedford, Camden Town, London, Feb. 27, '50.

Mabel Pitchforth	Ambrosine Pillpotts
Norman Pitchforth	John Penrose
Guy Harding	Bill Shine
Sister Holmes	Pat Nye
Melanie Boulton-Grey	Joan Lang
Primrose Mallet	Annabel Maule
Chomba	Glyn Lawson
Shinyanga	Orlando Martins

Contrary to expectations, this is not a political satire on the government's over-publicized groundnut undertaking, but is a farcical comedy with a Northern Rhodesian setting. It's mainly an unsophisticated romp and is not sufficiently mature to measure up to present-day West End standards. The setting provides the opportunity for caricaturing officers in the colonial service, and the slender plot of confused identities a simple vehicle for developing the farcical situation. Dialog has rare flashes of real humor, but generally speaking is pedestrian and colorless.

The plot doesn't demand any subtleties in acting and the capable cast has no difficulties with its roles. Bill Shine stands out as a British groundnut planter, and John Penrose and Ambrosine Phillpotts are the husband and wife who are mistakenly led to believe that income tax would be cheaper if they were to divorce and live in sin. Annabel Maule is too obvious as the colonial office inspector who hides a natural glamor under a pair of sunglasses. *Myro.*

Ballet Theatre, of N. Y., will give eight performances during the first week of the Edinburg International Festival of Music and Drama. Stint is set from Aug. 30 to Sept. 9.

Picture Grosses

BOSTON

(Continued from page 10)

Way down to $2,500 after okay $4,000 for third.

Memorial (RKO) (3,500 40-85)—"Cinderella" (RKO) (3d wk). Down to $26,000 following neat $36,000 for second.

Metropolitan (NET) (4,367 40-85) —"Dear Wife" (Par) and "Unmasked" (Rep) (2d wk). Good $20,000. Last week, solid $26,000.

Orpheum (Loew) (3,000 40-85)—"Key to City" (M-G) (2d wk). Steady $18,000 after nice $25,000 for first.

Paramount (NET) (1,700; 55-$1.25) — "Samson and Delilah" (Par) (4th wk). Slowed down to $12,500 after neat $19,000 for third.

Pilgrim (ATC) (1,700; 35-85) — "Sundowners" (EL) and "Commandos Strike at Dawn" (Col) (reissue) (2d wk). Oke $6,000. Last week, surprising $9,000.

State (Loew) (3,500; 40-85) — "Key To City" (M-G) (2d wk). Not bad $10,000 after nice $13,000 for first.

PITTSBURGH

(Continued from page 10)

$10,000. Last week, "12 O'Clock High" (20th) (2d wk-9 days), down to $14,000 and $32,500 on run.

Penn (Loew's) (3,300; 45-80)—"Key to City" (M-G) (2d wk). Clark Gable starrer holding up fairly well at $12,000. Last week, hefty $19,000.

Stanley (WB) (3,800; 45-80)—"Young Man With Horn" (WB). Kirk Douglas is apparently box-office since "Champion" and all Academy publicity. Looks fast $16,500. Last week, "Stromboli" (RKO), $11,000.

Warner (WB) (2,000; 70-$1.20)—"Samson and Delilah" (Par) (2d wk). Still going strong at around $23,000. Last week, freezing weather cramped spectacle somewhat but still sock at $28,500.

SEATTLE

(Continued from page 10)

84)—"Key To City" (M-G) and "Tarnished" (Rep). Stout $13,000 or near, big publicity campaign helping. Last week, "Borderline" (U) and "Storm Over Wyoming" (RKO), $5,700.

Orpheum (Hamrick) (2,600; 59-84)—"Chain Lightning" (WB) and "Spy Murder" (FC) (2d wk). Fair $5,500 in 6 days after very fine $11,300 last week.

Palomar (Sterling) (1,350; 50-$1) —"Mrs. Mike" (UA) (2d run) with Billy Eckstine topping stageshow. Eckstine boosting this to great $13,000. Last week, "Heiress" (Par) (2d run) and stage bill headed by Donald Novis, fairish $5,500 at 40-65c.

Paramount (Evergreen) (3,039; 84-$1)—"Samson and Delilah" (Par). Colossal $25,000. Last week, "12 O'Clock High" (20th) and "Girl Of Heart" (Mono) (3d wk), $7,700.

Weitman's Ideas

Continued from page 3

phasis now to why they should go to our theatres.

"Sitting around worrying about television isn't going to get us any place. We've got to use the resources we have at hand—and we've got plenty of them—to recreate enthusiasm for pictures and picture people. We can give them crowds and thrills and excitement. How excited can you get sitting in front of your TV set?

"Let's take our best resources—star names—and use them to light up that old fire. We did it for charity during the war. The time has come for some charity at home. Let's get groups of top name people and tour them through the country. We know what an attraction they are in person from the experience we had during the war and the excitement we can cause with a single star in person now. Let's make the biggest noise and tumult any town's ever seen. Let's show them what we have that television hasn't."

Star Caravans

Weitman's idea is for each studio to sponsor a tour made up principally of its own players or for all the studios to join together to set up touring units. A number of them would be needed so that all the major cities could be covered and it wouldn't necessitate any single player being away from Hollywood too long.

"The Clark Gables, the Spencer Tracys, Gary Coopers, and Jimmy Stewarts will all have to go along, whether they like it or not," Weitman declared. "They're fighting for their lives even more than we are. They'd better join the rescue expedition."

Star tour was one of the suggestions put before the Council of Motion Picture Organizations as a b.o. booster. With Theatre Owners of America and other exhib groups now aiming to keep the new industry public relations setup a minor, volunteer-type organization, it appears unlikely that it would be in position to finance a series of Hollywood caravans. Other auspices will probably have to be found if they are to become a reality.

Aside from the star tours, Weitman feels that his own action in booking Bob Hope and Jane Russell into the Broadway Paramount currently is a contribution to the kind of showmanship now vitally needed.

"Bringing in Hope and giving him 50% of the gross receipts was a gamble," Weitman declared. "But even if we take a loss on it, I feel it is worthwhile. It's re-firing interest in Broadway. What we need is more excitement on the street and this is one way of giving it to them. Figure what it means to Broadway when we get 250,000 people into the Paramount in two weeks.

"This isn't the last of these big shows for us and I hope that the Roxy and the Capitol and the Strand follow up quick with some equally big ones. That will do us all a lot of good. We've got to be showmen and stop concentrating on how to save a dollar. One concentration has to be on how to spend an extra buck to bring in a lot of extra ones."

'Brigadoon' to Tee Off St. Loo Alfresco Season

St. Louis, March 7.

An 11-night run of "Brigadoon," the Cheryl Crawford musical, will tee off the 1950 season of the Municipal Theatre Assn. in its alfresco theatre in Forest Park, June 8.

Manager Paul Beisman closed the deal for the first presentation of "Brigadoon" by any other than the original producers.

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Literati

Confession Open In Canada

The term "confession" cannot be registered as a trademark in Canada and the whole confession magazine market in that country is wide open, according to an Exchequer Court judgment, which dismissed a Fawcett Publications suit in Toronto against Alexander Valentine which sought to prevent latter's publishing of magazines similar to True Confessions. Fawcett Publications was also ordered to pay court costs.

The Canadian judgment refused the Fawcett plea that the use of the term "confession" by the Toronto publisher was an infringement on the title of True Confessions magazine and that the Valentine books be kept off Canadian news racks. The judgment also found that the title, True Confessions, is a "purely descriptive title which had not acquired a secondary meaning and should never have been registered as a trademark in Canada." The court also refused the Fawcett application for a renewal of the True Confessions title registration and said that "confessions" is not a registerable word. Valentine is now permitted to put out Torrid Confessions, Intimate Confessions or any other magazine title incorporating the I-did-it angle.

'Next Week—East Lynne!'

"Next Week—'East Lynne!'" by Gladys Hurlbut (Dutton; $3) is a book that was written with greasepaint for a typewriter ribbon! Here is a story about a stock company leading lady that tells all, and I mean all. It's always nice to read a book about show biz by someone who is qualified to write it. Here is a leading lady of stock, the schoolhouse of the legit, who knows what it is all about and writing it in a way that proves it.

The gal is hep, and anybody who has enjoyed the old stock companies, students of the theatre, and especially actors, will enjoy this book because it is honest and sincere.

She writes about her career in stock in a way that is more intimate than an X-ray picture. She writes it with humor and understanding.

Miss Hurlbut is no stranger to Broadway and Hollywood, both as a playwright, scenarist and actress although this is her first book. She wrote five plays, her first, "By Your Leave," starring Howard Lindsay who, with his wife, Dorothy Stickney, years later was to insist on bringing her back to Broadway for the original company of "Life With Father." She also wrote "Lovers' Meeting," "Ring 2," "Higher and Higher" (in collaboration with Joshua Logan) and "Yankee Point," besides many screen plays. Incidentally, she is house-guesting with the Lindsays while east. Tallulah Bankhead is reviewing the book for the N. Y. Times next Sunday and Patricia Collinge ditto for the Herald Tribune.

It is the best history of stock company theatricals that I have ever read. It would make a great picture. *Joe Laurie, Jr.*

The impudent, uncensored low-down on fast, fabulous, fascinating Chicago

THE frankest, most exciting book ever written about Chicago—its mobsters and molls, 26-girls, B-girls, cops and politicians and underworld tycoons. With the full, factual story of the *International Syndicate of Crime*, and the men who run it! The book that dares to name *names, places, telephone numbers.*

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Crown PUBLISHERS

Eire Nixes 15 More

Irish Censorship of Publications Board has given the redlight to the following 15 novels on the grounds that they contain "indecent or obscene" material:

"Our Dearest Emma," by Lozania Prole; "Morgan's Wife," by Vincent James; "Men of Stones," by Rex Warner; "A Tale of Poor Lovers," by Vasco Pratolini; "I am Alone," by Walter Macken; "The Bandaged Nude," by Robert Finnega; "The Flail and the Fish," by Francis Gerard; "Lady Godiva" and "Master Tom," by Raoul C. Faure; "The Future Mr. Dolan," by Charles Gorham; "Gunsmoke in Her Eyes," by Hank Janson; "Sweetheart, Here's Your Grave," by Hank Janson; "Vera Is a Tramp," by Gerald Foster; "The Gilt Kid," by James Curtis; "Sinuhe the Egyptian," by Wika Waltari.

Pitt's Parry Retires

Florence Fisher Parry, actress, drama critic and columnist, has retired from the Pittsburgh Press, Scripps-Howard daily, after 21 years of turning out her daily pillar, "I Dare Say." She's going to make her home in Hollywood with a son, David Parry, former Samuel Goldwyn p.a. and now in the advertising agency business on the Coast.

Mrs. Parry, onetime leading lady for Otis Skinner and Walker Whiteside, first entered the newspaper field in 1927 turning out theatre pieces for the old Pittsburgh Sun, switching to the Press two years later. At first she covered shows for a while, later dropping that stint to concentrate on "I Dare Say," although continuing to write an amusement page article for the Press every Sunday. Her regular column, however, covered a wide variety of fields and was liberally spiked with estimates of entertainments and theatrical personalities.

Public Opinion Suspends

Public Opinion, weekly magazine published in Canton, O., for the past three and a half years, has suspended publication (3), because of lack of reader interest, said Felix Hinkle, publisher. He said a majority of people wasn't interested today in the trend of events or the repercussions of governmental control.

Magazine reached a peak circulation of 3,000. Hinkle said he did not suspend the weekly because of financial pressure, but because of a feeling of futility.

Hardboiled Literature?

Book trade derides the idea of television cutting into reading habits of the American public but does sees one possible manifestation, as result of the growing TV vogue.

That is a new school of hardboiled fiction, as antidote to the prissy stuff on the video. In a measure, that goes also for the denatured treatment of virile stories under Hollywood restrictions in film productions.

CHATTER

Bennett Cerf back from La-Quinta via Bevhills next Monday (13).

Bob Cooke and Ed Sinclair in Hollywood gandering the film studios for the N. Y. Herald Tribune.

Samuel French has published an 85c. soft cover revised acting edition of John Wexley's "They Shall Not Die."

Holiday magazine publishing a 14-page report on Jerusalem, by playwright-author Irwin Shaw, in its April issue.

William D. Patterson appointed to head the Saturday Review of Literature's syndicated book service for newspapers.

Louis Cline has taken over as editor of the Lambs Club Script. Featured in the Jan.-Feb. issue is a piece by Joe Laurie, Jr.

Anita Loos has about one-third done on her new book, "Sex Doesn't Last," which Doubleday hopes to bring out this fall.

Arthur Todd, former asst. fashion editor of Esquire mag, has been appointed fashion editor of Esquire's Apparel Arts mag.

Gene Fowler is going to do a biography of Jimmy Durante. He huddled with the comedian at the Chez Paree, Chicago, on the outline.

Jacqueline Cochran, aviatrix-cosmetician, in private life Mrs. Floyd Odlum, to do a syndicated column on aviation and general topics.

William Raney, story editor for Rinehart, to the Coast the end of next week to huddle with Norman Mailer, who authored "The Naked and the Dead" for that firm.

Alfred A. Smart, prez of Esquire-Coronet, joining his brother David A. Smart, board chairman, and latter's wife, Gaby, at Boca Raton where they will winter until late April.

Helen Traubel's first literary effort, a mystery called "The Ptomaine Canary," will be serialized by the Associated Press in six installments, beginning Monday, March 13.

Maurice Zolotow doing a two-parter profile on Jimmy Durante for Satevepost. Schnoz has just been "done" in Cosmopolitan.

Lou Shainmark, Chi Herald-American city editor, resigned as the latest personnel change in the Hearst paper. He held the job for the last 15 years, coming from the old N. Y. Graphic.

Dwight Marvin, editor of the Troy (N.Y.) Record Newspapers since 1915, has been nominated by Gov. Thomas E. Dewey for membership on the board of trustees of the N. Y. State University.

Hyman Goldberg, N. Y. Mirror and King Features staffer, will have his first book, "How I Became a Girl Reporter," published by Doubleday in July. Cosmopolitan mag is publishing part in its May issue.

Norman Reader, French National Tourist press chief, reelected chairman of advertising-publicity committee of the European Travel Commission. Seventeen-nation group plans $300,000 ad-publicity expenditures during 1950.

Dr. Frank Kingdon's latest book is tentatively titled "The Golden Treasury of Franklin D. Roosevelt Anecdotes." He is due in Washington for a series of conferences with men and women who were close to the late President.

Edgar Snow, contracted by Random House to do a full-length biography of China's Mao Tse-tung, has been invited to the Far East to gather new material on the Chinese leader, whom he already interviewed when writing his book "Red Star Over China."

RKO exploitation chief Terry Turner helped arrange two forthcoming books, ex-Sing Sing warden Lawes' "Thou Shalt Not Kill" (against capital punishment), and "Angel of Sing Sing," the story of Father Cashin, the chaplain at the Ossining, N. Y. penitentiary.

Pocket-size, paper-bound edition of three Gilbert & Sullivan operettas ("Mikado," "Pinafore" and "Pirates of Penzance") has been published by Avon. Book, priced at 25c, contains the complete text and score of the principal songs of the works, with some of Gilbert's own illustrations.

Irene Kuhn, back from a European o.o., with accent on Spain, did a series on ceramics, linens and laces in the Iberian peninsula for Women's Wear and other periodicals. Ex-NBC feature news specialist sojourned with Rene Kuhn, her daughter, now attached to the American Embassy in London as deputy press officer.

A British edition of American Photoplay is to be published this month following an extension of the tieup between Macfadden Publications and Argus Press. First issue will comprise 56 pages, including a full color four-page inset. Mag will be dominated by American material, but this will be supplemented with a proportion of British features. Selling price will be 15c.

Doubleday's spring and summer list will include several tomes of show biz interest. Among them are: "How I Became a Girl Reporter," by humorist Hyman Goldberg; "September Tide," the Daphne du Maurier play; "The Running Pianist," a collection of stories and profiles by the New Yorker's Robert Lewis Taylor; "Ted Malone's Favorite Stories," by the ABC raconteur, and "Savage Gentleman," by radio scripter Noel Gerson.

SCULLY'S SCRAPBOOK

By Frank Scully

Bedside Manor, March 3.

One of the things which distinguishes big time from the second-runs of journalism is how they follow up a story. The same goes for reporters.

For eight years I've wanted to know what happened to a play which was to open on Broadway on the night of Dec. 8, 1941. It was called "The Sailor Takes a Wife." It was to star Jose Ferrer. I thought I had tracked it down a few weeks ago. Warners released a pic called "The Sailor and the Lady." But that wasn't it.

The day before the play was to open M. Lincoln Schuster beat me for once to a story. He told me that Pearl Harbor had just been bombed by the Japs.

A lot of things went on as usual the day after that catastrophe, but apparently the opening of "The Sailor Takes a Wife" was not among them. So when eight years later Jose Ferrer dropped in to Bedside Manor for a spot of tea, the first thing I wanted to know was what had happened to that play. "Did it ever open anywhere?"

He said it never opened, not that night nor any other night, because the blowing up of Pearl Harbor took his whole cast away.

"The play," he explained, "involved a lot of frivolity among naval officers at Pearl Harbor, and the country club character of our defenses there had become painful instead of amusing by Dec. 8, 1941."

"Couldn't you get it ready just before the next catastrophe, change the name to 'The Sailor Takes An H-bomb' or something?"

"With such a title I doubt if I would be able to line up any investors," he said.

He smiled a tired smile through a flock of whiskers, a plaid shirt, a tie only I could love and a sports jacket which looked as if it had been blown from Mickey Cohen's wardrobe by a prewar bomb. His clothes were loud, but his voice was quiet. "And beautiful," the girls around Bedside Manor like to add.

That's what I guess a good actor likes about Hollywood. Once he gets over the problem of how to dress for the rat race, he can calm down and be himself between parts to which he is expected to contribute more than the writer did.

Who's Who On the Bill of Ferrer

This Jose Ferrer is no relation to Mel Ferrer, though Mel Ferrer has a brother named Jose Ferrer. To add a little more to the confusion, all of them went to Princeton. But Mel Ferrer's brother Jose is a heart specialist, whereas Hollywood's Jose Ferrer is a painter between picture parts.

In time Hollywood's Jose may leave show business entirely to Mel Ferrer, because he wants to do two things: be an opera singer and a painter. He is more likely to become a painter first, because he is already working at that.

Most critical opinion (with no intent to break up the old Front Populaire any more than life has already) has referred to Actor Jose as the guy whose performance of Iago in "Othello" stole the show from Paul Robeson's Othello. Asked about this, Actor Jose answers in a quiet voice, which is hard to reconcile to those loud shirts, "I never heard of Iago not stealing the show? Did you? Othello is a much harder part to play. But Iago is a much more interesting character."

Actor Jose isn't the sort who would remind you that this particular production of "Othello" broke a record with 158 performances and it was at Paul Robeson's insistence that Ferrer was raised to co-stardom.

For such a quiet guy you can scratch him anywhere and get an unusual response. Everyone told him that "Cyrano de Bergerac" would be even a bigger failure than "The Ladder," but he played it and it turned in a great success. He will now star in it as a Stanley Kramer picture.

Bull Session Among Bullfighters

Knowing he was born in Puerto Rico, I asked him how he would like to play a bullfighter. There is ample evidence around that on occasion he has proved braver than any bull.

He said he'd like to very much. I suggested "Montes the Matador," which Metro has as a property. I had always thought this was the best story ever written about a bullfight, but it came out a few years after "Carmen" and for the next 50 years had to play second fiddle to that classic. Frank Harris wrote it.

Henry Rogers, who looks like an autograph hound's idea of what a movie actor looks like (as opposed to Jose Ferrer, who doesn't look like an actor even to me), was sitting in on the bull session. He asked if that wasn't the guy who wrote "The Octopus."

"Frank Harris?" I asked. "Don't you mean Frank Norris?"

Rogers put his hand to his head and staggered from the room. This foot-fault eliminated Rogers and put the master and the mugg into the finals, where they had been from the beginning.

Though not one to rush to the defense of bullfighting on all fronts, Ferrer is Latin enough to know it calls for a lot of personal courage. Americans don't talk about the "manly art of bull-dogging and branding" and if the British would stop being disgusted about bullfighting the Latins would lay off being disgusted about fox-hunting, he said.

I told him that in the south of France I had seen bullfighting that involved no daggers but took a lot of courage and a lot of skill, even so. The fighter had a long pole and used it much as our polevaulters do. In fact I thought it was lots more exciting than either the traditional Spanish or Mexican bullfight, and certainly left a good deal less gore around the arena for those Americans among the spectators who don't like the sight of blood (it says here). So if you read one day that Jose Ferrer played the part of "Montes the Matador" magnificently, remember you read it here first.

Meanwhile, he is going to keep on painting between pictures. "The next one I make," he said, "whether good, bad or indifferent, is for you."

Lest this be brought out by some future congressional committee (between building up its own swindle sheet) as proof of a predated bribe for an unspecified good notice, I want you to remember that you read that here first, too!

How Much If Printed With Iodine?

In Ferrer's defense I'm sure it could be easily proved that when it comes to paintings, his own or anybody else's, he is as bereft of guile as St. Francis of Assisi. He told me about an auction he had attended recently in Beverly Hills. All the culture chumps in the picture biz were there.

"I bought four paintings that I liked," said Ferrer. "They came to $1,000. I don't have $1,000 to throw away on fakes so I called up an art dealer the next night. I told him I'd bought the paintings because I liked them, not because of the signatures at the bottom. 'All I'm asking you,' I said, 'is how much can I get for these things if I have to unload?' He said probably not more than $15 or $20. 'For all four?' I asked. He said for all four. 'What about the frames?' 'Including the frames,' he said. I called up the auctioneer. I quoted the art dealer. I asked if I might return the paintings. He said, "Sure, any time'."

By then Rogers had returned to the seminar. "I bought one for $110," he said.

"It seems in the art world it doesn't matter whether paintings are genuine or not," explained Ferrer. "If Knoedler, Wildenstein or Rosenwald authenticates them for you, that settles it. Even if the paintings are fakes, in fact, they will sell as authentic masterpieces on resale from now till doomsday."

Well, that's one kind of picture business. But Hollywood would never go for it. In fact right new they're trying to get Picasso to play the role of a Left Bank painter, even if he looks the part. At least that's a switch from "The Jolson Story" days.

Broadway

The Cornel Wildes left last week for a short Havana vacation.

Marion Lee (Hilton &) recuping from recent operation.

Loew talent booker Sid Piermont recovering from virus infection at his home.

Kirk Douglas to Albany to visit with family; then returns to Coast by plane on Friday.

Billy Rose to Nassau to join his wife, Eleanor Holm, who's been there for the past month.

Margaret Burke-Sheridan, concert soprano, due in from Ireland Friday (10) on the America.

The Eddie Graingers (Shea Theatres) to Fort Lauderdale, Fla., for five weeks' vacation.

Robert Young back to the Coast after local appearances for Inter-Industry Safety Campaign drive.

Geraldine Brooks to the Coast to dub "Volcano," Italian-made pic, for Motion Picture Sales Corp.

Louis Elliman, Odeon Theatres' managing director in Ireland, scheduled to arrive in the U. S. in May for a periodic look-around.

Macdonald Carey set for Studio One on CBS-TV Monday (13). He's p.a.ing for two Paramount and one U-I pix, soon due for release.

Elizabeth Taylor, Metro thesper, in Gotham for a two-week stay. She appears in Theatre Guild of the Air broadcast Sunday (12).

Edward G. Robinson planed in from Israel last week, where he was guest of honor at the Annual Ball of the Israel Journalists Assn.

Joseph Ruttenberg, who lensed Metro's "Miniver Story" in London, left for the Coast yesterday (Tues.) after a week's stay in town.

Mike Kaplan, DAILY VARIETY staffer, on his way back to the Coast after 10-month leave of absence, during which he also visited Israel.

Lou Wilson slated to arrive in the U. S. from England, next month to gander legit shows. He's associated with producer Prince Littler.

George Raft off to Europe to co-produce and star in a couple of continental-made pix which he's making in association with Joe Kaufman.

David Lewis, Loew's International director in Europe, North Africa and the Middle East, in from his Paris headquarters for homeoffice confabs.

Gypsy Rose Lee, just back from Puerto Rico and an Ed Gardner ("Duffy's Tavern") guest shot, placing her son, Eric, into the Hunter elementary school.

Metro star Van Johnson planed out for London over the weekend to be on hand for the British preem of "Battleground" at the Empire theatre, Monday (6).

Maggi McNellis doll which Juro is marketing will include a quadruple change of wardrobe, which is a new look for merchandizing tieups with a show biz personality.

Will Yolen is now veepee in charge of ad-pub of Laurel Films, the only locally producing indie. Film Classics distribs, Rex Carlton and Joe Lerner, head Laurel.

Sardi's, w.k. show biz eatery, was 23 years old Sunday (5). Renee Carroll, hatcheck stalwart, who's been with restaurant since its opening, celebrated her birthday same day.

Arthur Mayer, former U. S. film administrator for occupation authorities in Germany, addresses the American Women's University group Monday (13) on the current situation in Germany.

The late publicist George D. Lottman's older son, Herbert, to the Sorbonne on the Senator Fullbright (Columbia U), Scholarship which includes a year's free study, gratis passage and a $150 monthly subsidy while studying in Paris.

Carter T. Barron, Metro's Washington division manager, cited Thursday (2) by Secretary of the Army Gordon Gray at an official Pentagon building luncheon for "furthering public understanding and appreciation of the armed services."

Philadelphia

By Jerry Gaghan

Jack Lynch, veteran nitery impresario, resigned as manager of Latin Casino.

First service to be telecast from a Jewish synagogue will be lensed by WPTZ, under Philco sponsorship, March 25.

Molly Picon's English - Yiddish musical "Abi Gezunt" has been booked for a week at the Shubert, starting April 10.

Harry Dobbs, bandleader at Latin Casino, suffered a stroke Friday (3) and partial paralysis. He is in St. Luke's Hospital.

John D. Scheuer, Jr. operations assistant to general manager of WFIL and WFIL-TV, was a guest speaker at the second annual Pennsylvania Traffic Safety and Traffic Court conference held in Harrisburg. Scheuer conducted the prize-winning traffic safety campaign put on by the two stations last fall.

Pittsburgh

By Hal Cohen

Bette Smiley, WCAE single, okay again after parting with her appendix.

Lou Choder bought out East Liberty nitery, El Cabana, and will put in shows.

Fred Burleigh, Playhouse director, back on job following one touch of virus.

Lois Andrews headed back for Coast following her Copa date to make picture for U-I.

B'nai B'rith bringing Sid Stone here to m.c. annual all-star show at Syria Mosque March 26.

Eddie Cantor coming here March 19 to teeoff UJW drive at annual Advance Gifts Dinner.

Vince Boylan, singing cab driver, spotted at Casino again as house singer for burlesque shows.

Nelson Maples, Cork and Bottle pianist, seriously hurt in auto accident, expected to pull through.

Edith Fellows and Tommy Dix with Wynters and Angeline, danceteam, into Terrace Room for two weeks.

Bobby Jule, local juggler, bowed out of Milton Berle's TV show last week when he was allotted too little time.

Hal Kanner worked the Terrace Room for five nights without a vocalist, Shirley Reade being laid up with laryngitis.

Las Vegas

Nancy Sinatra visiting Kitty Kallen, topper, at LastFrontier.

Peggy Lee at the Thunderbird with her husband, Dave Barbour.

Art Baker of ABC radio and television in town taking pictures for his video show.

Tony Martin, scheduled for next month at Flamingo, cancelled in favor of European tour.

Wilbur Clark's Desert Inn inviting most of Hollywood notables over for hostelry's preem late in April.

Current starrer at El Rancho Vegas is Romo Vincent, his sixth engagement in Las Vegas. Andrini Bros. in support.

Hal Wallace on location at Hotel Flamingo, making production shots for "Friend Irma Goes West" starring Marie Wilson with Corinne Calvet and Diana Lynn who came along.

Town officials on prowl for cowboy star to head up Helldorado Week parades and celebration May 11-14 with Hopalong Cassidy considering if commitments don't interfere.

Ireland

By Maxwell Sweeney

Baritone Dennis Noble in on concert tour.

Tom Clancy inked for season with Geofrey Kendal Shakespeare Co.

"Alive Alive O," O'Dea-O'Donovan revue, starts provincial tour in Limerick.

Sales supervisors Leslie Talbot (20th-Fox) and Jock Hutchinson (M-G) in for looksees.

Stanley Illsley-Leo McCabe opened seven-week season at Gaiety, Dublin, with "The Glass Menagerie."

Ben Henry, UI chief in Great Britain, here with Sydney Jackson (GFD) to talk with leading local exhibs.

Australia

By Eric Gorrick

"Pinky" (20th) in sock b.o. records here.

Dave Martin, Tivoli head, to visit London soon.

Metro is still getting a lot of coin with "GWTW" on replay at Liberty, Sydney.

Ralph Doyle, RKO local topper, is making an extensive biz drive in New Zealand.

Several U. S. attractions will plane here early April for the Royal Easter Fair.

Dave Joel, booker attached to the Snider-Dean pic loop, was injured in an auto crash.

"Annie Get Your Gun" will do repeats here for J. C. Williamson after record grosses in New Zealand.

Vic Hobler has been appointed g.m. here for Hallmark Productions. Jack Thomas returning to U. S.

Clem Robinson has been appointed chief-of-staff of Greater Union under publicity director Teddy Lane.

Jack Musgrave, head of the ace Syndey dancehall, Trocadero, will hook some talent for Down Under dates during his London visit.

London

Norman Lawrence to the Orchid Room next week.

Eddy Gray goes into the Empire show for month, opening March 27.

James Bridie's "Mr. Gillie," which had its preem in Glasgow last month, bows in at the Garrick Thursday (9), with Alastair Sim starring.

Arthur Dent has signed top radio and vaude comedian Ted Ray to emcee a string of variety acts which will be a feature in his latest film "On With The Show."

Two London hotels, the Carlton in Pall Mall, and the Washington, will be vacated by British government departments to make way for coin-spending U. S. tourists.

Moira Lister and Norman Wisdom will be making their debut in revue when they star in Cecil Landeau's "Sauce Piquante" due at the Cambridge end of the month.

Shepard Traube to Paris for a few days, before returning to America after a London visit looking for British stars for his September production on Broadway of "The Gioconda Smile."

Lou Wilson has booked Buck and Bubbles for a Stoll tour, opening in England sometime in June. Colored hoofers are likely to play four weeks at the Empire before or after their Stoll engagements.

Maudie Edwards off to America early May to open at the Royal Alexandra, Toronto, May 22, for two weeks, after which she meets her agent Hyman Zahl in New York to set some TV appearances in New York.

"Take It From Here" show, which has been a standout success at the Victoria Palace, is moving into the Price of Wales next Monday (13) in place of "Harvey," which moves to the Piccadilly the following night.

The Odeon circuit has been chosen by lot to book, as a first feature, the independently made Pilgrim picture, "Chance of a Lifetime," which the Board of Trade selection committee deemed worthy of a circuit release.

Stars already signed for new Ivor Novello-Alan Melville revue are Americans Walter Crisham and Lizbeth Scott. Show will be produced sometime in summer as special attraction for American visitors. Tom Arnold will present.

Tom Arnold and Jack Taylor have booked Bob Bromley for their Jewell and Warriss summer show at the Hippodrome, and are also dickering with Charles L. Tucker for Lucienne, Ashur & Roberton, who made a hit in Jack Hylton's vaudeville season at the Victoria Palace.

Eric Portman's next stage role will be in "His Excellency," a topical play by Dorothy and Campbell Christie, authors of "Grand National Night." Show, skedded for the West End after a protracted provincial tour opening at Leeds Apr. 10, will be presented by the London Mask Theatre Co.

Paris

By Maxime de Beix

(33 *Blvd. Montparnasse*)

Laudy Lawrence back to Chantilly.

Linda Lamarr warbling at Jimmy's.

Jack Forrester back from Germany.

Roth and Shay clicking at ABC vaude house.

The Marcel Achards back from American junket.

Darvas and Julia doubling from Bal Tabarin at ABC.

Vanya Manley and Julio Alvarez the draw at Baccara.

Maurice Utrillo promoted to Officer in the Legion of Honor.

Moune de Rivel from Rue de Ponthieu to left bank Canne a Sucre.

Lawyer Jean Rapoport back from Cannes at European producers' international meeting.

Mary Garden in town from Geneva to greet Gustave Charpentier as he gets promoted to a high rank in the Legion of Honor.

Michel Ferry of Tele Productions back from U. S. where he inked distribution deals with United World Films and Canton-Weiner Films.

Germany

By George F. Gaal

"Sender Unknown," latest Real Film production, preemed in Frankfurt.

Maj. Charles E. P. Danaher named chief of the Entertainment Branch of Army Special Services.

Real Film, of Hamburg, sold two of their pix, "Second-hand Fate" and "Shadows of the Night," for England.

The German Hays office (Voluntary Self-control) banned a wartime Terra pic, "Life Calls," because of displaying Nazi mentality.

Michael Powell and Emeric Pressburger due in Munich to negotiate for the production of a color pic of "The Tales Of Hoffmann."

"A Streetcar Named Desire" prepped for Thalia theatre in Hamburg. Another Hamburg legiter is planning to stage "Death Of A Salesman."

"Titanic," a wartime German pic on the famous ship disaster, now being re-released and doing great. Pic was banned by Josef Goebbels, shortly after its original release in 1943.

Par's "The Great Lover," 20th's "Prince Of Foxes," Metro's "Tension," "The Doctor And The Girl" and "Adam's Rib," UA's "A Kiss For Corliss," RKO's "A Dangerous Profession" and WB's "Under Capricorn" are the latest releases in Army theatres.

Madrid

By Geeno Garr

Tenor Miguel Gonzales Bodega off to Havana to work in revues.

Chelo Villarreal, Mexican star, will open in May in a Madrid nitery.

Miguel de los Reyes planed to Buenos Aires to appear in Sevilla Colmado nitery.

Madrid agent of Teatro Argentino, Buenos Aires, has booked Angela Pericat, dancer; Mercedes & Albano, folk dancers, and gypsy dancers Regla Ortega and Emilia Escudero, for Argentina in March.

Spanish star Jorge Mistral has signed with producer Diaz Morales to do two pix in Mexico. Producer Vicente Casanova, who has Mistral under a two-year contract, has entered a protest with the Artists Syndicate.

New revue at the Teatro Madrid includes the following acts: Ilse Meudtner (Germany), dancer; Jean Edwards (England), dancer; Dundry Bros. (England), musical clowns; Herta Frankel (Hungary), marionettes; The Colbergs, contortionists.

Producer Joaquin Gasa has inked with theatres and music-halls in France, Italy, Switzerland and Great Britain to present for a year a Spanish song and dance company headed by starlet Maruja Tamajo, at present filming in Paris, and including a number of authentic gypsies from Sevilla.

Vienna

By Emil W. Maass

Albert Bassermann and wife resting at Bad Gastein.

August Rieger inked by Schoenbrunn Co. for film, "Cabaret."

Curd Juergens, director and actor, invited by ISB (USFA) to Hollywood.

Cafe Fenstergucker, bombed out during war, being reconstructed by Huebner Enterprises.

Viktor Pruscha appointed general manager of all three city-owned theatres at Gratz, Styria.

"Polonaise" (Col) chosen as preem for opening April 4 of newest picture house here, Forum, city-owned.

San Francisco

By Ted Friend

Modernaires opened at Mark Hopkins hotel.

Ethel Merman and Bill Boyd in for Crosby waxing.

Mindy Carson to the Venetian Room of Hotel Fairmont.

Anne Belfer new publicity head for North Coast houses in Bay area.

Al Williams restauranteur debuts weekly cookery program over KGO-TV starting March 14.

KGO-TV snares Admiral Magic Mirror Revue hour long local live production show. Starts March 13.

Honolulu

By Mabel Thomas

Jose Iturbi coming for three concerts this month.

Alfred Apaka booked for long engagement in the States.

Metro's Robert Alton here looking over locations for "Pagan Love Song."

Mario Lanza booked for two concerts here and then to outside islands.

Bill Nelson & Evylyn Knight closed a 52-week engagement at Club Blue Lei.

Ken Carney, former western division manager for NBC, upped to vice prez of KHON.

Masso Koga, Japan's leading composer, due here this month from Japan, with sons Takeharu a guitarist, and Teruo, accordianist.

Tats Matsuo's International Carnival, featuring the Mills Bros., with Moro & Yaconelli, Sing Lee troupe, Armando & Lita, Madie & Ray, Renny Renfro, Nip singer Karie Shindo, and the Duanes, drew sock b.o. for its seven days.

Hollywood

Virginia Field planed in from England.

Jane Wyatt back in town after three weeks in N. Y.

James Stewart planed in from the east to resume film chores.

Ned Depinet in town for 10 days of huddles with Howard Hughes.

Sonny Tufts signed for two weeks at the Chicago theatre in April.

King Vidor going to Italy in June to attend the Venice Film Festival.

Jackie Robinson planed to Vero Beach, Fla., to join Brooklyn Dodgers.

Dana Andrews returned to work at 20th-Fox after week out with a broken nose.

John Wayne planed to Mexico City to gander toreadors for bullfight picture.

Nelson Eddy opened his 21st concert tour at Redlands University Auditorium.

Deanna Durbin sold her California home and is packing for long stay in Europe.

Lon McCallister and Lois Butler to Fairbanks, Alaska, as king and queen of annual Snow Festival.

Charles P. Skouras won annual "Man of Year" award bestowed by B'nai B'rith Lodge in Beverly Hills.

George Jessel will receive the Jewish Consumptives' Relief Society Humanitarian Service Medal for 1950.

Humphrey Bogart guest of honor at luncheon tossed by Air Force jet pilot cadets from Williams Field, Ariz.

Alex Nicol, fresh from "Mr. Roberts" Broadway cast, planed in Sunday (5) to start his film contract with UI.

Chicago

Lou Clayton, Jimmy Durante's manager, bedded by flu.

Gertrude Niesen in town for TV stints and visiting husband, Al Greenfield.

Carl Kruger, "Golden Gloves Story" producer, here for pic's world preem March 23 at Oriental.

Producer Cecil B. DeMille opened Chicago Red Cross Drive here with a speech before 1,000 at Stevens hotel.

Jackie Green signed to play the Eddie Cantor part in "Whoopie" at St. Louis Municipal Opera by agent Eddie Elkort.

Joe E. Brown finishes his lecture tour here this week, and then will take a three-week rest prescribed by medicos. Brown is scheduled to go to Australia to play the lead in "Harvey" following his rest.

Margaret Whiting, Jimmy Wakeley, Tennessee Ernie and Art Van Damme quintet among show people who will give a performance before 500 patients at Vaughn Hospital. Performance sponsored by Sachar Lodge of B'nai B'rith.

Fran Allison and Burr Tillstrom, of "Kukla, Fran and Ollie" TV show, with Anne Jeffreys and Keith Andes, leads in Chicago company of "Kiss Me, Kate," entertain next week at meeting of Easter Seal campaign committee.

Scotland

By Gordon Irving

N. Y. City Ballet Co. expected on tour this summer.

Eric Portman due in new play "His Excellency," by Dorothy and Campbell Christie.

Allan Jones heads U. S. invasion of Scottish music-halls by third visit to Glasgow Empire, skedded for April 17.

Alex Munro, Scottish comedian, booked for summer at Ayr Gaiety. Dave Bruce booked for strawhat season at Largs.

Glasgow Unity Theatre offering Sylvia Regan's "The Golden Door," starring Jewish comedian Meier Tzelniker, at King's, Glasgow.

George Clarkson, Jr., and wife Gail Leslie, Scot performers cabaret-junketing in India, play Delhi Imperial hotel in May after current Calcutta stint.

Miami Beach

By Lary Solloway

Red Buttons into Kitty Davis'.

Lenny Kent, Harvey Grant head up new show at Five O'Clock Club.

Rosemarie Brancato featured in Music Circus presentation of "Rio Rita."

Alan Gale returned to his Celebrity Club after being out two weeks with flu.

Sophie Tucker returned to Beachcomber Saturday (4) after being out for two nights because of virus bug. Joe E. Lewis and Frances Faye filled in.

OBITUARIES

SID GRAUMAN

Sid Grauman, 71, Hollywood theatre impressario, died of a heart ailment in the Cedars of Lebanon hospital there, March 5.

Details on page 26.

LEW LEHR

Lew Lehr, 54, film comedian and newsreel exec, died in Brookline, Mass., at the Christian Science Benevolent Assn. sanatorium March 6. Lehr, who was well-known for his comedy newsreel commentary and his line, "monkeys is the cwaziest people," retired several years ago. He was short subjects editor for Fox Movietone News until his retirement.

Lehr started in show business as member of a comedy act before World War I and appeared with J. C. Mack's "Mother Goose." In 1920, he married Anna Leonhardt, professionally known as Nancy Belle, who toured with the troupe.

Lehr later left the stage and became a gag writer, supplying material to Texas Guinan, Bert Lahr, Bea Lillie and others. In partnership with silent film player Johnny Walker, he produced two comedy pictures with scenes from old films. A few years later, he made "Tintype" and "Adventures of a Newsreel Cameraman." In 1932, he joined Fox Movietone as editor.

Lehr latched on to his Pennsylvania Dutch accent after injecting it into an account of the training of Berlin streetcar conductors. From that time on, he became associated with a zany dialect comedy and his list of accents included all brands of English from Cockney to Mayfair.

He also appeared on radio in the program, "Stop Me If You've Heard This One" and wrote mag articles.

His wife and daughter survive.

WILLIAM J. McKENNA

William J. McKenna, 69, songwriter who composed "Has Anybody Here Seen Kelly?" "Down In the Old Neighborhood" and nearly 100 other songs, died in Medical Center, Jersey City, March 4.

Shortly after the turn of the century he collaborated with Tom Walters in writing the music for "The Mayor of Laughland." Then, with John T. Hall, he wrote "Half Way to Paris." Other musical shows he wrote were "The Mazuma Man" with George Sidney and three with B. A. Rolfe, "The Bride Show," "The Leading Lady" and "The Purple Lady." Later he wrote "Joyland" with Clarabelle Jerome and a light opera, "The Road to Mandalay," with Creste Vessella.

In 1937 McKenna wrote two songs for the student body of Villanova College, "Let's Go Villanova" and "The Fight Song." He was connected with the National Broadcasting Co. for seven years.

Survived by wife, daughter and two sons.

PETER F. SHANLEY

Peter F. Shanley, 72, last of the seven Shanley brothers, well-known N. Y. restaurateurs of pre-prohibition days, died in New York, March 1.

Thomas, the eldest brother, in the '90s established the first Shanley's at 23d Street and Sixth Avenue, then one of the crossroads of the amusement world.

When the center of night life of the city moved uptown, the Shanley brothers moved their restaurant to Broadway and 30th Street, later to Broadway and 43d Street, where the Paramount Building now stands.

Prohibition killed Shanley's as it killed many famous restaurants of pre-prohibition glamour.

After leaving the Broadway site, Peter Shanley ran Shanley's Yonkers, and then the Pell Tree Inn on Pelham Parkway. For the last 15 years he had been manager of the Commodore hotel bar.

Surviving are his wife, a son and three daughters.

MILTON SCHWARZWALD

Milton Schwarzwald, 58, motion picture pioneer and head of Universal-International's music department for the last four years, died March 2 in Hollywood after a heart attack while sitting at his desk on the lot.

A concert violinist at the age of nine, Schwarzwald opened a store front nickelodeon in Chicago in 1907. Later, as an arranger for Leo Feist, he made special arrangements for Al Jolson and other singers. He arranged and conducted music for such shows as "Molly Darling," "Be Yourself," "Tip Toes" and "The Desert Song."

On the screen he produced more than 100 musical shorts and for a time functioned as executive producer at Universal. He became the studio's music chief when Universal merged with International in 1946.

WILLIAM C. HERMAN

William C. Herman, 68, who had been affiliated with the motion picture industry for 32 years, died in Paterson, N. J., March 3.

Herman, who owned and operated the Hawthorne theatre, Hawthorne, N. J., for the past 20 years, entered the motion picture field in 1918, when he joined Universal Pictures. Shortly after leaving that company, he became general manager of the New York City Exchange, a position he held until 1926.

Surviving are a son, and a sister.

HAROLD WARD

Harold Ward, 71, editor, author and one-time pressagent, died at Sterling, Ill., March 1. He had been in ill health for several years.

Ward teamed with the late Arthur Gillespie in writing songs, sketches and plays. He later did advance work for the Shuberts and William A. Brady.

CARL J. TATZ

Carl J. Tatz, 55, former musical director of radio station WEAN, died March 1 at Edgewood, R. I. He was associated with the Yankee Network affiliate from 1937 to 1944. He spent nine months overseas with the USO, and before joining WEAN had worked with Earl Carroll's "Sketch Book" from 1931 to 1935.

Survived by wife, parents, a son, two sisters and a brother.

TOM DUDLEY

Tom Dudley, 40, assistant director at 20th-Fox, died in his sleep March 2 at his home in Hollywood. His family name was Tom Tinling but he changed to avoid confusion with his brother, James Tinling, a director. He returned last week from a location chore in New Mexico for 20th-Fox.

Survivors are wife, and four brothers.

CHAS. (ZAZA) LUDWIG

Charles (Zaza) Ludwig, 51, one of northern New England's best known dance band leaders, was found hanging from a rafter in the the barn at his home in Manchester, N. H., Feb. 28. A medical official gave a verdict of suicide. The musician had been in ill health.

Survived by wife, mother, two brothers and a sister.

GEORGE O. HIVELY

George O. Hively, 63, pioneer film editor and father of Jack Hively, screen director, died March 2 after a long illness.

He was a writer and producer on the old Universal lot. In recent years he edited films at Metro and RKO.

FRANCES KEENAN SLOAN

Frances Keenan Sloan, 64, former actress and daughter of the late Frank Keenan, actor, died in Los Angeles, Feb. 28.

Born in Boston, she retired from the stage after her marriage to the late Frank H. Sloan.

MARION YOUNG

Marion Young, former manager of the DeLuxe theatre, Camp Point, Ill., and daughter of A. T. Blum, owner of the Kozy, Kahoka, Mo., died in a Quincy, Ill., Feb. 18.

MRS. CASS STAHLEY

Mrs. Mary Stahley, 78, who toured in vaude for 20 years with the Musical Blacksmiths, died in Rochester, N. Y., March 6. The act was shelved in 1941 following the death of her husband, Cass Stahley. Turn, which used blacksmith tools to create music, also played a number of dates abroad.

ARTHUR CLAYTON BROWN

Arthur Clayton Brown, 79, retired soap manufacturer who once sang in support of Enrico Caruso and Mary Garden with the Metropolitan Opera Co., died in Orlando, Fla., March 5.

A wife and stepson survive.

CHARLES H. STUDIN

Charles H. Studin, 51, an attorney who figured prominently in a number of music and theatrical agreements, died in New York, March 5, after a long illness.

A wife and two sons suvrive.

Mother, 88, of Morgan Farley, actor, died in New York, Feb. 28. She is also survived by another son.

Mother, 80, of Herbert Smith, production chief of J. Arthur Rank Organization, and the late Sam L. Smith, founder and head of British Lion Films, died Feb. 28 in London.

Mother of Helen Menken, legit and radio actress, died in New York, March 3. She is also survived by another daughter, Mrs. Grace Menken Lytell, wife of Bert Lytell, actor, and a son.

Fred Lohner, 44, former manager of Piccadilly theatre, Chicago, died in that city Feb. 28.

Lohner was manager of the theatre until 1944, when he retired because of illness.

Surviving are wife and a sister.

Mother, 86, of Mrs. Julian T. Abeles, copyright attorney, died in New York March 4.

Mother, 78, of Joseph A. Tanney, head of New York's S.O.S. Cinema Supply Corp., died in New York last week.

Mother of Paul E. Stehman, owner of the Lyric theatre, Winchester, Ill., died at her home there, Feb. 28.

Mother of Leland Eastman, manager of Valencia theatre, died in Chicago, Feb. 27.

MARRIAGES

Eve Soltesz to Fred Herbert, Chicago, Feb. 28. Bride in a dancer and he's assistant stage manager of touring company of "Kiss Me, Kate."

Meg Cole to Tom Smith, Hollywood, March 6. She's a receptionist at RKO; he's a cameraman.

Kathleen Dolan to Robert H. H. McDonnell, Dublin, Feb. 21. Bride is former Radio Eireann announcer and disk jockey; he's with BBC.

Joy Lansing to Jerry Safron, Acapulco, Mexico, March 3. Bride is an actress; he's a film distribution executive.

Doris Ethyl Blyth to Thomas Alexander Fairbanks, San Bernardino, March 1. Bride is a daughter of the late John Barrymore; he's a writer.

Victoria Suhovy to Philip Van Zant, Los Angeles, March 5. Bride is a ballerina; he's an actor.

BIRTHS

Mr. and Mrs. Benson Fong, son, Hollywood, Feb. 27. Mother is Maylia, of the films; father is an actor and restaurant owner.

Mr. and Mrs. Oscar de Mejo, son, Santa Monica, Feb. 28. Mother is Alida Valli, film actress.

Mr. and Mrs. John Bright, son, Hollywood, March 1. Father is a screen actor.

Mr. and Mrs. Fred Henry, daughter, Hollywood, March 1. Father is program director at KLAC and KLAC-TV.

'Gimmick Pix'

Continued from page 1

cycle of this type and the rush has been less than the wild one that may have been expected in light of the fine grosses being turned in by the two films.

Comedies

Comedies as a whole are fairly well represented on the roster of moneymakers—but are found in equally impressive number on the list of pix which have failed to register with the strength expected. On the solid side are "Francis" (which has the added "gimmick" factor in that it's about a talking mule), "Great Lover" and Adam's Rib." Less fortunate comedies at the b.o. have been "Key to the City," "Dear Wife," "Inspector General" and "Always Leave Them Laughing."

Going down the complete list of those pix which have been playing around the country during the past three months illustrates how diffuse in type the b.o. winners have been. They include "Samson and Delilah,' a super-spectacle; "Cinderella," a Disney cartoon feature; "The Outlaw," a western being sold on years of publicity on its sex angles; "On the Town" and "Jolson," musicals; "Battleground" and "Iwo Jima," war pix; "All the King's Men," political drama; "Pinky," Negro problem, and "Francis," "Great Lover" and "Adam's Rib," comedies.

Doing moderately well, but not so strong comparatively as the other two, is a third war picture, "12 O'Clock High."

Incidentally, differentiations made here in strength or weakness of films should not be construed as indicating whether or not they'll be profitable—which, naturally, hinges on their cost. Analysis, rather, is a reflection of trade opinion on how well the films did compared with expectations for them based on their star and production values.

Aside from their comparative success over the past few months—when the b.o. has been at its stickiest since the war—the "gimmick pictures," as they've come to be known in the trade, have proved profitable for the past few years. This is a further incentive for producers to hunt for scripts on unusual themes. Needless to say, they are both difficult to find and difficult to make properly. Stanley Kramer succeeded with "Home of the Brave," on the Negro problem, and industryites are watching carefully to see if he can repeat with another, "The Men," a story of paraplegic war vets which he just finished filming. Other successful "gimmick pictures" have been "Lost Boundaries" (Negro problem); "Gentleman's Agreement" (anti-Semitism); "Snake Pit" (insane asylum), and "Lost Weekend" (alcoholism).

"Intruder in the Dust," another Negro problem film, and "Hasty Heart," about ill soldiers, also qualify in the "gimmick" class, but failed to score well at the b.o.—indicating once again the well-known difficulty facing production execs of picking future winners on the basis of past experience.

TV Trek West

Continued from page 1

would grab off the programming honors quickly, once TV got rolling. But, the comparative slowness in stretching the coaxial cable westward and the dissatisfaction on the part of many advertisers with kinescope recordings has retarded the process—that is, until the Fairbanks film system was developed, tested and proved successful.

Fairbanks plan supposedly incorporates the best techniques of both film and video production. System utilizes three cameras, each equipped with a half-hour film magazine and able to shoot simultaneously. Thus, a producer or director can have the long takes and sweeping action of the video lenses but also be able to edit and shoot retakes, as in film. Initial "Silver" program lensed via the system was brought in for about the same budget as previous live shows in the series, but required far less rehearsal time.

Move westward, with its accompanying dependence on film programming, is expected to be battled bitterly by the networks. If the major dramatic shows switch to film, then it naturally follows there will be less work for the network employees, studios, etc., and a consequent drop in their billings. With the possibility of getting more film stars for their video shows, however, the agencies are expected to bypass the networks' objections. Such programs as video, of course, are expected to continue live.

One side-angle to the Fairbanks system is the intensified interest being shown in it by the Hollywood film studios. Because it is far less costly than current production techniques, Coast producers are eyeing it as a possible answer to bringing in their low-budget B's at a cost that would make them pay off in the current market.

Benny Tosses

Continued from page 1

show, with Hope taking out $20,000 for one day's work.

Last season, when Hope worked some of the AMA spots, deal was on a straight percentage basis. Arena organization is willing to give Benny the same arrangement. Group believes that since it's willing to take a chance, headliners also should be willing to gamble.

Benny is being submitted elsewhere by Music Corp. of America, and deals are reported in the process of being finalized. Number of dates Benny will do hasn't been determined.

Hope originally started his one-nighter tours at $3,000 guarantee. Last season ante was upped to $5,000 and this season calls for $10,000 guarantee.

Fla. Cafe Merger

Continued from page 1

Bel Geddes conception of a night club.

What adds to the confusion is reported settlement of litigation in bankruptcy proceedings instigated by creditors last year, wherein Weinger, several weeks ago, assumed responsibility for payment in installments through a three-year period of $175,000 settlement of all claims at an annual arrangement. New corporation heads disclaim any responsibility for same. Thus, picture resolves itself into another hassle, in which Weinger insists he will remain as a key figure. And again, as in negotiations last year (February, 1949,) the conflict of personalities looks to hold off for a time, an actual merger.

Heightening the situation is this factor: That Danny Thomas brought Copa City into the profit-making class, and currently is being topped in receipts by the Milton Berle show. Whereas, across the street, the Beachcomber, which held up with Tony Martin, though not in record-breaking proportion, had figured to sustain its in-the-black take with Sophie Tucker, but was hurt when she succumbed to virus bug and couldn't make shows through Friday night. Word of mouth led to offish biz, though the Copa was jampacked. However, with her return Saturday (4) the Beachcomber filled again. But, the Weinger idea seems to be that, given the right attractions, he can fill his spot to top returns. Next two weeks will tell the story.

Beachcomber supposedly shutters after the Tucker engagement (15). Joe E. Lewis follows Berle into the Copa on the same night. However, Schuyler is reported seeking a top act to follow her until April.

The clampdown on gambling, actually led to shuttering of one spot before its skedded seasonal shutdown — the Boheme — with Golden Shores (Dean Murphy and Lois Lee) continuing (though the casino shut down) until the acts contracts played out on the 7th. And, despite all the newspaper headlines and internescene arguments anent control among state and local politicos, after a week of quiet, sneak—and in many cases—open, bookmaking in the plush hotels is on; one can find a "hidden" location to play the tables; the Hialeah meet closed with record-breaking mutuel takes and attendance, as did Gulfstream on its opening Saturday (4).

Seems the season really started late, and with the cold weather hitting up north lately, clubs, hotels, bars and the books are finding plenty of money type coming down. More so, than at any time during the supposed height (mid-Feb.) of season.

Another prediction being made is this: That even if the merger between the two big Dade Blvd. clubs goes through, another big spot will be around next year, to again hypo the payoffs for "names." And the big talent booking offices are keeping their fingers crossed that this will happen. Right now they're making their pitch on the "one spot" basis, but from the manner in which the acts are reacting, they don't like the idea of going back to a norm in salary.

Brownout Blues

Continued from page 1

looked like a deserted waterfront area, were burned at the New York State Fuel Administration for its bad timing in imposing and lifting the brownout order. Firstly, the brownout ws slapped on over a weekend when normally peak biz was leveled off. Secondly, the lift order was sent down on a Monday afternoon while Broadway managers felt that the lights could have been switched on over the weekend after news of the coal strike settlement was definitely in.

Nitery biz and restaurants, which were particularly sloughed by the absence of people on the street during the last two weeks, also immediately began to perk even though the first two days of the week are normally slow. It was felt that the only aspect of show business which benefited from the dimout was television, whose in-the-parlor shows garnered heavier viewing.

"Bob Hope, in person, at the Paramount Theatre here, along with Jane Russell, yesterday gave the house its biggest opening day's gross in history!"
—Motion Picture Daily

"Hope-Russell wake up Broadway!"
—Film Daily

"It was a wonderful sight to see people waiting in the Paramount lobby. Hope wrapped up the audience and sent it. He sent it into shouts of laughter for his jet-propelled wise-cracks. He's at his best and funniest!"
—Kate Cameron, Daily News

"Nobody to compete with him in the entertainment world—Hope right up to par with everything he's got!"
—Bill Peterson, Post Home News

"Big news at the Paramount this week and night is Bob Hope!"
—Rose Pelswick, Journal-American

"A packed house screamed and whooped and just plain clapped all day and evening while the lobby was jammed with waiting patrons!"
—Jane Corby, Brooklyn Eagle

"Hope wows Paramount with a laugh barrage!"
—Frank Quinn, Daily Mirror

"Hope is the life of the party. He stays on stage without much assistance for forty whole minutes, a very long time for anyone!"
—Alton Cook, World Telegram

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'SO. PACIFIC' 1-YEAR B'WAY CHAMP

2d Consent Decree (Since '41) Further Curtails ASCAP's Scope and Structure

The power, scope and structure of the American Society of Composers, Authors and Publishers were clipped under terms of the consent decrees filed in N. Y. federal district court yesterday (Tues.). Consent judgments, entered mutually by the Department of Justice and ASCAP, affect virtually every facet of show business in their curtailment of the Society's licensing authority.

One of the decrees covers ASCAP's domestic operations, and the other covers its foreign hookups.

Definitively settling ASCAP's hassle with the television industry, the Society is ordered by the decree to issue, upon request, performing licenses for any composition in its repertory. Also covering radio and wired music services, such as Muzak, the consent decree orders ASCAP to give video licenses on a network scale without requiring separate licenses for each station.

In the film industry the consent decree upholds the decision won by theatre exhibitors over a year ago when ASCAP was enjoined from collecting performance royalties in the form of a seat tax. Under the decree ASCAP's film revenue will derive only from motion picture producers under a single license covering performance and synchronization rights. Licenses with producers can be made either

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BENNY 25G 3-DAY OFFER FOR LAS VEGAS NITERY

Las Vegas, March 14.

Jack Benny may play his first nitery date at the highest salary ever given a performer in a cafe. Deal is on for Benny to preem the Desert Inn, Las Vegas, April 24, for three days at $25,000. Sum would cover the rest of comic's airshow personalities including Rochester and Phil Harris. Deal is still to be finalized by Frank Sennes, Cleveland booker, who is setting the talent for the spot.

Negotiations have been in progress for a week with some uncertainty on both sides. Benny has been reported as being wary of playing a cafe, while Sennes admits it would be difficult to book a headliner of equal potency to follow Benny.

Sennes' offer to Benny is believed to be a record for a nitery stand. Proportionately it's higher than what he got on his Roxy theatre, N. Y., date two years ago when he worked for $40,000 plus overages. Salaries of similar magnitude were paid out in Miami Beach this year. Danny Kaye got $25,000 weekly at the Beachcomber and Milton Berle got $4,000 nightly for a stand at Copa City. While latter salaries were for individual performers, it's believed that Benny, in proportion, would still net more on $25,000 for three days even though he has to shell out for support talent.

Charleston's Comeback, And It Ain't the City

The Charleston is not only coming back as a popular terp step among the college and highschool set—it's back. Though the dance, which reached its peak during the '20s, has not developed a noticeable New York following, Coast reports indicate it's in full swing there.

Fred Astaire dance studio reports the Charleston has become a hot request item in the 50 Astaire schools throughout the country. Arthur Murray chain reports that though step isn't in particular demand in its schools, cross-country reports to the New York office indicate it's developing a youthful following.

Bendix's Unique New Hughes Deal OKs TV Plus Pix

Hollywood, March 14.

In a precedent-shattering deal Howard Hughes today (Tuesday) placed William Bendix under a seven-year contract to RKO which permits the actor to appear in television as well as motion pictures. This is the first such contract signed with an actor by a major studio, and Bendix becomes the first star permitted freedom to multiply his earnings through video.

Conjecture is rife as to what effect the RKO-Bendix contract will have on Hollywood talent, since majors have doggedly refused permission to their contractees to ap-

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Miami Beach Niteries Convinced There's No Profitable Top Name

Miami Beach, March 14.

Miami Beach cafe operators are now convinced that there's no such thing as a surefire attraction, following the biz debacles of Milton Berle and Danny Kaye. Berle wound up his stand at Copa City with what is estimated to be a $20,000 loss for the management, while the Beachcomber hit a similar deficit with the recent engagement of Kaye.

Trade opinion holds that the saturation point has been reached not only in what operators can shell out for names, but also in tariffs that can be tacked onto the menu. During Kaye's date at $25,000 per week, a $5 beverage minimum was charged, while a $6 liq-

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$2,635,000 GROSS TOPS 'SHOW BOAT'

"South Pacific," which completes a year's run April 7, at the Majestic, N. Y., will have grossed a total of over $2,635,000 by then. That's a one-year-run record, even topping the amount piled up by the original production of "Show Boat" during its first year on Broadway.

From present indications, "South Pacific" will have played to the standee limit at every performance for the first year. With a capacity of just under $50,200, the Rodgers-Hammerstein musical has grossed more than $50,600 every week, hitting a total $54,000 for the Christmas-New Year's week, including the New Year's Eve performance at increased scale.

In the case of Florenz Ziegfeld's original "Show Boat" production, which opened in February, 1927, at the Ziegfeld, N. Y., it grossed $52,000 for the first few months, but skidded to under $40,000 a week during the following summer, regained capacity tempo early in the fall, but dropped to under $40,000 again before completing a year on Broadway. Like "South Pacific," it had a $6 top.

Oscar Hammerstein, II, was lyricist and co-author of the books of both "Show Boat" and "South Pacific." Both musicals were

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Urge Fed License Of Film People As Public Morals Aid

Washington, March 14.

Sen. Edwin C. Johnson lashed out at the film industry with a scathing attack on the Ingrid Bergman-Roberto Rossellini affair today (Tues.), proposing as an antidote against such attacks on "American morals" a revolutionary system of Federal-controlled licensing for actors, producers and distributors.

Motion Picture Assn. of America issued a formal statement on Johnson's proposed bill last night, declaring it would lead to formation of a virtual police state if adopted. Bill has in it, the statement said, all requisites for strict Government control of all mediums of expression. If it ever becomes law, all freedoms will vanish, according to MPAA.

Claiming that a "stupid film about a pregnant woman and a volcano has exploited America, with the usual finesse, to the mutual delight of RKO and the debased Rossellini." Sen. Johnson introduced his bill on the Senate floor as a method of "protecting the people in the future against that kind of a gyp." Bill will be turned over to the committee on interstate and

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'Variety' Publisher Sid Silverman Dies At 51; Son, 18, Inherits Publications

Sid Silverman, publisher of VARIETY and DAILY VARIETY, died at his home in Harrison, N. Y., Friday morning (10) after a lingering illness at the age of 51. He is survived by an only son, Syd, 18, a senior at Manlius (N. Y.) Military School, and his mother, Mrs. Sime (Hattie) Silverman, widow of the founder of VARIETY. Mrs. Sid Silverman, mother of the Manlius undergraduate, died in New York Nov. 12, 1941. She was the former Marie Saxon, musical comedy star who had also had a brief career in Hollywood.

Like his son, Sid Silverman also attended Manlius, where he was an outstanding athlete. He started early as a VARIETY staffer. As *Skigie*, when he was only 7, he was assigned by *Sime* to "cover" shows. The prime accent was on vaudeville because,, as the founder of this paper felt, this was the then dominant "family entertainment." *Skigie's* reviews, while editorially footnoted as "not to be taken seriously," had a certain amount of juvenile sagacity in some of their observations. (A few samples are reprinted herewith. In one, *Skigie* quite remarkably sounded the keynote for "the movies" at a time when vaudeville was king and "the flickers" were utilized as "chasers," i.e., to insure a more rapid turnover).

Patterned after the *Sime* signature, almost all VARIETY staffers are limited to a four-letter signature on reviews. Thus *Skigie* was contracted to *Skig*, eventually *Sid*.

The *Sime* and *Sid* relationship

(Continued on page 2)

'Folies Bergere' On B'way By & With O&J

Olsen & Johnson will present the first American showing of "Folies Bergere" at the Winter Garden, N. Y., some time in November. Deal, still to be finalized, was negotiated last week by Bernard Delfont, British producer, who is to supply sets and several performers from the Paris display.

It's anticipated that some revisions will be made to permit O&J to amble through the proceedings in the role of "American tourists seeing Paris."

O&J have had their greatest success at the Winter Garden, having been continuous tenants there for more than five years with a succession of shows which included "Hellzapoppin,'" "Sons of Fun" and "Laughing Room Only."

Folsom Thinks TV Trailers A Natural for Pix

Frank M. Folsom, president of the Radio Corp. of America, just can't understand why Hollywood doesn't take advantage of television and utilize it for its own purpose—that is, benefit of boxoffice—by trailerizing the new film product over TV. "It's such a natural that I should think it would be the simplest thing for the picture business, resourceful as it is, to produce special video trailers."

"The very contrast of what good pix are in store for the movie fan,"

(Continued on page 63)

Demand Exceeds Supply, Bruno, N.Y., Blocks Out Ads on RCA's TV Sets

Bruno-New York, metropolitan area distributor for appliances of several major manufacturers, has temporarily stopped advertising RCA-Victor television sets. The order, which affects radio, video and newspaper ads, is cued in by the fact that consumer demand far exceeds supply and that set output has been hit by the recent coal strike.

The curb will be on for at least 30 days, and perhaps longer. However, where Bruno has advertising contracts (for example, with WNEW, N. Y., its sole AM outlet), copy is being switched to plug other products. Dealer-cooperative ads on RCA tele sets are also being cut. In the past, Bruno has occasionally stopped advertising the TV receivers to ballyhoo other items, but the current order is the most drastic yet issued.

'EQUITY HOTELS' TO AID NEGRO ACTORS ON TOUR

Under the leadership of Actors Equity, a committee is working to improve conditions for Negro actors on tour. The idea is that, besides the obvious injustice of discrimination, the difficulties of touring tend to limit employment. Those affected are mostly Negroes, it's believed, but the dearth of tours available in the south for mixed casts also hits white employment.

The committee, including representatives of various other organizations besides Equity, is first trying to make available better hotel accommodations for Negro players. Such spots would be designated "Equity hotels," and stars as well as regular cast members would be urged to stop at them while on tour. Equal train and eating facilities are also being sought.

Chairman of the committee is Bill Ross. Other members include Ralph Bellamy, Fred O'Neill, Edith Atwater, Cornelia Otis Skinner and James Gelb, of Equity; producers Lee Sabinson and George Brandt, and William Butler, editor of "Travelguide," which lists accommodations throughout the country on the basis of racial discrimination policies.

Sid Silverman Dies at 51

Continued from page 1

was extraordinary in the Broadway-Hollywood belt, traditionally known for its cynicism about sentimentality. Some of the offkey veneer was studiously hardboiled to cover up the underneath softness. That was the tie between father and son which, in a large measure, Sid passed on to his son. For example, Sime ceded 50% control of VARIETY via a unique news item. This was before the parent paper had established the Hollywood arm known as DAILY VARIETY. The statement was a two-line item under Literati reading: "With this, Sid Silverman will learn that he is now 50% owner of VARIETY." In 1931 Sid's name went on the masthead as president of VARIETY, Inc.

When Sime died on Sept. 22, 1933, he willed the rest of the dominant ownership to Sid, with the exception of a number of shares to certain VARIETY staffers. Among these are the business manager, Harold Erichs, and the present editor, Abel Green. They, along with Sid, comprised the management. Both Green and Erichs continue in the operation, along with Arthur Ungar, who edits DAILY VARIETY. Syd Silverman will attend college until ready to step into the management of VARIETY and DAILY VARIETY, whose majority stock he has inherited.

Manlius Tribute

Manlius, N. Y., March 14.

Manlius Military School here paid its respects to Sid Silverman, one of the top athletes in the academy's history, by dropping its flags at half-mast on Sunday, while funeral services were being held in White Plains, N. Y.

Chaplain William Judge spoke glowingly of the late publisher to the entire student body at chapel services Sunday morning.

When Sid married Marie Saxon, then a reigning Broadway musical comedy star (Clark & McCullough's "The Ramblers," Lyle D. Andrews' "Merry Merry,") Mayor James J. Walker sparked many of the social activities attendant to their romance. They were married by the Rev. John Haynes Holmes at the Hotel Roosevelt, N. Y., on May 31, 1924.

As an alumna of the Saxon Sisters—actually Polly Saxon was her mother; latter died in New York last fall—Miss Saxon continued professionally as a musicomedy ingenue. With the advent of sound she appeared in several Hollywood pioneer filmusicals. About a year before Syd was born on Jan. 23, 1931, Marie Saxon retired professionally.

World's Youngest Critic

As *Skigie*, Sid Silverman was "the world's youngest" — and ofttimes the "toughest"—theatrical critic. The paper put *Skigie's* stuff down just as he said it or wrote it, including the many obvious misspellings.

While at Manlius *Sid* was three-time captain of his football, baseball and basketball teams, and at the same time an honor student with an 85% average. He was a bug on speedboats and fast racing cars.

And he loved to play the trapdrums, sitting in with many a pioneer jazz band, including the Original Dixieland combination at Reisenweber's, with Ted Lewis, and Jimmy Durante's band when he was at Pabst's in Harlem.

When *Sid* came down from Manlius vacations to visit the family he continued covering the shows, such as the roadhouses or the summer vaudeville at Brighton Beach or Coney Island. In 1913 he made his first voyage to London, crossing on the same boat with Irving Berlin to see the then just discovered "America's ragtime king" wow the Britishers at the Palladium.

During the height of the 1919 White Rats strike, there were reports of "working on *Sime* through his boy." *Sime* sent *Sid* away, with a bodyguard. This was the year a disgruntled actor took a shot at *Sime* from the street, through the window of the VARIETY office, then situated on the Broadway and 45th street corner where Loew's State theatre now stands. The bullet hit *Sime's* rolltop desk; he continued editing copy unperturbed.

Weaned on vaudeville, *Sid's* close association with his father gave him an unusually keen insight on all forms of show business. He grew up with the sundry transitions from vaudeville to presentation houses; saw the pre-Volsteadian "lobster palaces" (Shanley's, Rector's, Reisenweber's) become the speaks of the Prohibition era and nightclubs of post-repeal; saw the silents go talker; the upcoming of radio and the broad horizons of video.

His Vision on Television

Television was a completely new excitement all over again to *Sid*. He had the same vision about video as did *Sime* when the latter long anticipated the decadence of vaudeville and the upsurge of films as a popular mass entertainment. To *Sid*, though, the show was always the thing. Video was just another manifestation—a new medium; a variation of the theme. But, he figured, the fundamentals were the same as in all other media. "You can't fool the customers with poor shows," he said, in television's earliest days, when the TV novelty appeal was dominant. He foresaw how quickly mere novelty must wear off.

Sid had his own ideas on what's right and wrong with video sportscasting. His analyses in VARIETY of sports, camera technique, know-how in projecting the action of the game made sharp impact on TV sportscasters and cameramen.

"Who cares about seeing the pigskin (or baseball) in flight against the sky; show 'em the field action, (the blockers or runners), etc.," he commented in one chairside appraisal.

His editorials were read widely and frequently commented upon. When illness precluded a regular office routine, he pounded out editorials from his Harrison home, and they hit hard. And often. His film reviews especially were studies in objectivity, and a review signed *Sid* always had the respect of the industry. His credo for reviewing was: "Be hard—but never hard to the point of destroying the people you are reviewing. Make them feel, when they're reading their pan notice, that you're still someone trying to help them out, that you're a friend with an arm around their shoulder giving some friendly advice."

Through the years, as he became more and more immersed in show business and became known as one of its foremost commentators on the passing scene, *Sid* still maintained a love for sports. Football was his first love, and he traveled far to see a game that caught his fancy. Though he never weighed more than 135 pounds, he was a scrappy quarterback when he was at Manlius and the captain of the team though its lightest member.

He had a terrific sense of humor; he had to in order to organize a baseball team on VARIETY. He dropped the team when a film reporter mistook a winging sparrow for a fly ball. It was the final bird in a losing season.

It was *Sid* who started a minor sports department on VARIETY, and it he was who wrote a column "picking the football winners" which subsequently was widely copied by syndicated sports prognosticators. "Gosh, I'm really lousy," he laughingly commented on his low average. The next season he fired himself and hired Benny Friedman, the former Michigan Univ. All-American, to make the selections. At one time he so impressed the N.Y. Herald Tribune with his football lore, that he was asked to cover some of the games, which he did as an accredited byliner.

Manlius was originally St. John's-Manlius. Chapel was compulsory. Just as *Sid* years ago phoned *Sime*, wanting to know about religous distinctions, so in later years did he tell Syd, "All religion is good; absorb what you want from chapel, reject what you don't believe in."

A simple funeral service was held at McMahon Funeral Home, White Plains, N. Y., on Sunday afternoon (12). Rabbi Lawrence W. Schwartz conducted. There were no eulogies, no pallbearers. Advertised as "private," services were limited only to the immediate family, the VARIETY staffers and intimate friends. General R. W. Barker, head of Manlius, who was on Gen. Eisenhower's staff, came in especially for the services. So did Capt. Leibert D. Sedgwick, faculty officer of Company C, Syd's company, as did Dr. Harry Kallet, a trustee of Manlius and the deceased's football coach at the academy. Cremation followed at Ferncliff, N. Y., where his wife's ashes also repose.

Abel Green.

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Cantor's Busy Schedule, Both UJA and Concerts

Eddie Cantor leaves Hollywood tomorrow (Thurs.) for a series of concert and speaking dates. He tees off in Pittsburgh March 19 at a dinner for the United Jewish Appeal. Two days later (21), he'll do his one-man Carnegie Hall (N. Y. concert—"My 40 Years in Show Business"—with proceeds going to the children's camp which he helps maintain.

Comedian follows with a Cincinnati speaking date for UJA, March 26; another "40 Years" at the Music Hall, Cleveland, March 26; Detroit for UJA, the following night, and on March 28 lectures at the Masonic Auditorium, Rochester. Cantor is also slated for a talk under UJA auspices in Norfolk, April 2, and winds up his talk-tour by mounting the rostrum at William & Mary College, Williamsburg, Va.

Cantor will tape his "Take It or Leave It" airer for Eversharp in New York March 30 and 31.

Skigie's Reviews at the Age of 10

The following reviews are by Sid Silverman, written in 1909, when he was 10 years old and signed his VARIETY *notices under the name of "Skigie." He was then known as "the world's youngest professional critic."*

The reviews were printed just as they were written, misspellings and all.

'Skigie' at the Colonial

Thinks Melville Ellis the Best Act in Town, Likes the Animals, and Is Sore on His Mother

("SKIGIE" is 10 years of age. His comment is not printed to be accepted seriously, but rather as the juvenile impression.)

The Colonial was packed this afternoon (Monday matinee). Van Camp came on first and he does some good tricks, and I liked the little pig best and it drank milk from milk bottle just like a baby, and I didn't care so much for the Majestic Four. The funny man wore a suit turned around and they played that same piece ("William Tell") and I'm getting sick hearing it so much.

The program had four people for Felix and Barry and there were only two.

Elfie Fay was mad about something. We could hear her talking about it where we sat and I didn't care for her.

Virginia Harned has a funny nose and I didn't care for her sketch and we had to wait a long time for the curtain to go up for her act and I wonder what was the matter.

Melville Ellis is the best act in town and he played and played until a fresh guy in the gallery said something.

I liked William Gould and I caught onto his stuttering story after a little while and Valeska Suratt looked all right but she can't sing.

The Four Fords used to dance better and I liked the "Lazy Moon" song the girls used to sing better than the one they sing now, and the boys looked fine in the blue suits, and Raffayette's Dogs were good, but not so good as the act with the drunken dog and the man stood on his head on the dog's back and I thought that a good stunt.

I'm sore on my mother because I didn't see the moving, picture and my mother made me skiddoo then. I'd rather see the pictures than a show and when I'm 13 years old I'm going to do what I want to.

Cold at 125th Street Nearly Freezes 'Skigie'

Thinks the 'Green Veil Woman' Would Look Better Were Her Face Fully Covered, and Says the Moving Picture Is Bad

The 125th Street was so cold I almost froze. Howard's Ponies had the greatest finish for an animal act I ever saw. They played the bells all right, but one pony the man had to touch or he wouldn't play. Al Carlton was a tall, thin fellow who sang some songs and told some jokes that were funny.

Emmett Devoe in an act ("In Dreamland") is good. They use fire or something like that in the act, and "The Woman With the Green Veil" only covers half her face, and why don't she cover the whole face. She would look much better, and I didn't like the song she sang.

Ryan and Richfield were next, but I don't think it was Miss Richfield; another lady took her place. Mr. Ryan did a funny little dance. The hit of the show was Alice Lloyd. She sang two new songs and looked nicer than ever. Next was Annette Kellerman. She is the greatest woman diver I ever saw. The "Australian Splash" that she does I can do. She goes in sideways from the springboard. The plays "Diabolo" before she goes in swimming.

"The Angel Child" was the picture and it was rotten.

I almost forgot Ruth Allen (and "Her Johnnies"). They were no better than the pictures. I used to do that drill five years ago with Henriette and Josh.

'Skigie' Claims He Knows a Chorus Girl

Goes to 125th Street; Growls Because It Is Still Cold, and Says Eva Tanguay Had a 'Grouch On'

The first act was Doelsch and Zillbauer (125th Street, Wednesday evening). They play accordeons. They were very bad. A man does tricks with his teeth next (The Kyasyas), and the woman with her hair. I'd like it better if they would quit that shooting.

Barry and Wolford sing songs and talk about themselves. They'd be singing yet but they made the audience shut up, and they were fair. Grace Scott has a very nice act ("Divorcons"). I like the man in the act. The act is funny.

Bobby North went good and he was a riot. That's what Charlie says. There was one girl in our row and she went crazy over Bobby North, and he is very good. Everybody near her was laughing at her and not at Bobby North. Monroe and Mack have a bad act ("Taking the Third Degree"), and I don't think it is funny, but I have seen badder acts than that.

Eva Tanguay is very good, and she has some new songs. She had such a grouch on she wouldn't take a bow and the theatre was packed, and it was as cold as it was the other week before. She sang "I Don't Care," and the leader got mixed up and she said "She's mad again," and she went very well.

"The Naked Truth" is a funny act, and I know one of the chorus girls (Mary Manson), and she's prettier now than when I used to know her, and they have too much singing in it. The sailor that sings is rotten.

'Skigie' Shakes the Hand Of James J. Jeffries

Says He Wouldn't Fight Jeffries, or Jeffries' Son; Wants to Know What 'Falling for the Ladies' Means

The Goyt Trio is fair (Lincoln Square, Monday evening). I like the dogs. One dog did a good trick. Mills and Morris are two girls who make up as minstrel girls and tell jokes and each sings. I didn't care so much for the singing.

Mr. and Mrs. Edward Lucas did some "Scenes From Dickens," and the only one I knew was "Poor Joe," but I'd rather read football stories than Dickens, and the Musical Spillers are four colored men and one woman and they play different instruments and I liked them because they didn't play noisy ones.

Maude Odell has a new act since I saw her before and behind and the first one was bad and this one is worse and she had six girls with her and when she stood with an American flag and an English flag the gallery yelled. Charles Sweet plays the piano and maybe he can't play. He gave imitations on the piano of a banjo, a harp, a fife and drum corps going up the street, and it was fine.

The big boy was next—James J. Jeffries. He must be more than six feet tall. First he comes on and jumps rope. I liked him. Next he wrestled, then they play ball and he did a good stunt with the chair leaning waybackwards and coming up again.

I met Mr. Jeffries before he came on and I must have looked like a shrimp next to him. He asked me if I would fight him and I said "No," and then he asked me if he had a little boy would I fight him and I said "No" again, and I guess I'm wise. Now I know two fighters, Mr. Jeffries and Kid McCoy.

This was the first time I ever saw Lucy Weston in vaudeville. I saw her before in "The Follies."

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QUICK CLEARANCE BOOMERANGS

Ex-Employee Elects Himself to U Bd. In Surprise Move; To Rename Fox

Matty Fox, who failed of re-election to the Universal board last week as the result of the surprise appearance of a stockholder with enough proxies to get himself elected, will be renamed to the directorate within a few weeks.

Shareholder who supplanted Fox on the board in a dramatic coup that had the management momentarily non-plussed is John G. Eidell, a former U statistician, who is now associated with a California stock brokerage firm.

Eidell's success in electing himself to the board at the annual stockholders meeting in Wilmington. Del., last Wednesday (8) is said to represent no criticism of the management. Eidell explained afterward to several of the directors that his action was entirely a personal one and was in no sense an effort to unseat the present executive setup.

It was for that reason that the action was particularly surprising in the election of directors of a major corporation. Proxy fights, in which a group of shareholders attempt to get representation on a board, are not unusual. But, to have an unknown stockholder acting virtually on his own suddenly appear on the scene was particularly disconcerting. U got a brief hint of what would happen in a phone call Eidell made to prexy Nate J. Blumberg in New York the night before the meeting. He said as a courtesy he wanted to

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KORDA'S U.S. TRIP TO TESTIFY VS. SELZNICK

Sir Alexander Korda is due in New York from London within the next two weeks. He's coming to testify before special master Robert P. Patterson in his battle with David O. Selznick over "Gone to Earth," which Korda and Selznick produced in England.

Judge Patterson last week viewed a rough black-and-white version of the film in New York in order to see whether or not it adhered to the screenplay. Points at issue are Selznick's charge that Korda made unauthorized charges and his demand that switches be made in the pic. He claims, among other things, that his wife, Jennifer Jones, who stars, will be damaged professionally by the film as it stands.

First hearings in the case will probably be held this week, but they will merely be with the lawyers to set procedural points and future dates.

Michael Powell, who actually produced the film, will also likely come to New York to give testimony. His partner, Ermeric Pressburger, will not make the trip.

Sears Reported OK Now, Due Back in N.Y. Next Wk.

United Artists prexy Grad Sears expects to be back in New York by next week, following a slight heart attack suffered in Palm Beach last Friday (10). Sears has been in a hospital since the attack and his wife flew south to join him. His condition, however, was said not to be serious.

The UA topper has been in communication with his office by phone since the attack. He has been having ticker trouble for the past several years and has been under doctor's orders to take it easy.

Eye Ricketson for Gov.

Denver, March 14.

Party leaders are urging Frank H. Ricketson, Jr., president of Fox-Intermountain Theatres, to run for the Republican nomination for governor in the August primaries.

Two years ago they tried to get Ricketson to run for the U. S. Senate, but he refused.

ASCAP Decree

Government consent decree in the ASCAP anti-trust suit was handed down in N. Y. federal district court yesterday (Tues.).

Details on the decision's impact on the film industry on page 1.

'Get-'Em-Out-Fast' Is Current Idea In H'wood Studios

Hollywood, March 14.

Gone are the days when it was not uncommon for a picture to be shelved for a year, two or even three years. System which came into being soon after the outbreak of World War II has been discarded in favor of the fast-order procedure of prep 'em, shoot 'em and release 'em. While an approximate average of 10 months elasped between windup of lensing and date of release for a film during the war years, time difference between canning and release is now down to a little under five months.

With plenty of money to play around with during the plus war years, studios were able to afford to throw a picture into a delayed backlog and wait for just the opportune moment for its release. Policy was especially predominant at Warners, where such films as "Arsenic and Old Lace," "Saratoga Trunk," "The Horn Blows At Midnight," "Cinderella Jones" and "Devotion" were held back from

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H'wood Stars in Italy Angled for Cuffo Roles In Tourism Bally Shorts

Washington, March 14.

Enit, the official Italian tourist agency, is planning to make 10 two-reel entertainment shorts with Economic Cooperation Administration's assistance and exhibit them in this country to promote tourist trade to Italy. Project has been quietly under way for several months, it was learned today.

The proposed films would feature American name stars who would be approached to give their services gratis while they are in Italy. Production would be under the supervision of an employee of the ECA Rome office who has produced documentaries in the past on the European recovery program for ECA.

In addition, the films would be shipped to other countries, in each instance to make a profit which could be used by Enit to promote tourism.

The plan includes making a sample two-reeler which would be sent to the United States to show American distributors what the series would be like. Then a contract would be made with one distributor for the entire series. Under the program, the Italian tourist agency would receive 200,000,000 lira from the special technical assistance lira fund, with the shorts averaging 20,000,000 lira apiece in cost. At the present rate of exchange, the lira is 625 to the dollar.

Trouble in Canada

Toronto, March 14.

The Canadian Cooperation Project, devised by U. S. film companies to stimulate tourism in this country, has become the storm

(Continued on page 22)

FAST PLAYOFF KILLS BUILDUP

Reduction of clearances by the major film companies, designed for a faster playoff of feature product in order to gain back the negative costs as rapidly as possible, may boomerang on them. According to some exhibitors, too many films clear their territories so fast that often there is no time for the necessary word-of-mouth to build. As a result, these exhibs say, the majors may find they lose more money by reducing clearances than they make up through a faster playoff.

Other exhibs, however, favor the system of clearances presently set up, but only providing the majors do the necessary pre-selling job on them. That theory was put forth at the 20th-Fox showmanship meeting in Chicago last week by indie circuit operator Harry Brandt. He declared he could not go along with the idea of pictures clearing a city too fast, as propounded by United Paramount Theatres prez Leonard Goldenson. But, he said, the majors must concentrate on pushing each film to the hilt prior to its release. In that way, he pointed out, word-of-mouth starts building even before a picture

(Continued on page 17)

No Rockefeller $ Now for U.S. Prod.

Financing of any indie production in this country by his outfit was indicated as highly unlikely at the moment by Mord Bogie, prexy of Schroder-Rockefeller, Wall street investment house, yesterday (Tuesday). It was disclosed on the Coast Monday (13) by producer Jack Wrather that he had tied up with the firm for production of a series of films abroad.

Bogie said in New York that the Schroder-Rockefeller group was primarily interested in providing dollar financing for pix to be shot in England and on the Continent. It won't even consider, he declared, the possibility of Hollywood production until it is assured that filmmaking abroad is not satisfactory.

Financier said that his firm

(Continued on page 25)

Sid Grauman Biopic?

Sid Grauman, who died last week, may be the subject of celluloid immortalization. Two producers immediately after his death registered titles indicating they are considering yarns on the vet showman.

Paramount's entry at the Motion Picture Assn. of America title bureau was "Mr. Hollywood," while Don Barry staked out "Mr. Sunshine of Hollywood" and "The Story of Sid Grauman."

Skouras' Flying Visit Before Rank Sails for America

Spyros Skouras jumped the gun on his colleagues by flying to London Sunday (12) for huddles with J. Arthur Rank. The British pic tycoon leaves London for New York today (Wednesday) and the 20th-Fox topper reportedly wants to confab with him before Rank talks with other company chieftains in the U. S.

Skouras may also be on hand in London to greet Eric Johnston and Ellis Arnall when they arrive for their exploratory talks with Harold Wilson, prez on the British Board of Trade, on renegotiation of the Anglo-U. S. films pact. It is expected they may arrive in London next week.

20th prexy was not certain how long he'd be abroad, but his

(Continued on page 22)

GOLDWYN'S MONTH IN N.Y. BEFORE SAILING

Samuel Goldwyn is due back in New York next Sunday (19). He'll remain for a month or so, pending his departure for Europe, where he'll look into foreign production possibilities.

Goldwyn was recently east for about a month, returning to the Coast to supervise final editing on "Edge of Doom," which has now been completed.

National Boxoffice Survey

Seasonal Slump Hits Biz; 'Cinderella' Again Champ, 'Francis' Strong Second; 'Rio,' 'Samson' Next

Influence of Lent, Federal income tax deadline and stormy weather all are being felt at the boxoffice this week. In some key cities covered by VARIETY, slow economic conditions also are being reflected in dwindling biz.

"Cinderella" (RKO), which was national champ last week, again is finishing first with every spot big to smash. Despite adverse conditions, the Walt Disney opus will roll up better than $120,000 in keys covered currently by VARIETY. Ability of color cartoon feature to hold up on extended-runs and do remarkably fine night trade marks its dates this week.

"Francis" (U) is a strong second with excellent to great biz in a majority of some 13 spots where current. Strength of this comedy is all the more unusual because not having benefit of major circuit outlets. "Nancy Goes to Rio" (M-G) is pushing up to third position while "Samson and Delilah" (Par) is winding up fourth. Latter is being hurt by lack of many new playdates this round.

Fifth money goes to "Young Man With Horn" (WB), same as last week. "12 O'Clock High" (20th) is down to sixth while "Key to City" is showing sustained stability to take over seventh slot. "Outlaw" (RKO) is eighth, with "Willie Comes Marching Home" (20th) rounding out Big Nine list.

Because biz is so evenly split up among a record number of first-runs this session, there are more than usual number of runner-up pictures. In order of strength these are: "Heiress" (Par), "Red Shoes" (EL), "Love Happy" (UA), "East Side" (M-G), "Malaya" (M-G), "Ambush" (M-G), "Dakota Lil" (20th) and "Montana" (WB).

"Buccaneer's Girl" (U) and "Singing Guns" (Rep) shape as brightest newcomers on basis of showings this frame. "Girl" shapes fast in Chi, fine in Detroit and good in Minneapolis. "Guns" preem in St. Louis gave the Fox its greatest week in months. "Perfect Strangers" (WB), "Outriders" (M-G) and "Black Hand" (M-G) were hurt by desultory biz conditions in N. Y., where teed off this round.

"Sundowners" (EL) is nice in Buffalo. "Foolish Heart" (RKO), neat in Boston, looks sturdy in Montreal. "Paid in Full" (Par) shapes fair in Philly and Frisco.

"Iwo Jima" (Rep), nice in Detroit, looms great in Montreal.

(Complete Boxoffice Reports on Pages 10-11)

Aug. 31 Divorcement Seen Set by WB; Brothers to Stick to Prod.-Distrib

Warner Bros. has reportedly set next Aug. 31 as the target date for divorcement of its theatres, despite the recent New York court decision allowing it three years to unload its circuit. Company is understood pushing ahead with talks leading to a consent decree, which it hopes to have signed within 60 days.

The three Warner brothers—Harry, Jack and Albert—are said definitely to have agreed that they will remain on the same side of the fence, all sticking to production-distributing. That removes a major potential for long delays in the decree talks with the Dept. of Justice.

Plan which the Warners envisage is similar to that of the RKO decree. Shares will be split two for one. Each stockholder will get one share in the picture company and one in the new theatre company. Other stockholders will be able to hold both shares, but the Warners will have to sell their theatre holdings. That's similar to what Howard Hughes is forced to do in the RKO situation.

Freres had considered having the company sell off the circuit and then issue a cash dividend to the stockholders out of the proceeds. This, it was feared, however, might open them to a minority stock-

(Continued on page 25)

WALLIS-HAZEN SELL 'PAID' 100% TO PAR

Wallis-Hazen, Inc., in an unusual deal recently consummated, transferred ownership to Paramount of their independently-made "Paid in Full." Pic, which goes into release this month, stars Robert Cummings and Lizabeth Scott.

Film was "made for Paramount's account" by producer Hal Wallis in lieu of a picture which was to have been made abroad for the distrib. Wallis-Hazen was to have made two overseas and only did one.

Unit releases through Par.

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'Curley' to High Court This Week To Speed Test on Freedom of Screen

In the hope of getting the quickest possible decision outlawing state and municipal censorship, film industry will go to the U. S. Supreme Court today (Wednesday) or tomorrow with a petition asking it to review the "Curley" case. Petition will attack bluenosing on the four broadest grounds available in a plea that the tribunal edict a blanket nix on pre-release censorship.

Meantime, attorneys for Louis de Rochemont and Film Classics are also moving toward the Supreme Court in their fight, which has "Lost Boundaries" as its focal point, for outlawing state and local scissors-wielders.

The "Lost Boundaries" case is figured by attorneys to be in a stronger position than "Curley" for getting a broad decision by the High Court that films fall into the same category as the press and therefore are free from censorship under the First Amendment to the Constitution.

"Curley" case was brought by producer Hal Roach and distributor United Artists in Memphis and joined by the Motion Picture Assn. of America. The Tennessee supreme court refused to lift the ban imposed by Memphis censor Lloyd T. Binford on the basis that no evidence was presented that UA was entitled to do business in the state.

Lawyers foresee a possibility that the Supreme Court will uphold the Tennessee court on that technical point rather than issuing a decision which would settle the basic point of films' rights to the same Constitutional privileges as the press. "Lost Boundaries" suit, on the other hand, is clearly on the Constitutional issue and can't be sidestepped, the legalites figure.

Paradoxical Battle

Paradoxically, while the industry is embroiled on one side in challenging the right of films to freedom of censorship, it is embattled on the other in defense of its own self-censorship regulations. Two foreign film men, Joseph Burstyn and Paul Graetz, within the past few weeks have challenged the MPAA's Production Code Administration as a result of its refusal to give seals to "Bicycle Thief" and "Devil in the Flesh."

Petition to the Supreme Court asking it to take jurisdiction in the "Curley" suit must be filed before Friday (17). It has been prepared by Edward C. Raftery, counsel for UA and Roach in New York, and Hamilton Little, of Memphis. MPAA is footing the bill on the test, although it is expected that UA and Roach will contribute to the cost when all the expenses have finally been tallied.

Censorship is challenged in the petition as illegal on its own. Additionally, industry plea claims that the Memphis ban was in restraint of trade; that it violated the constitutional injunction on freedom of the press; and that both the Memphis city and Shelby county boards acted without due process.

In a direct crack at the Tennessee supreme court, the petition contends that this appeals bench deliberately sidestepped the censorship issue by injecting into the case a question whether UA was doing business in the state. Court said UA was so acting without first filing a certificate and could not therefore sue in the state.

Memphis ban on "Curley" was handed down in 1947. Objection to the pic was based on a sequence showing white children playing with Negroes. When an appeal was pressed to the Tennessee supreme court, decision denied lifting of the ban, although the court criticized the action of the Memphis board.

Par Sues Writer For $160,000 on Story

Hollywood, March 14.

Milton Holmes is being sued here for $160,000 by Paramount, with studio also asking injunction against the writer for selling story he allegedly wrote on Paramount time.

Yarn is "Sure Thing," which studio says he developed while employed for five months as a producer-writer. Holmes claims he wrote story on his own time.

Einfeld's First European Trip; Fuller Returning

The Charlie (Mae) Einfelds are making their first European trip March 23 aboard the Queen Mary. It's also on business, contacting 20th-Fox distribution points in London, Paris and Rome. They may fly back, in order to extend the Continental o.o.

Also aboard the QM will be A. Ben Fuller, son of Sir Benjamin Fuller, the Australian impresario, and associated with his father in Down Under operations. This was the younger Fuller's first visit to the States since 1926. He is returning to Sydney via London.

Foreign Filmers Form Own Trade Assn.; 50 Indies

Pledging cooperation with the Motion Picture Assn. of America despite that organization's refusal to grant distribution seals to the Italian-made "Bicycle Thief" and the French-made "Devil in the Flesh," some 50 independent distributors and reps of foreign film producers unanimously agreed to form a mutual trade association at a meeting held Monday (13) at the Hotel Astor, N. Y.

New body, which as yet hasn't decided upon a name, was said to represent a logical step for indies in the foreign film field since their business reportedly has grown to a point where an exchange of collective experiences and information would be helpful. Two-hour conclave saw the participants elect Morris Helprin of London Films (Korda), temporary chairman, while Lillian Gerard, of Pathe Cinema, was named acting executive secretary.

Formation of the organization, assertedly stems from rising number of films imported since the war, coupled wtih expanding audiences and development of the art house circuit. Aims of the association, as stated at the initial meet, call for improvement of trade practices; setting up a clearing house of information available to distributors, exhibitors and producers; closer relations with foreign filmmakers, inception of a public relations program to bally

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Magnani in U.S. Trip For 'Volcano' Dubbing

Italian star Anna Magnani is reportedly planing out of Rome for New York and Hollywood Friday (17). She's coming to the U. S. to do the dubbing on "Volcano," William Dieterle production in which she starred in Italy last summer.

Dieterle had planned using the voice of an American actress, but has retreated in deference to Miss Magnani's plea that any voice but her own wouldn't do the job justice. She has had some difficulty in making arrangements to come to Hollywood, however, since she has a seven-year-old child who is a polio victim.

Film will be distribbed in U. S. by Motion Picture Sales Corp.

Bishop Modifies Ban

Minneapolis, March 14.

Responding to another North Central Allied plea, Archbishop J. G. Murray, of the Twin City Catholic Archdiocese, has modified his directive against theatres playing the Legion of Decency condemned pictures:

"No implications were contained in any of my pronouncements that a theatre that had ever shown undesirable pictures could never again be entered by a Catholic," he wrote the body. However, he again declined to go full way, as requested by the organization, which asked that the ban apply only to condemned pictures and not theatres playing them. Catholics still are forbidden to attend showhouses that continue henceforth to run even Legion "B" pictures.

Sues Morris Agency For 80G in Client Loss

Los Angeles, March 14.

Damage suit for $80,000 was filed against the William Morris agency by Leon Lance, agent, who charges the Morris office with snatching one of his clients, Terry Moore.

Lance declares he lost $30,000 through the severance of the actress' contract with him. He demands $50,000 more as punitive damages.

Brandt Wants to Extend 'Cinderella' Into Summer, Creating RKO Hassle

"Cinderella," which, with a possible $5,000,000 domestic gross in sight, appears certain to be Walt Disney's biggest earner since "Snow White," was the source of a hassle last week between RKO and Harry Brandt. Distrib is pulling the pic from Brandt's Mayfair on Broadway Easter Sunday (April 9), so it can open in 90 to 100 New York metropolitan keys the following day.

Brandt had a four-week deal for the pic, but wanted to keep running it into the summer on the basis of its strong b.o. Its Easter Sunday exit will give it six and a half weeks at the Mayfair.

RKO and Disney were unwilling for it to stay indef since they wanted to take advantage of the school holiday Easter week to get it into as many engagements as possible. They also preferred to avoid having to play off the pic in New York during the warm weather.

The Easter Monday plan is for bookings similar to those given "Stromboli" by RKO recently. It will include the RKO metropolitan circuit, plus the houses of most of the indie chains in the area.

Pic has proved a surprising grosser in that, contrary to experience with most Disney product, it is doing big night biz, getting large adult audiences. The $5,000,000 gross now being looked for would make the pic second only to "Snow White" in Disney grosses. Latter garnered $6,000,000 when released in 1937.

Graetz Appeals vs. 'Devil' Nix in Wire to Johnston

Paul Graetz, whose "Devil in the Flesh" has been refused a distribution seal by the Motion Picture Assn. of America, charged in New York this week that it's "utterly impossible to produce pictures in Europe within the regulations put in force 20 years ago for the makers of Hollywood films." Solution to the difficulty, he pointed out in a wire to MPAA prez Eric Johnston, is an amendment to the Production Code which would exempt foreign producers from the code's provisions.

In appealing to Johnston for special dispensation for foreign product, Graetz urged that such films produced by friendly nations and made within the requirements of the laws of their country and "recognized as an achievement of art, shall be free to be screened in theatres belonging or affiliated with your organization within the judgment of the theatre management alone."

Graetz noted that the French film industry, aside from its home market, is now forced to turn to the U. S. playing time, now that central European countries have been cut off as a distribution outlet. In prewar times, he said, central Europe was a main source of income for French producers. Latter's financial return from America, he added, is severely restricted inasmuch as lack of an MPAA seal prevents nationwide distribution.

In an effort to adjust the situation, Graetz disclosed that the French government has taken up matter with the U. S. State Dept. through Ambassador Henri Bonnet. Envoy reportedly demanded "freedom of the screen and all assistance of the MPAA" in behalf of "Devil in the Flesh." The producer, who planed to Paris over the weekend, pointed out that when U. S. film companies want maximum playing time in France for their own product they should at least reciprocate in their own territory for French pix.

Under $1,000,000 Gross Seen by RKO For 'Stromboli' Domestically, Big Loss

"Stromboli," which winds up its first month of release today (Wed.), is now figured by RKO sales toppers to do under $1,000,000 in domestic gross. Ingrid Bergman-Roberto Rossellini film, on that basis, will wind up as a severe loss to RKO.

Meantime, another RKO release, "The Outlaw," continues to show surprising power, with domestic rentals figured to run as high as $3,000,000. That will be in addition to about the same sum rung up by United Artists on the Jane Russell-starrer's original release three years ago.

"Stromboli" has picked up a little strength since its preem and appears to be holding up slightly better in most of its playdates. During the early runs it was opening very big with a curiosity audience and then sliding way off. B.o. now is on a more even keel.

Major difficulty is getting bookings for it, since the combo of weak biz and the heavy artillery leveled against it on moral grounds has combined to make exhibs shy away. RKO execs for that reason are reticent about estimating its eventual take. It all depends on how many dates they are able to sew up. In any event, they figure they'll be unable to get anything beyond enough to provide $1,000,000 in rentals.

How big a loss that will represent is also indeterminate, since the production cost is a hazy figure. Pic was made in Italy, largely with frozen lire, and the budget depends on at what price RKO wants to write off the unthawed funds. Conversion of lire into dollars is always at a considerable discount from the established rate.

It is estimated, however, that the cost to RKO, even at the discounted rate, but adding a considerable expenditure in dollars, must have been between $1,000,000 and $1,500,000. That means the pic would have to gross between $1,700,000 and $2,500,000 to break even.

Aside from "The Outlaw," RKO has another big grosser in Walt Disney's "Cinderella," which looks now like it might exceed $5,000,000 domestically. Unfortunately for the company, both "Outlaw" and "Cindy" are indie product in which it merely serves as distrib. It owns no piece of the pix. Its fee on the pair, however, will amount to about $2,000,000 and should help considerably to relieve the losses the company has been suffering during the past year.

"Outlaw" is owned by Howard Hughes, who is principal stockholder of RKO. He is thus benefiting dually from the film's success.

Kramer-Glass Back West After N.Y. Publicity Binge

Stanley Kramer and George Glass, who have been in New York for the past three weeks confabbing with United Artists on release of "The Men," train out for the Coast Friday (17). Kramer, who produced the film, and Glass, associate producer, have also been doing interviews and other publicity. Pic will be released in August.

Teresa Wright, who co-stars with Marlon Brando, arrived in New York from the Coast yesterday (Tuesday) for further publicity on the pic. She was accompanied by her husband, Niven Busch. He's east to confab with RKO h.o. execs on campaign for his new film, "The Capture," in which Miss Wright co-stars with Lew Ayres.

Stung by B's On Costs, Eye New Camera

Hollywood, March 14.

Low-budget B film producers, finding it increasingly difficult to turn a profit on their product under current market conditions, have been looking into Jerry Fairbanks' new multi-camera process as a possible means of cutting costs. Fairbanks has already huddled with top representatives of Universal, Monogram and Republic, and other companies are also eyeing the process, which may result in the film industry's first actual takeover of a system developed originally for television.

Chief savings for the B producers if they grab onto the multi-cam process will be in reduced shooting time. System comprises a three-camera chain, each camera being equipped with enough raw stock to shoot simultaneously from three different angles. Producer using the system thus saves the tremendous time and money usually consumed in retakes. Cameras can also be equipped with electronic view-finders, which will permit a producer or director to see what each camera is lensing at the

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Chaplin Denies Asking Citizenship

Hollywood, March 14.

Charles Chaplin denied a report that he had applied for American citizenship. Denial was made in response to an announcement that Hollywood American Legion Post 43 had started a drive to deport him. Chaplin declared:

"I am a believer in 'One World.' I wish to state that my position is unaltered and that I have not made any request, officially or unofficially for citizenship. These rumors and lies are part of a conspiracy instigated by my enemies to try and embarrass me."

L.A. to N.Y.

Eddie Albert
John Alexander
Don Appell
Fred Astaire
Polan Banks
Joseph Bernhard
Kitty Carlisle
Roy Del Ruth
Mel Dollar
Thomas Gomez
Coleen Gray
Sid Gross
William Guthrie
Moss Hart
Wilson Heller
William Horning
Jack Jungmeyer, Jr.
Aram Katcher
Arthur W. Kelly
Walter Lantz
Robert L. Lippert
David A. Lipton
Ernest H. Martin
Burgess Meredith
Elliot Nugent
Milton Sperling
William L. Taub
Franchot Tone
Richard Widmark
Teresa Wright

N.Y. to L.A.

Lina Abarbanell
Joe Bigelow
Bob Buttenuth
Norman Corwin
Kirk Douglas
George Glass
Dr. Renato Gualino
Bob Hope
Stanley Kramer
William B. Levy
Al Lichtman
Marilyn Maxwell
Joseph H. Moskowitz
A. J. O'Keefe
Jane Russell
Aileen Stanley, Jr.

N.Y. to Europe

George Balanchine
Ludwig Bemelmans
Donald Dame
Charles David
Bernard Delfont
Ruth Draper
Peter Glenville
Leatrice Joy
Paul O'Brien
Felix Marouani
Eric Pommer
George Raft
Tino Rossi
Udar Shankar
Jules Siritzky
Spyros P. Skouras
Danny Thomas
Minna Wallis
Martha R. Wiesenthal

Europe to N.Y.

Hans Curjel
Anatole Litvak
Anna Magnani
John B. Nathan
Perce Pearce
Ron Randell
George Weltner

EXHIBS SLAM HOLIDAY DATING

Cowdin's RKO Bid Said to Exceed Theatres; Yens Prod.-Distrib Co. Too

J. Cheever Cowdin's intentions regarding RKO go beyond original reports that he is endeavoring to buy control of the theatre circuit, it was learned this week. The Wall streeter and former Universal board chairman and his associates are trying to acquire Howard Hughes' interest in the entire production-distribution-exhibition setup.

Cowdin is attempting to take the same fiscal position that Hughes holds now. He hopes to acquire majority control and then sell off the theatres (as required under RKO's consent decree) at a price that would leave him with the production-distribution end of the business at little or no cost.

Former U exec reportedly is telling Wall Streeters whom he is endeavoring to get into a syndicate he's setting up to swing the deal that he has indications from Hughes that he's willing to sell. It is reliably reported from other sources, however, that the Texas millionaire has no intention of parting with the production-distribution end of RKO.

Cowdin would necessarily have to offer Hughes well in excess of the $9 a share which the latter gave Atlas Corp. for its 24% interest in the company. Hughes holds 1,000,000 shares for which he paid approximately $9,000,000.

The theatres are highly profitable, while production-distribution has been losing money, so the cir-

(Continued on page 22)

Hughes' Exec Committee

Executive committee set up by RKO's board last week for operation of the company further tightened Howard Hughes' control. Hughes, as principal stockholder, had earlier taken clear control of the board by election of a majority of his nominees to that body.

Now exec committee consists of Hughes, Noah Dietrich, his chief aide in all of his enterprises, and RKO prexy Ned E. Depinet. That gives the ownership faction a two-to-one plurality over Depinet as a rep of the original management group.

Depinet, following the series of board meetings last week, left the Coast for Phoenix for a two-week vacation.

Coast Guard-Executed Contract Not Binding, Sid Caesar's Defense

Federal Judge John W. Clancy in N.Y. federal court on Monday (13) paved the way for trial of Capitol Productions' $250,000 breach-of-contract against comedian Sid Caesar when he denied the film unit's motion to dismiss the comic's defenses and counterclaims.

Court upheld Caesar's contentions that the pact wasn't binding since it was executed when both the comedian and Capitol's head, Milton Bren, were members of the U. S. Coast Guard. Defense also claimed that Capitol kept Caesar under "peonage" since it farmed him out to other producers instead of starring him in Capitol films.

SAG BLAMES VIDEO FOR UNEMPLOYMENT

Hollywood, March 14.

Television was blamed for the current lack of work among film thesps, but heralded as a lucrative field of employment in time to come—a threat and a promise—in a report mailed by the Screen Actors Guild's board of directors to its membership. Eventually, the report said, TV will provide plenty of jobs for actors.

Another cause of unemployment in Hollywood, the report pointed out, is the lensing of pictures in foreign lands by American producers. Still another is the flood of reissues. Guild has joined with the Hollywood AFL Film Council in the fight on reissues, and is making an effort to curb "runaway" foreign production.

Sachson Adds Busch Pic

Arthur Sachson, former general salesmanager for Samuel Goldwyn Productions, will serve as sales rep for Niven Busch on the indie producer's "The Capture." The Teresa Wright-Lew Ayres starrer goes into release via RKO next month.

Sachson, who recently set up as an indie sales rep, will also handle Al Rogell's "The Admiral Was a Lady" and "The Gun." They'll be distributed by United Artists. "Admiral" is completed and will be released in July. "Gun" starts production next month.

30% Brit. Quota Seen 'Unrealistic' As 45% Was in '48

New British 30% film quota, submitted to Parliament by Board of Trade prexy Harold Wilson last week, is viewed by American trade leaders as "as unrealistic as the 45% quota was two years ago." Yank distribs see in the 30% figure a facesaver for the Labor government and are not prone to question it.

Americans object to the quota figure in principle, but observe that they can probably get along with it, since the government will have to grant the usual number of exemptions. Necessity for the latter is why the 30% is viewed as unrealistic. There just aren't enough British-made pix in prospect to fill theatre needs.

Since the 30% represents a 10% reduction from the current figure and 15% from last year's, Yank film men think that Wilson has gone just about as far as he can go politically on the issue. Despite the unrealistic nature of the 30%, Americans understand that the B. of T. topper would be losing face to cut beyond that, since he was so insistent in pushing it higher rather than lower just a few years ago.

ATLAS (ODLUM) BACK IN RKO; 100,000 SHARES

Atlas Corp. is apparently again putting its foot in the RKO door. Investment firm's annual report, issued recently, discloses that it has acquired 100,000 shares of stock of Radio-Keith-Orpheum Corp., the new picture company, on a "when, as and if issued" basis.

Atlas already has a considerable profit in the "when issued" shares. Floyd Odlum outfit contracted to buy them at $365,188. As of the Dec. 31, 1949, date of the report they were worth $375,000 and currently are quoted at about $425,000.

Atlas had been major stockholder in RKO until it sold its shares to Howard Hughes in mid-1948. Since then, Hughes has negotiated a consent decree with the Dept. of Justice. It calls for divorcement of theatres from production-distribution. Holders of present RKO shares get one share in each of the two new resulting companies. These will not be issued until the breakup becomes official, but are traded "over-the-counter" on the "when issued" basis in the interim.

Atlas also owned a large number of option warrants for RKO shares, but they were permitted to expire Jan. 31, as they called for purchase of stock at a price higher than the market.

MUST SPREAD TOP PIX THRU YEAR

Distributors are making a big mistake in holding up release of their top product for the various holiday seasons. That's the opinion of many indie exhibitors, who found out that theatres are open 52 weeks each year. With the current emphasis on reviving the film-going habit among the general public, the theatres must have a steady run of good product if that habit is to take hold.

Because of current boxoffice conditions, the major companies recently instituted a policy of bunching their most expensive pictures for the periods of the year which traditionally mean the biggest grosses. These, of course, are usually the holidays, with the rest of the year getting the lower-quality product. Majors claim that the highs and lows in the boxoffice business curve were more marked in 1949 than in any year previously and that present indications point to an even wider spread this year. As a result, they aver, they cannot take a chance on releasing an expensive film during a period they know in advance will be dull at the boxoffice.

This system, according to disagreeing exhibs, will only perpetuate the current boxoffice ills. Part of the public that still has the film-going habit will continue attending but the vast potential audience, which either has lost the habit or never attended filmeries,

(Continued on page 22)

Still Pro & Con On Phonevision

Commander Eugene F. MacDonald's quest for top feature films for use in the upcoming Phonevision tests in Chicago is apparently turning into a "button, button — who's got the button" routine.

MacDonald, prez of Zenith Radio, asserted at a Chi press conference Monday (13) that he has "more than enough" features from Hollywood for his 90-day test but declined to reveal the source of the films or their ages. Cecil B. DeMille, guesting at the meet, said the film industry eventually must join forces with Phonevision. MacDonald turned the ball over to Gael Sullivan, exec director of Theatre Owners of America, claiming again that Sullivan has been assigned to learn who is cooperating with Phonevision among the Hollywood producers.

Sullivan, queried in New York, said he had never been requested by TOA to move in on Phonevision and that he hasn't heard anything

(Continued on page 17)

Blumenthal in N.Y. Seeking to Float 500G Issue for New Prod. Outfit

In a unique indie financing move, A. Pam Blumenthal is attempting to arrange in New York currently the flotation of a $500,000 note issue to provide funds for television film production and other auxiliary activities of the new feature unit he has set up on the Coast with Howard Welsch and Chester Erskine.

Recently organized outfit, which continues to carry the Fidelity tag of Welsch's old unit, plans to turn out five pix between April and September, Blumenthal declared this week. First two will be distributed by Universal, with no release set as yet on the others.

Blumenthal claims that financing of the films is all set through Bank of America and private sources. Coin raised by the note issue will not be used for that purpose, but to make 40-minute and 53-minute TV films, to buy story properties for the feature unit and to sign talent for the latter.

Fidelity, Blumenthal asserted, will make tele product for 45-minute and one-hour shows and will sell the films outright to advertisers. He said the outfit can make a profit on them at $50,000 to $75,000 for the 40-minute pix and $100,000 for the hour-lengths.

The notes will be privately issued to a syndicate which Blumenthal is endeavoring to set up, he said. As an inducement, buyers of the notes will get shares of stock in Fidelity. Paper will comprise a first lien against the unit after bank loans.

2 Merged Outfits

Fidelity is an amalgam of Welsch's Fidelity unit and Chester Erskine Productions. Blumenthal became a partner in the latter last October. New company took over

(Continued on page 25)

Use of Video for Benefit of the Film B.O. Openly Discussed by Exhibs

Television, for the first time at any open conference in the film business, occupied a focal point of discussion at 20th-Fox's showmanship meeting in Chicago Wednesday (8) and Thursday. Instead of shrugging it off as being of no immediate danger to the film boxoffice, or whispering about it furtively behind closed doors, 20th's top brass and the majority of exhibs taking the floor in Chi candidly admitted the threat of TV competition and unanimously agreed that some method must be found of adapting video to promote better film grosses.

Consensus was voiced by Louis W. Schine, co-owner of the Schine circuit, who declared that "if we take the attitude that television will put us out of business, then we're licked before we start." Majority of the indie exhibs familiar with TV labeled it "the greatest medium for advertising films that has ever been devised," and cited TV trailers as the best means of luring the public away from its video sets. Twentieth ad-publicity veepee Charles Einfeld promised 20th would start immediately to produce such trailers, and it's expected the other companies will follow suit. Considerable emphasis was also placed on theatre TV as an answer to the problem, while Zenith Radio's proposed Phonevision was generally derided, at least from the floor, as being of little potential help to the industry.

Television's import to films was stressed by National Theatres prez Charles P. Skouras, who said his grosses reflect the fact that biz is only off 12% in areas where there is no TV, but in areas where the

(Continued on page 6)

Loew's Seconds It

Entire Loew's circuit, including theatres which don't book 20th-Fox product, have picked up the 20th-inspired "Movies Are Better Than Ever" campaign. Loew's theatres veepee Joseph R. Vogel wired all division managers and theatre staffs yesterday (Tues.) to cooperate fully in the drive.

Last Friday (10), Loew's publicity heads Ernie Emerling and E. C. Dowden called a special meet of the homeoffice publicity staff at which circuit exec Oscar A. Doob, who had attended 20th's Chicago meet, detailed results of the conclave and urged them to follow through.

Decentralized Selling Ups M-G To 7 Divisions

Metro sales veepee William F. Rodgers, preparing for the breakup of large affiliated circuits via divestiture and divorcement, has realigned his top sales administrators in the field. Move is designed both for decentralization of authority from the homeoffice to the field execs and also to capsule the areas under each division manager's supervision. Latter, it is hoped, will provide for greater concentration of sales activities and more direct contact between the division and branch managers.

Rodgers' action is believed to underscore the ramifications that divorcement and divestiture will bring about in all phases of the film industry. Metro itself is still fighting in the courts to retain its theatre holdings but the Paramount split, already effected, has reportedly resulted in new sales problems calling for new techniques and policies. With 20th-Fox and Warners also expected to di-

(Continued on page 24)

STIEFEL, ROONEY END PARTNERSHIP

Hollywood, March 14.

Partnership deal between Mickey Rooney and Sam Stiefel was officially ended after an association of several years, during which they made two pictures starring Rooney.

William Morris Agency will continue to represent Rooney in all fields.

Metro in Savings Abroad, Releasing Black-White Pix Originally Done for Color

Metro, in a new move to cut cost corners and gain bigger returns for its product in foreign markets, has launched a new policy of releasing via black-and-white prints, several features turned out originally for U. S. theatres in color. With Technicolor prints costing on an average about $400 more than black-and-whites, the company can save up to $120,000 on the usual 300 prints.

Pictures getting the b-w treatment are those which the company's foreign department believes will not be aided enough by color to make the added expense worthwhile. Theory was tested originally on "Easy to Wed," Van Johnson starrer, and has been used most recently for "Challenge to Lassie," latest in the dog series to be shipped abroad. Use of black-and-white prints holds for all overseas areas, including England and the Continent.

Savings effected under the plan represent frozen currency for the most part. As most of the major companies, Metro does the majority of its printing for the foreign market in England, utilizing iced British profits for the process. Thus, in addition to saving the frozen money in print costs, most of the extra distribution profits are also only partially remittable, so that they add to the pile held overseas.

KELLY'S TALKS ON CHAPLIN REISSUES

Arthur W. Kelly, United Artists exec v.p., returned to New York from the Coast yesterday (Tuesday) after two days of huddles with Charles Chaplin. Kelly flew west over the weekend.

Talks were reportedly on plans for reissue of Chaplin's "City Lights." It is understood there is also a possibility of further Chaplin reissues through UA, of which Chaplin is half owner. Company previously reissued his "The Gold Rush" in 1942.

Don't Expect End of 20% Admish And Nitery Tax Before End of May

Washington, March 14.

There'll be no quickie bill merely slashing the 20% admissions tax and other wartime excises. Instead, there'll be be a more complicated "put and take" revenue bill which will reduce the excises—probably including admissions—and at the same time will provide for new taxes to make up the loss.

It will probably not become law until late in May, according to present indications.

Meantime, Abram F. Meyers, Allied States' general counsel and chairman of the COMPO taxation and legislation committee, lost no time today (Tuesday) in thumping for an admission tax reduction, following Congressman Herman P. Eberharter's (D.-Pa.) declaration calling for repeal of excise taxes which he said are "regressive or discriminatory."

In a statement issued by COMPO, Myers asserted that "regressive refers to taxes, the burden of which is relatively greater upon those with small incomes than upon those in the upper brackets." That the tax on movie tickets is regressive is one of the strongest points made in the Myers-Sullivan joint statement filed with the House Ways & Means Committee.

Efforts for a quickie bill were quashed yesterday (13) by the Democratic majority of the Ways & Means Committe. By a vote of 15-10, the Democrats killed a motion of the Republicans for a measure merely cutting excises. Then the Democrats voted for work toward a comprehensive "put and take" revenue measure. It is expected that the excises will be cut by about $1,000,000,000, and that the same amount will be made up in new taxes and in closing tax loopholes.

Figuring here is that the measure will be reported out about the first week in April and will come to a vote about the middle of the month. Then it must go to the Senate, where the finance committee will conduct hearings and make such changes as it desires. Then the full Senate will debate and vote, and the new bill will go to a House-Senate Conference committee to work out a compromise.

If and when the compromise is reached and approved by Congress, the measure will be sent to President Truman. All these steps take time. Hence, the estimate of late May for any law to reduce the 20% tax and probably also the 20% bite on night club checks.

Statement over the weekend by Rep. Franklin D. Roosevelt, Jr., of New York, added additional support to prior pledges that the nation's exhibitors will give the public the benefits of any tax reduction in lower admissions. Among those whom Roosevelt said had assured him of this were Gael Sullivan, TOA; Abraham F. Myers, of Allied, chairman of the COMPO taxation and legislation committee; Charles P. Skouras of National Theatres; Harry Brandt, Joe Vogel, of Loew's, and Leonard H. Goldenson, of United Paramount Theatres. Yesterday the Washington area exhibitors announced they also would join the procession and return any savings to the public.

How to Save 1 Ulcer

Bert Schwartz has resigned as chief copywriter for the Monroe Greenthal ad agency to return to th Spector agency, where he was copy chief before joining Greenthal.

He calls film accounts (in which Greenthal specializes) "two-ulcer advertising" as against general accounts in which Spector specializes and which are known as "one-ulcer advertising." Aim of the switch, Schwartz explains, was thus to "save one ulcer."

O'Connell Vice Frieder Is the Only Change On Republic Pic's Board

Only one change in Republic's board of directors is slated for the annual stockholders' meeting to be held in New York April 4. Alex Frieder, who owns theatres in the Philippines and has other foreign picture interests, is being replaced by John J. O'Connell. O'Connell since 1942 has headed Rep's wholly-owned subsid, Consolidated Molded Products Corp., and previously served on the board from 1942 to 1947.

Frieder recently asked to resign because he will not be in the U. S. very much during the coming year. Rep's proxy statement, which discloses the contemplated changes in the directorate, notes that the company has entered into contracts with several firms which Frieder heads for distribution rights to pictures in certain foreign countries.

Scheduled for reelection to three-year terms, the proxy reveals, are Arthur J. Miller and Walter L. Titus, Jr., veepees of Rep; Harry C. Mills, J. C. Penny Co. exec, who has served on the board since 1946, and Leon A. Swirbul, prexy of Gruman Aircraft, who's been on the board since 1945.

Prexy Herbert J. Yates took $20,000 less salary and expenses from Rep during the fiscal year ended last Oct. 29 than he did during the preceding 12 months, report shows. He got $153,640, of which $100,000 is deferred pursuant to Yates contract of March 1, 1946.

V.p. Edward L. Walton took a cut of $5,500, his total remuneration having been $28,855. Exec v.p. and sales chief James R. Grainger received approximately the same as the previous year, $78,180. All directors and officers together got a total of $372,758.

There are 1,817,860 shares of stock eligible to vote at the annual meeting.

Rep's $1,000,000 Bldg. Program

Hollywood, March 14.

Regardless of the general wail about receding film grosses, Republic is embarking on a $1,000,000 building program, starting late this month.

First under construction is an editorial building which will house 16 offices and eight new cutting rooms. Second on the list is a new sound stage.

High Ct. Nixes Majors Plea In Ball Anti-Trust Suit

Washington, March 14.

Supreme Court yesterday (Mon.) turned thumbs down on an appeal from a third circuit court decision in favor of Harry Norman Ball in the Pennware theatre anti-trust case. High court thus in effect upheld the court ruling giving Ball an injunction against RKO, Loew's, Par and 20th, requiring them to provide his theatre with half their product. Circuit court has also ordered that the amount of damages suffered by Ball be ascertained. Appealing from the ruling were RKO, Loew's, Par, 20th and A. N. Notopoulos, Ambridge, Pa., exhibitor.

Ball purchased the Penn theatre in Ambridge which was leased to Pennware Corp., owned half by Notopoulos and half by Paramount. At the expiration of his lease, Notopoulos refused to renew at an increased rent, but began to build another house, the State. Ball sued to protect for his theatre the share of product which the majors had been selling to it in Ambridge.

8 Majors, B-K, WB Circuit Prep Rebuttals

Chicago, March 14.

Eight major distributors, plus the Balaban & Katz and Warner theatre circuits are prepping rebuttal briefs on their motion to strike out and get leave to amend complaint against them by Essaness circuit in latter's $32,455,500 anti-trust suit, largest in history of film industry in complaint filed last August.

Essaness and 10 associated groups charged conspiracy by eight majors with B&K and Warners to force them out of business during period from March 1, 1935, to Dec. 1, 1947. Case is before Chi federal district court judge William Campbell.

Essaness attorney Edward Blackman filed his answering brief to motion yesterday (13), and Charles Stewart, attorney for majors, will have his rebuttal to Essaness' answer completed by end of the month.

Video Use

Continued from page 5

medium has taken hold biz is off 40%. "If we're smart," he said, "we'll work with television." Circuit operator Si H. Fabian backed up Skouras, declaring that "where TV is strongest, business is off most." TV's impact today is nothing to what it will be, he said, explaining that 10,000,000 video sets are expected to be in operation by the end of this year, with 40,000,000 estimated in a "very short time." Where advertisers spent $25,000,000 on TV in 1949, that figure should exceed $500,000,000 when those 40,000,000 sets are in the hands of the public. With the better quality video programs resulting, Fabian said, "that will be real competition."

To combat this threat, Fabian suggested exhibs "must put their plants in apple-pie order," adding that "when my competitor's theatre is run badly, it hurts me." He emphasized that, TV notwithstanding, the audience is there today waiting for good pictures. "The only salvation," he said, "lies in great pictures playing in fine theatres." Sam Pinanski, head of American Theatres and prez of Theatre Owners of America, said he would go back to his Boston headquarters to buy all the television time available. "I want to tell people, through television," he said, "that they're wasting their time watching their TV sets, and should come on over to our theatres. Television is a good medium of advertising, but it's not here to take over our business."

Sell 'Em Through Tele

United Paramount Theatres prez Leonard Goldenson cited the need for special intimate-type video trailers. He noted that in the survey among Stamford, Conn., highschoolers reported last week, the kids voiced their preference for feature pix as the best category of TV entertainment. "If they want to see features," he said, "why not sell them the best in features through television?"

Indie circuit operator Harry Brandt admitted his original mistake in objecting to the use of film stars on radio, pointing up how much film biz has benefited from radio plugs. He suggested the same type of plugging should now be done on TV. In his pitch for the use of video trailers, he suggested they would look so good compared to the old features now playing on TV that people will rush to the theatres.

Phonevision Derided

Fred Schwartz, veepee of Century circuit, N. Y., said Phonevision will "fall of its own weight." He noted the most radio sets ever tuned into one program was 16,000,000. If people were forced to pay $1 for that entertainment, as the Phonevision plan suggests, that audience would be cut by at least 75%. In addition, he said, Phonevision presents a completely uncontrolled audience. "What's to prevent a large group or an entire community getting together for a show for that single $1 charge?" he asked. "Phonevision and theatres cannot exist together," he emphasized. "If theatres are forced out of business, then the studios will be able to deal only with two or three people in the U. S. to sell their product."

Main pitch for large-screen theatre TV was made by 20th prez Spyros P. Skouras, who predicted the grosses to be derived from the medium would dwarf the peak war years in the business. He cited the importance of stageshows to such theatres as Radio City Music Hall and the Roxy, N. Y., declaring the stage bills accounted for more than 75% of their business. If thousands of theatres simultaneously could present stageshows that would far surpass in name value and entertainment quality the best Music Hall show, he said, today's film grosses would be as insignificant by comparison as those of pre-World War I days are with today's business.

GAB ON FAR EAST

Washington, March 14.

Irving Maas, v.p. and general manager of Motion Picture Export Assn., and Charles Mayer, MPEA rep in Japan, were in Washington last Friday (10) for discussions on the Far East situation with Eric Johnston, prexy of Motion Picture Assn. of America.

Mayer is recently back in the U. S. from Nippon.

20th Bally Confab Cost $100,000

Twentieth-Fox, through its exhibitor showmanship meeting in Chicago last week, struck a major blow at the prevailing public attitude that the film industry is on the ropes. That was the consensus among the exhibs and top industry officials attending the conclave. They appeared particularly impressed with the fact that not only did the 20th ad-publicity department offer plans for rebuilding faltering boxoffices, but also by the company's emphasis on launching the campaign on an all-industry basis, rather than one to benefit 20th alone.

Plan reportedly was offered originally to the Theatre Owners of America by 20th ad-pub veepee Charles Einfeld with the hope that TOA would promote the "Movies Are Better Than Ever" campaign on an industry-wide level. When the exhib organization was slow in acting on the offer, however, Einfeld decided to go it alone with the hope that other companies would pick up the idea later. Chi meet, for which the company paid all expenses of the delegates, numbering over 350 from all parts of the country, cost 20th over $100,000. Regional meetings to be held in all exchange centers March 21-23 are expected to add another $50,000 to the total.

20th Sets Regional Meets to Pitch Showmanship to All U.S. Exhibs

Twentieth-Fox will take its "Movies Are Better Than Ever" campaign to exhibitors throughout the country this month. With its exhibitors showmanship meeting in Chicago last week judged an outstanding success by those attending, 20th plans to follow up its drive for more filmery attendance and more ballyhoo by holding regional meetings March 21 to 23 in each of the company's 36 exchange centers. In line with its avowed policy of promoting its showmanship plan as an industry service, rather than one to benefit 20th exclusively, all exhibs in each territory will be invited, whether or not they are 20th customers.

Regional meets are to be conducted by 20th's division and branch managers, who attended the Chi conference. In addition, members of the homeoffice ad-publicity department will each visit one or two of the exchanges to punch up the sessions with the h.o. viewpoint. They'll detail 20th's basic showmanship plan, incorporated in the "Showman's Guide to Better Business" brochure handed out last week. Plan involves basic suggestions to exhibs on how to lure more customers to their boxoffices, attract the so-called lost audiences and generally revive the filmgoing habit via an all-out ad-pub campaign on the thesis that films still give the public more for its entertainment dollar than any other show biz medium.

The Convincer

National Theatres prez Charles P. Skouras, detailing the history of his family in connection with the film industry's history at 20th-Fox's showmanship meeting in Chicago last week, explained how he had convinced his brother, Spyros P., to come to the U. S. from their native Greece. Charles, as the oldest of the three brothers (other is George), immigrated first and, after seeing the opportunities offered in this country, wrote Spyros to follow.

Spyros at the time was studying to become a priest at a theological seminary and was reluctant to leave. So, Charles said, he wrote another letter telling Spyros he could become president if he came to the U. S. "And," the NT topper said, turning to his brother on the dais, "you can see I was right. He has become president—president of 20th Century-Fox."

Indicating exhib enthusiasm for the plan, over 1,000 New York exhibs have accepted invitations to attend the N. Y. exchange meet March 23 at the Astor hotel. Division manager Martin Moskowitz and branch manager Sam Diamond have lined up Mayor William O'Dwyer as chief guest speaker.

50-50 Co-op Ads

Twentieth prez Spyros P. Skouras and the other company execs leading the Chi discussions emphasized repeatedly that the company has no "gimmick" up its sleeve in generating the campaign. As proof, the company offered as one of the prime factors in its plan the offer to split the costs of an institutional advertising drive on a straight 50-50 basis to sock home to the public the "movies are better than ever" slogan, which is to be the backbone of the plan. Twentieth ad chief Jonas Rosenfield cited two ads already prepared but said any exhib in the U. S. or Canada can make up his own ad. Only stipulation is that the ads must plug the slogan and upcoming 20th product. Majority of exhibs present indicated their acceptance of the offer, signifying it will get general approval by exhibs throughout the country.

First to take advantage of the co-op ad offer was Harold Fitzgerald, prez of Fox-Wisconsin theatres. Within 24 hours of the close of the Chi meet, he inserted one of th 20th-prepared ads in the Milwaukee Sentinel. Addressed to the public from the circuit, the ad led off with the notation, "Your Pleasure Is All Ours."

Theme of the Chi meet was set by veepee Al Lichtman, who moderated most of the two-day meet. He pointed up the fact that boxoffice returns today are too low and operating costs of all factors in the business are too high. Other execs then suggested methods of solving that problem. Sales veepee Andy W. Smith, Jr., and general counsel Otto E. Koegel cited the need for industry respect by the public as one phase of showmanship, emphasizing the necessity for some arbitration or conciliation plan to save the time and money involved in the many court suits, which they said, could better be spent on promoting showmanship. Ad-publicity veepee Charles Einfeld stressed the need for a return to basic exploitation fundamentals. He pointed out that the film business developed the ballyhoo techniques adopted by all other industries, but said the film industry no longer uses them.

Aggressive Technique

Homeoffice ad-publicity staffers detailing the plan suggested exhibs punch the slogan across in any way possible. Special ad slugs have been made up for use on letterheads, as stickers and for merchandise tie-ins. Pitch was also made for exhibs to try ringing doorbells to discover exactly why audiences are not attending filmeries. Among other 20th ideas and accessories offered were special institutional trailers for use in theatres, where it is possible to hit a "capitive, receptive audience"; planned speeches for exhibs to make from their stages or to representative civic groups; recordings to be played over local radio stations or through the theatres' loud-speaker systems, etc.

Overall theme of the Chi conclave was voiced by 20th exec veepee W. C. Michel and Motion Picture Assn. of America prez Eric Johnston. Both emphasized that there is too much pessimism in the industry today—that "we can't solve our problems by singing the blues." Both pleaded for other companies to follow the 20th lead and hold similar showmanship meets to "put this business over."

Malta Pix Hassle

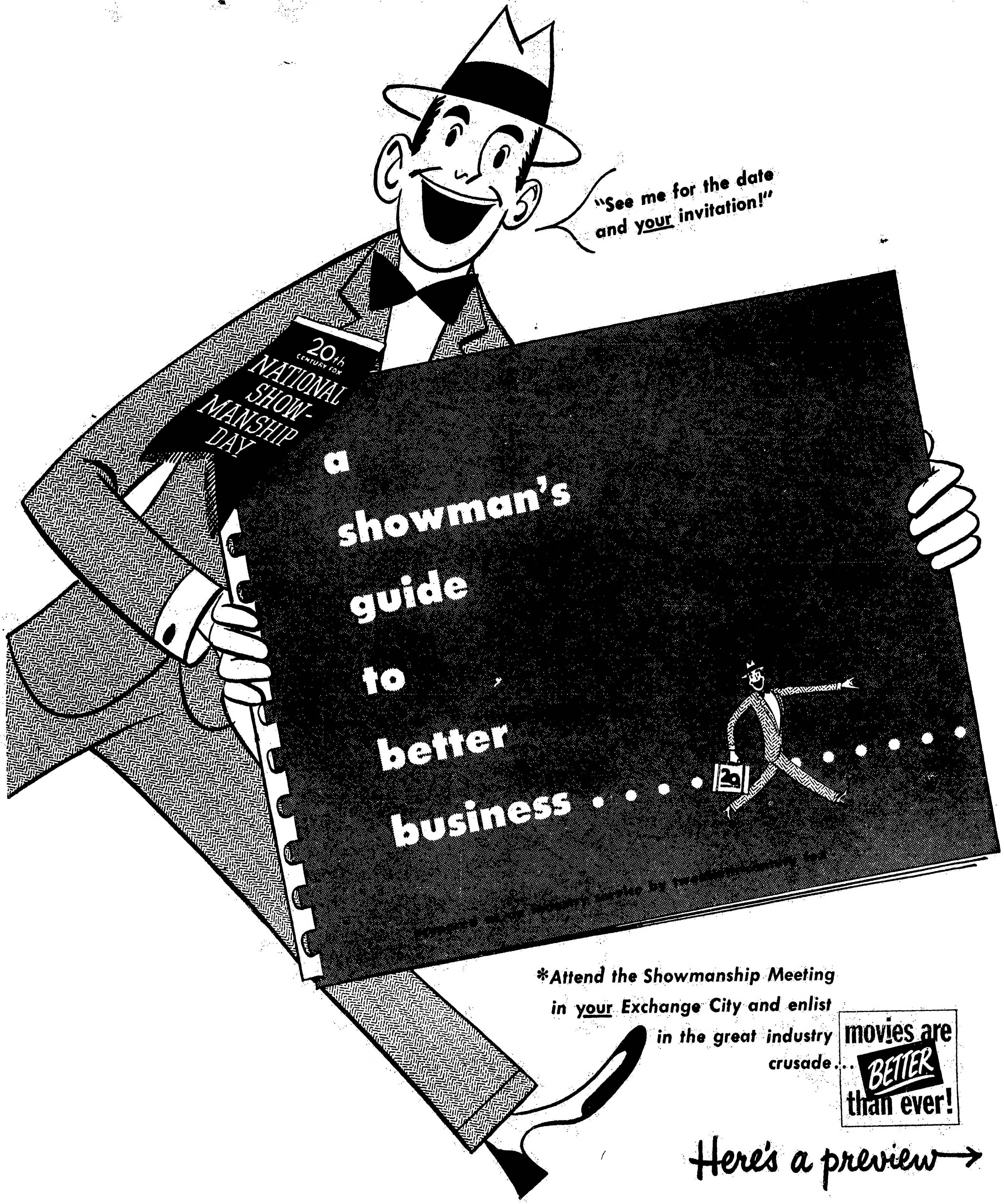
London, March 14.

David E. Griffiths, Frank Hill and Gordon Rayner planed to Malta today (Tues.) to negotiate on behalf of British and American distributors regarding a new films bill now pending.

Draft of bill, if adopted, would make film trading in Malta impossible.

I'm on my way to

*NATIONAL SHOWMANSHIP DAY

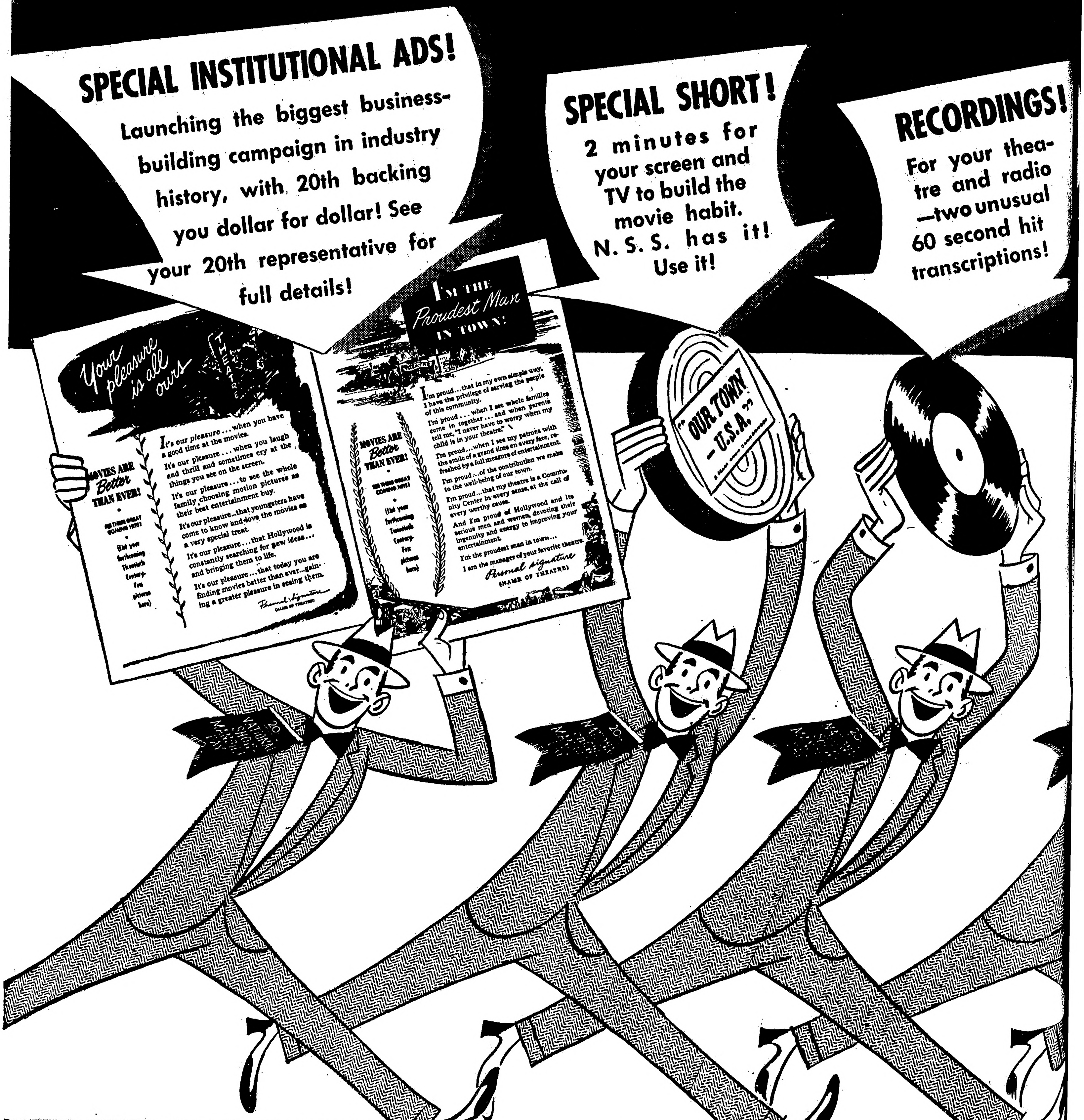

"See me for the date and your invitation!"
20th CENTURY FOX
NATIONAL SHOW-MANSHIP DAY
a showman's guide to better business . . . . .
20

*Attend the Showmanship Meeting
in your Exchange City and enlist
in the great industry
crusade...

movies are BETTER than ever!

Here's a preview →

SHOWMANSHIP IS



SPECIAL INSTITUTIONAL ADS!

Launching the biggest business-building campaign in industry history, with 20th backing you dollar for dollar! See your 20th representative for full details!

SPECIAL SHORT!

2 minutes for your screen and TV to build the movie habit. N. S. S. has it! Use it!

RECORDINGS!

For your theatre and radio—two unusual 60 second hit transcriptions!

Your pleasure is all ours

MOVIES ARE *Better* THAN EVER!

SEE THESE GREAT COMING HITS!

(List your forthcoming Twentieth Century-Fox pictures here)

It's our pleasure . . . when you have a good time at the movies.

It's our pleasure . . . when you laugh and thrill and sometimes cry at the things you see on the screen.

It's our pleasure . . . to see the whole family choosing motion pictures as their best entertainment buy.

It's our pleasure...that youngsters have come to know and love the movies as a very special treat.

It's our pleasure . . . that Hollywood is constantly searching for new ideas . . . and bringing them to life.

It's our pleasure . . . that today you are finding movies better than ever...gaining a greater pleasure in seeing them.

Personal signature
(NAME OF THEATRE)

I'M THE *Proudest Man* IN TOWN!

MOVIES ARE *Better* THAN EVER!

SEE THESE GREAT COMING HITS!

(List your forthcoming Twentieth Century-Fox pictures here)

I'm proud... that in my own simple way, I have the privilege of serving the people of this community.

I'm proud . . . when I see whole families come in together . . . and when parents tell me, "I never have to worry when my child is in your theatre."

I'm proud... when I see my patrons with the smile of a grand time on every face, refreshed by a full measure of entertainment.

I'm proud . . . of the contribution we make to the well-being of our town.

I'm proud... that my theatre is a Community Center in every sense, at the call of every worthy cause.

And I'm proud of Hollywood and its serious men and women, devoting their ingenuity and energy to improving your entertainment.

I'm the proudest man in town...

I am the manager of your favorite theatre.

Personal signature
(NAME OF THEATRE)

There's No Business

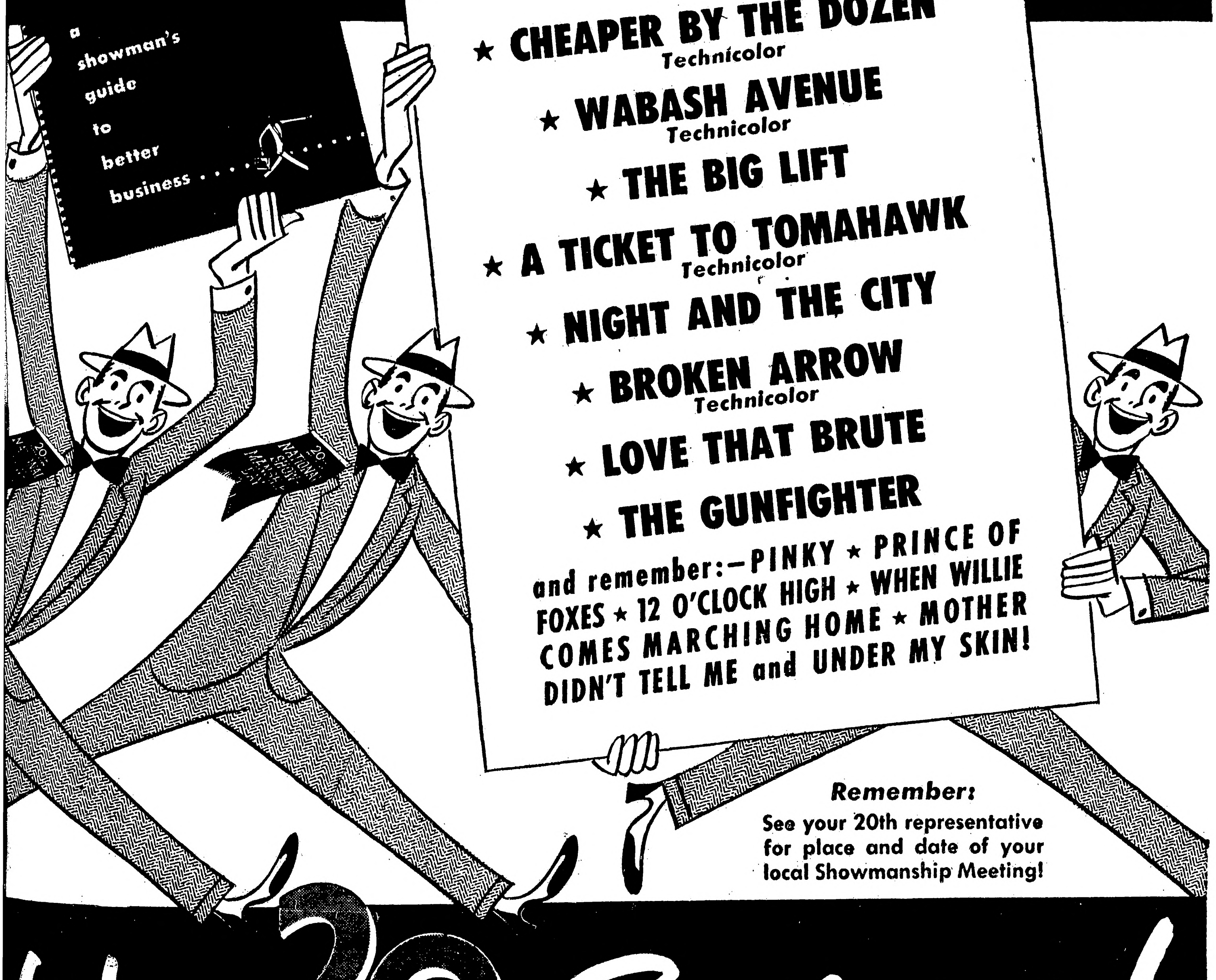
ON THE MARCH!

SHOWMANSHIP IDEAS!

Get your copy now! Slugs, 40x60's burgees, banners, services, new angles and methods!

....AND PRODUCT!

backing your campaign to prove to the world that "MOVIES ARE BETTER THAN EVER!"



- ★ **CHEAPER BY THE DOZEN** Technicolor
- ★ **WABASH AVENUE** Technicolor
- ★ **THE BIG LIFT**
- ★ **A TICKET TO TOMAHAWK** Technicolor
- ★ **NIGHT AND THE CITY**
- ★ **BROKEN ARROW** Technicolor
- ★ **LOVE THAT BRUTE**
- ★ **THE GUNFIGHTER**

and remember:—PINKY ★ PRINCE OF FOXES ★ 12 O'CLOCK HIGH ★ WHEN WILLIE COMES MARCHING HOME ★ MOTHER DIDN'T TELL ME and UNDER MY SKIN!

Remember:

See your 20th representative for place and date of your local Showmanship Meeting!

Like 20th CENTURY-FOX Business!

L.A. Still Slow Albeit 'Love' Happy $26,000; 'Ambush' 30G, 'Francis' Brisk $24,000 in 3d, 'Palomino' Slight 22G

Los Angeles, March 14.

First-run pace here continues to drag and new entries are adding little to bolster the overall total. "Ambush" is shaping up fairly okay $30,000 in two theatres, and stays over two extra days. "Love Happy" is pointing for $26,000 in five sites, which is good.

Combo of "Palomino" and "Father Is Bachelor" looks slim $22,000 in two houses. Dick Contino stage unit is helping "Spring in Park Lane" to good $24,000 at Orpheum. "Vicious Years," despite special preem, is not likely to top $3,000 at Four Star.

"Francis" is providing one of few bright features, still being fancy at $24,000 in five locations, third week. Second session of "Man With Horn" is fair $25,000 in three spots.

Estimates for This Week

Beverly Hills, Downtown, Hawaii, Hollywood, Forum Music Halls (Prin-Cor) (834; 902; 1,106; 512; 2,100; 55-$1)—"Love Happy" (UA) and "Tyrant of Sea" (Col). Good $26,000. Last week, "Indian Scout" (UA) and "Cry Murder" (FC), $23,000.

Chinese, Los Angeles, Loyola, Uptown, Wilshire (FWC) (2,048; 2,097; 1,248; 1,719; 2,296; 60-$1)—"Willie Comes Home" (20th) and "Girl San Lorenzo" (UA) (2d wk). Thin $18,500 in 5 days. Last week, $36,000.

Downtown, Hollywood, Wiltern, (WB) (1,757; 2,756; 2,344; 60-$1)—"Man With Horn" (WB) (2d wk). Fair $25,000. Last week, big $39,000.

Loew's State, Egyptian (UA) (2,404; 1,538; 60-$1) — "Ambush" (M-G). Okay $30,000. Last week, "East Side" (M-G) and "Challenge Lassie" (M-G) (2d wk), $25,000.

Pantages, Hillstreet (RKO) (2,812; 2,890; 50-$1) — "Palomino" (Col) and "Father Is Bachelor" (Col). Light $22,000. Last week, "Stromboli" (RKO) and "Tattooed Stranger" (RKO) (2d wk), $20,000.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,451; 50-$1) —"Dear Wife" (Par) and "Unmasked" (Rep) (L. A. only) (2d wk). Down to $15,000. Last week, oke $19,000.

United Artists, Ritz, Studio City, Vogue, Culver (UA-FWC) (2,100; 1,370; 880; 885; 1,145; 60-$1) — "Francis" (U) and "Girl In Heart" (Mono) (3d wk). Fancy $24,000. Last week, great $30,000.

Orpheum (D'town) (2,210; 50-95) —"Spring In Park Lane" (EL) with Dick Contino unit. Good $24,000. Last week, "Blue Grass Kentucky (Mono) (2d run) with Eddie Peabody heading vaude, $17,000.

Four Star (UA) (900; 60-$1) — "Vicious Years" (FC). Small $3,000 or under. Last week, "Song Remember" (Col) (reissue) (3d wk-3 days), $900.

Fine Arts (FWC) (679; 60-$1) — "Letter, Three Wives" (20th) and "Come To Stable" (20th). Okay $3,500. Last week, "12 O'Clock High" (20th) and "Pinky" (20th), $2,500.

Ellington Boosts 'Lil' To Okay $23,000 in Frisco; 'Key' Smash at $30,000

San Francisco, March 14.

Biz here this session is very sluggish with few exceptions. Going against the trend is "Key to City," which got a strong bally and is cashing in on Clark Gable name to land sock week at Warfield. Duke Ellington band is pushing "Dakota Lil" to okay round at Fox but not up to hopes for size of house. "Paid in Full" looks only fair at Paramount but "Francis" still is strong in third frame at Orpheum. Second week of "Red Shoes" is big at United Artists.

Estimates for This Week

Golden Gate (RKO) (2,844; 60-85)—"Pirates of Capri" (FC) and "Flying Saucer" (FC). Light $11,000. Last week, "Intruder in Dust" (M-G) and "Appointment Crime" (Indie), okay $13,000.

Fox (FWC) (4,651; 60-95) — "Dakota Lil" (20th) plus stageshow headed by Duke Ellington orch. Okay $23,000 or near. Last week, "Mother Didn't Tell Me" and "Call of Forest" (Lip), thin $15,000.

Warfield (Loew's) (2,656; 60-85)—"Key to City" (M-G). Sock $30,000. Last week, "Malaya" (M-G) (2d wk), $13,500.

Paramount (Par) (2,646; 60-85)—"Paid in Full" (Par) and "Grass Always Greener" (WB). Fair $13,-

(Continued on page 24)

Broadway Grosses

Estimated Total Gross
This Week $518,500
(Based on 18 theatres.)
Last Year $577,500
(Based on 16 theatres.)

'Guns' Preem Wow $22,000, St. Louis

St. Louis, March 14.

Biz slowed down to walk over weekend because of worst rain, sleet and snow storm of season. Despite this "Singing Guns" with vaude is soaring to big total at the vast Fox, biggest there in many moons. Personals by Vaughn Monroe helped. "Nancy Goes To Rio," only other new film, also is okay. "12 O'Clock High" still is fine in second week at St. Louis.

Estimates for This Week

Ambassador (F&M) (3,000; 50-75) —"Pinky" (20th) (2d wk) and "Mother Didn't Tell Me" (20th) (m.o.). Down to $9,000 after fast $15,000 first stanza.

Fox (F&M) (5,000; 50-75)—"Singing Guns" (Rep) and vaude. Big $22,000, best here in months. Last week, "Great Rupert" (EL) and vaude, $14,000.

Loew's (Loew) (3,172; 50-75) — "Nancy Goes To Rio" (M-G) and "Alias Champ" (Rep). Solid $18,000. Last week, "Key To City" (M-G) (2d wk), fine $11,500.

Missouri (F&M) (3,500; 50-75)—"Dear Wife" (Par) (2d wk) and "Great Rupert" (EL) (m.o.). Down to mild $9,500 after fancy $14,000 initial session.

St. Louis (F&M) (4,000; 50-75)—"12 O'Clock High" (20th) (2d wk). Still sturdy at $10,000 after opening session of big $16,000.

'East Side' OK $18,000, Prov.; 'Sailor' Trim 15G

Providence, March 14.

Fairly steady week here with Majestic's "Lady Takes a Sailor," sturdy. "State's "East Side West Side" looks nice. RKO Albee is still strong on third round of "Cinderella." Metropolitan's "Young Man With a Horn" is over average.

Estimates For This Week

Albee (RKO) (2,200; 44-65)—"Cinderella" (RKO) (3d wk). Solid $8,000 in 4 days. Last week, big $16,000.

Fay's (Fay) (1,400; 44-65)—"Paleface" (Par) (2d run) and vaude on stage. Nice $7,000. Last week, "Ball Game" (M-G) (reissue) and vaude, oke $6,500.

Majestic (Fay) (2,200; 44-65)—"Lady Takes Sailor" (WB) and "Unmasked" (Rep). Active $15,000. Last week "12 O'Clock High" (20th) (2d wk), neat $12,500.

Metropolitan (Snider) (3,100; 44-65)—"Man With Horn" (WB) and "Blonde Dynamite" (WB). Over average $8,500. Last week

(Continued on page 24)

'Horn' NSG 14G, Balto; 'Cinderella' Big 18G, 2d

Baltimore, March 14.

Biz continues spotty here with best results being garnered by "Cinderella" in second week at combo Hippodrome, and "Young Man with Horn" at Stanley. "East Side" shapes fine at Century.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60)—"East Side" (M-G). Fine $13,000. Last week, "Key To City" (M-G), $12,300.

Hippodrome (Rappaport) (2,240; 20-80) — "Cinderella" (RKO) (2d wk) plus vaude. Holding mightily at $18,000 after great $23,200 opener.

Keith's (Schanberger) (2,460; 20-60)—"Love Happy" (UA). Opened today (Tues.) after "Dear Wife" (Par) hit only $9,000.

Mayfair (Hicks) (980; 20-65) — "Dakota Lil" (20th) (2d wk). Starts second round tomorrow (Wed.) after above average $6,500 opener. "Deadly Is Female" (UA) reached $5,400 in ahead.

New (Mechanic) (1,800; 20-60)—"Three Came Home" (20th). Openin tomorrow (Wed.) after "Mother Didn't Tell Me" (20th) (2d wk) held to $7,000 on heels of pleasing preem of $9,500.

Stanley (WB) (3,280; 25-75) — "Man With Horn" (WB). Not so good $14,000. Last week, "Chain Lightning" (WB), $11,400.

Town (Rappaport) (1,500; 35-65) —"Guilty of Treason" (EL). Starts tomorrow (Wed.). "Great Ruppert" (EL) was okay $8,000.

'Francis' Socko $15,000, Seattle; 'Rio' Stout 9G, 'McCoy'-Vaude Hep 12G

Seattle, March 14.

"Francis" shapes as standout new straight-filmer, with great session at Orpheum. Sarah Vaughan is boosting "Roseanna McCoy" to sock stanza at Palomar. "Samson and Delilah" still is solid in second Paramount albeit way off from smash opening week.

Estimates for This Week

Coliseum (Evergreen) (1,877; 59-84)—"Gun Crazy" (UA) and "Fighting Stallion" (EL). Fair $7,000. Last week, "Capt. China" (Par) and "West Wyoming" (Mono), nice $9,300.

Fifth Avenue (Evergreen) (2,349; 59-84)—"Red Shoes" (EL). Good $10,000. Last week, "Mother Didn't Tell" (20th) and "Blue Grass Kentucky" (Mono) (2d wk), $6,300.

Liberty (Hamrick) (1,650; 59-84) —"Nancy Goes To Rio" (M-G). Big $9,000 or over. Last week, "Ambush" (M-G) and "Flying Saucer" (FC) (2d wk-9 days), $7,400.

Music Box (Hamrick) (850; 59-84) —"Intruder in Dust" (M-G). Slow $2,500. Last week, "Foolish Heart" (RKO) (2d wk), good $3,700.

Music Hall (Hamrick) (2,200; 59-84)—"Key To City" (M-G) and "Tarnished" (Rep) (2d wk). Solid $7,500. Last week, great $12,800.

Orpheum (Hamrick) (2,600; 59-84)—"Francis" (U) and "Story Molly X" (U). Great $15,000. Last week, "Chained Lightning" (WB) and "Spy Murder" (FC) (2d wk-6 days), $5,400.

Palomar (Sterling) (1,350; 59-84) —"Roseanna McCoy" (RKO) (2d run) with Sarah Vaughan heading stage. Sock $12,000 or near. Last week. "Mrs. Mike" (UA) (2d run) and Billy Eckstine in person, $13,600.

Paramount (Evergreen) (3,039; 84-$1)—"Samson" (Par) (2d wk). Rousing $12,000 but way off from first week's $22,000.

Lent Slows D.C.; 'Horn' Loud $15,000, 'Shoes' 11G, 'Cinderella' Big 18G, 3d

Washington, March 14.

Lent is taking its annual toll at midtown turnstiles, with newcomers hardest hit. "Cinderella," in third week at RKO Keith's, continues sock, while "Red Shoes," back to mid sector in Trans-Lux at pop prices, looms hefty. "Young Man With Horn," solid at the Warner, shapes best of new arrivals.

Estimates for This Week

Capitol (Loew's) (2,434; 44-74)—"Black Hand" (M-G) plus vaude. Slow $15,000. Last week, "Nancy Goes to Rio" (M-G) plus vaude, better than expected at $23,000.

Keith's (RKO) (1,939; 44-74)—"Cinderella" (RKO) (3d wk). Continues town's b.o. champ, with another big week, $18,000. Last week, $19,500. Holds again.

Metropolitan (Warner) (1,163; 44-74)—"Guilty Bystander" (FC). Neat $4,500. Last week, "Desperados" (Col) and "Renegades" (Col) (reissues), nice $5,500.

Palace (Loew's) (2,370; 44-74)—"Mrs. Mike" (UA). Okay $15,000. Last week, "Prince of Foxes" (20th) disappointing $19,000 in 10 days, with biz taking nose-dive latter part of week.

Playhouse (Lopert) (485; 50-90)—"All King's Men" (Col) (17th-final wk.) Spurted last few days to excellent $6,000. Last week, $5,500.

Warner (WB) (2,164; 44-74)—"Man With Horn" (WB). Solid $15,000, despite unfavorable notices. Last week, "Thelma Jordon" (Par), $12,000.

Trans-Lux (T-L) (654; 44-80)—"Red Shoes" (EL). Hefty $11,000, with chances of long run at pop prices. Last week, "Foolish Heart" (RKO) (7th wk), so-so $3,500.

'Horn' Hep $25,000, Det.; 'Buccaneer' Lively 19G, 'Outlaw' Fast 22G, 2d

Detroit, March 14.

"Man With Horn" is landing hot session at the Michigan this week but "Buccaneer's Girl" is the real standout with big total at Palms. "Outlaw," after a sock weekend on initial round, is off sharply on second stanza at Fox.

Estimates for This Week

Fox (Fox-Mich) (5,000; 70-95)—"Outlaw" (RKO) and "Tattooed Stranger" (RKO) (2d wk). Trim $22,000. Last week, big $36,000 after great weekend but below earlier hopes.

Michigan (United Detroit) (4,000; 70-95) — "Man With Horn" (WB) and "Indian Scout" (Col). Sturdy $25,000. Last week, "Dear Wife" (Par) and "Hidden Room" (EL), $21,000.

Palms (UD) (2,900; 70-95) — "Buccaneer's Girl" (U) and "Tarnished" (Rep). Fine $19,000. Last week, "Guilty of Treason" (EL) and "Unmasked" (Rep), $16,000.

United Artists (UD) (2,000; 70-95)—"Wing and Prayer" (20th) and "Submarine Patrol" (20th) (reissues). Slow $8,000. Last week, "Fallen Idol" (SRO), $10,500.

Madison (UD) (1,800; 75-$1.20)—"Samson and Delilah" (Par) (8th wk). Steady at $9,000. Last week, fancy $10,000.

Adam (Balaban) (1,700; 70-95)—"Red Shoes" (EL) (3d wk). Solid $7,000. Last week, $8,500.

Downtown (Balaban) (2,900; 70-95)—"G. I. Joe" (UA) and "Stole Million" (Indie) (reissues). Slow $7,000. Last week, "Challenge to Lassie" (M-G) and "Tension" (M-G), $6,000.

Key City Grosses

Estimated Total Gross
This Week $2,422,000
(Based on 23 cities, 201 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,769,000
(Based on 24 cities and 198 theatres.)

Vaude Lifts 'Baby' Sturdy 21G, Cincy

Cincinnati, March 14.

Vaude is boosting "Baby Makes Three" to town leadership this stanza with sturdy take at big Albee. Of three other firstruns "Paid In Full," moderate, is far ahead of "Blue Grass of Kentucky" and "Girl From Manhattan." Holdovers "12 O'Clock High" and "Key To City" are okay.

Estimates for This Week

Albee (RKO) (3,100; 55-85)—"Baby Makes Three" (Col) and vaude including Alan Carney. Stage fare boosting this to sturdy $21,000. Last week, "Thelma Jordon" (Par) at 55-75c scale, mild $10,000.

Capitol (Mid-States) (2,000; 55-75)—"12 O'Clock High" (20th) (2d wk). Swell $11,000 after big $16,000 preem.

Grand (RKO) (1,400; 55-75)—"Key to City" (M-G) (3d wk). Holdat oke $6,500 on heels of $10,000 last round.

Keith's (Mid-States) (1,542; 55-75) —"Blue Grass Kentucky" (Mono). So-so $5,500. Last week, "Borderline" (U), $6,000.

Palace (RKO) (2,600; 55-75)—"Paid in Full" (Par). Moderate $11,000. Last week, "Beyond Forest" (WB), $10,000.

Shubert (Mid-States) (2,100; 55-75)—"Girl Manhattan" (UA). Mild $4,500. Last week, "Willie Comes Home" (20th), third downtown week, all right $5,500.

'Malaya' Torrid $10,000, Toronto; 'Montana' 12G

Toronto, March 14.

"Montana" and "Malaya" are cash register toppers among newcomers, latter being especially big. Holdovers of "Young Man with Horn," "Willie Comes Marching Home" and "Heiress" are also okay: Surprise brodie is "Guilty of Treason" at Odeon.

Estimates for This Week

Downtown, Glendale, Scarboro, State (20th) (1,059; 955; 698; 694; 35-60—"Port New York" (EL) and "Shamrock Hill" (EL). Okay $10,500. Last week, "Dakota Lil" (20th) and "Blondie's Hero" (Col), $11,000.

Eglinton, Victoria (FP) (1,080; 1,140; 40-70)—"Heiress" (Par) (3d wk). Fine $9,000 after last week's big $12,500.

Fairlawn, Odeon (Rank) (1,200, 2,390; 50-$1.20)—"Guilty of Treason" (EL). Dim $9,000. Last week, "Hamlet" (EL) (2d wk), nice $14,000.

Imperial (FP) (3.373; 40-70) — "Montana" (WB). Lusty $12,000. Last week, "12 O'Clock High" (20th) (3d wk), $10,000.

Loew's (Loew) (2,096; 40-70) — "Malaya" (M-G). Sock $10,000. Last week, "East Side" (M-G) (2d wk), satisfactory $7,500.

Nortown, University (FP) (959, 1,556; 40-70) — "Young Man with Horn" (WB) (2d wk). Hefty $9,000 after last week's $14,000.

Shea's (FP) (2,386; 40 - 70) — "Willie Comes Home" (20th) (2d wk). Fine $9,000 after last week's $13,000.

Uptown (Loew) (2,743; 40-70)—"Ambush" (M-G) (2d wk). Dull $4,000 after last week's $5,500.

GM Feature

Hollywood, March 14.

General Motors is going into the film production business through a deal with Hal Roach to make a 70-minute feature on his lot in Culver City.

Picture, to be released for general public viewing, will be produced by John K. Ford, GM executive in charge of films, with Arthur Pierson as writer and director, and a number of Hollywood names in the cast.

Bliz Bops Mpls. Albeit 'Malaya' 14G; 'Montana' Mild 9G, 'Buccaneer' 7G

Minneapolis, March 14.

Major newcomers are action pix what with "Malaya," "Montana," "Buccaneer's Girl" and "Davy Crockett' on leading screens. More blizzards, sub-zero temperatures and icy streets have been ruinous to the box-office and the only hope for healthy takings lies in a return of more bearable weather. "Sands of Iwo Jima" remains for a third loop week. None of newcomers is measuring up to hopes.

Estimates for This Week

Lyric (Par) (1,000; 50-70)—"Sands Iwo Jima" (Rep) (m.o.). Third week downtown. Here after two big State weeks. Nice $5,500. Last week, "Congorilla" (Indie) and "Borneo" (Indie), $4,500.

Radio City (Par) (4,000; 50-70)—"Malaya" (M-G). Good $14,000. Last week, "Willie Comes Home" (20th), blizzards dragged it down to $14,500.

RKO-Orpheum (RKO) (2,800; 50-70)—"Davy Crockett" (UA). Light $8,000. Last week, "Woman in Hiding" (U), $8,500.

RKO-Pan (RKO) (1,600; 50-70)—"Buccaneer's Girl" (U). Oke $7.000 or near. Last week, "Chain Lightning" (WB) (2d wk), $6,000.

State (Par) (2,300; 50-70)—"Montana" (WB). Moderate $9,000. Last week, "Sands Iwo Jima" (Rep) (2d wk), good $10,000.

World (Mann) (400; 50-70)—"Major Barbara" (Indie) (reissue). Okay $2,500. Last week, "Intruder in Dust" (M-G), $2,200.

'Foolish' Fancy $17,000, Mont'l, 'Montana' 15G

Montreal, March 14.

Biz is good in all deluxers here this stanza. "Foolish Heart" shapes standout of newcomers with fancy session at Palace. "Iwo Jima" looks best holdover, still great in second Imperial week.

Estimates for This Week

Loew's (C.T.) (2,855; 40-65)—"Samson" (Par) (3d wk). Terrific $31,000 after $39,500 last week.

Capitol (C.T.) (2,412; 34-60)—"12 O'Clock High" (20th) (2d wk). Still solid at $13,000 after sock $19,000 opener.

Palace (C.T.) (2,625; 34-60)—"Foolish Heart" (RKO). Sturdy $17,000. Last week, "Lady Takes Sailor" (WB), $13,500.

Princess (C.T.) (2,131; 34-60)—"Montana" (WB). Big $15,000. Last week, "Pirates Capri" (FC), fair $9,500.

Imperial (C.T.) (1,839; 26-45)—"Iwo Jima" (Rep) and "Belle Old Mexico" (Rep) (2d wk). Still great at $9,500 after $12,500 opener.

Orpheum (C.T.) (1,040; 34-60)—"Immortal Sergeant" (20th) and "Wing and Prayer" (20th) (reissues). Great $8,000. Last week, "Barbary Pirate" (Col) and "Girl's School" (Col), $5,500.

'S.C.' Robinson Helps 'Rio' to Sock $47,000, Chi; 'Buccaneer' Brisk 12G, 'Key' Smooth 16G, 'Willie' Fat 11G

Chicago, March 14.

Business in shaping up nicely this week, both for newcomers and holdovers. Among the new pix, "Key to City," at United Artists, looks potent at $16,000. "When Willie Comes Marching Home," doubled with "Blue Grass of Kentucky" at Roosevelt, is fast $11,000. "Nancy Goes to Rio," with "Sugar Chile" Robinson topping stageshow at Oriental looks smash $47,000. "Buccaneer's Girl" should hit fancy $12,000 at Grand.

Both second week holdovers are strong. "Heiress," with Billy De Wolfe in person at Chicago, shapes sturdy $46,000. "12 O'Clock High," at Woods, is socko $30,000. "Cinderella," in third week at Palace, is holding at smash $23,000.

Estimates for This Week

Chicago (B&K) (3,400; 50-98)—"Heiress" (Par) with Billy De Wolfe onstage (2d wk). Strong $46,000. Last week, $55,000.

Garrick (B&K) (900; 50-98)—"Shadow of a Doubt" (U) and "Follow the Boys" (U) (reissues). Smart $6,000. Last week, "Guilty Bystander" (FC) and "Flying Saucer" (FC), $5,000.

Grand (RKO) (1,500; 98)—"Buccaneer's Girl" (U). Fast $12,000. Last week, "Deadly Is Female" (UA), $14,000.

Oriental (Booth) (3,400; 50-98)—"Nancy Goes to Rio" (M-G) with "Sugar Chile" Robinson onstage. Rousing $47,000. Last week, "Quicksand" (UA) and disk jockey revue (2d wk), $30,000.

Palace (RKO) (2,500; 98)—"Cinderella" (RKO) (3d wk). Still sizzling at $23,000. Last week, $34,000.

Roosevelt (B&K) (1,500; 50-98)—"Willie Comes Marching Home" (20th) and "Blue Grass Kentucky" (Mono). Sturdy $11,000. Last week, "Guilty of Treason" (EL) (2d wk), $8,000.

Selwyn (Shubert) (1,000; 98-$1.20)—"Third Man" (SRO) (4th wk). Still staunch at $10,000. Last week, $14,000.

State-Lake (B&K) (2,700; 50-98)—"Battleground" (M-G) (5th wk). Fancy $16,000 or near. Last week, $15,000.

United Artists (B&K) (1,700; 50-98)—"Key to City (M-G). Solid $16,000. Last week, "Intruder in Dust" (M-G) (2d wk), $10,000.

Woods (Essaness) (1,073; 50-98)—"12 O'Clock High" (20th) (2d wk). Smash $30,000. Last week, $39,600.

World (Indie) (587; 80)—"Bicycle Thief" (Indie) (4th wk). Strong $5,000. Last week, $5,800.

New Pix Don't Bolster K.C.; 'Wife' Fair $10,000, 'Francis' Bangup 15G, 2d

Kansas City, March 14.

Town has a fairly sturdy line-up of films but biz only moderate. "Chain Lightning" at Missouri, "Nancy Goes to Rio" at Midland and "Dear Wife" at Paramount are all satisfactory, but not big. "Francis" is good news in second week at Fox Midwest first-run trio, getting nearly average first week figure for second round.

Estimates for This Week

Esquire (Fox Midwest) (820; 45-65)—"Jolson Sings Again" (Col). First time in town at regular scale, and changes house to solo film policy for week. Satisfactory $3,500. Last week, "Siren of Atlantis" (UA) and "Red River" (UA) (reissue), $2,000 in 6 days.

Kimo (Dickinson) (550; 75-$1.20)—"Hamlet" (U). Return date at half of last year's prices; fancy $4,000. Holds. Last week, "The Mikado" (U), oke $2,000 at 65c top.

Midland (Loew's) (3,500; 45-65)—"Nancy Goes to Rio" (M-G) and "Border Incident" (M-G). Moderate $12,000. Last week, "The Nevadan" (Col) and "Father Is Bachelor" (Col), $11,000.

Missouri (RKO) (2,650; 45-65)—"Chain Lightning" (WB) and "Mule Train" (Col). Oke $12,000. Last week, "Stromboli" (RKO) and "Tattooed Stranger" (RKO), took it on chin from crix, slim $7,500.

Orpheum (Fox Midwest) (1,912; 55-75) — "Mother Didn't Tell" (20th) (2d wk). Slow $4,000 in 4 days. Last week, fair $9,000.

Paramount (United Par) (1,900; 45-65)—"Dear Wife" (Par). Medium $10,000. Last week, "Samson and Delilah" (Par) (3d wk) at road show scale, $12,000.

Tower - Uptown - Fairway (Fox Midwest) (2,100, 2,043, 700; 45-65)—"Francis" (U) (2d wk). Big $15,000. Last week, great $22,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'King's Men' Tops Hub, Okay $33,000

Boston, March 14.

Plenty of newcomers around town this stanza, but no sizeable biz upsurge is noted at most houses. Leading the pack but not too strong is "All King's Men" at State and Orpheum. "Chain Lightning" at Met and "Dakota Lil" at Paramount and Fenway are about average. "Guilty Bystander" at Mayflower and Pilgrim is below hopes. "Cinderella" in fourth week at Memorial still shapes well.

Estimates for This Week

Astor (Jaycox) (1,200; 50-95) — "Foolish Heart" (RKO) (6th wk). Neat $7,000 after oke $9,500 for fifth.

Beacon Hill (Beacon Hill, Inc.) (780 - 40 - 95) — "Bicycle Thief" (Indie) (4th wk). Strong $8,000 after $8,200 for third.

Boston (RKO) (3,200; 40-85) — "Deadly Is Female" (UA) and "Red Desert" (EL). Mild $16,000. Last week, "Outside Wall" (U) and "Home San Antone" (Col), fair $20,000 in 8 days.

Fenway (NET) (1,373; 40-85) — "Dakota Lil" (20th) and "Backfire" (WB). Average $7,000. Last week, "Samson Delilah" (Par) (4th wk), fair $4,000 at upped scale.

Mayflower (ATC) (700; 35-85) — "Guilty Bystander" (FC) and "To Ends of Earth" (Col) (reissue). Thin $3,000. Last week, "Guilty of Treason" (EL), sagged to $2,600 in fourth week.

Memorial (RKO) (3,500; 40-85)—"Cinderella" (RKO) (4th wk). Fast $18,000 after big $23,000 for third.

Metropolitan (NET) (4,367; 40-85)—"Chain Lightning" (WB) and "Blonde Dynamite" (Mono). Fair $19,000. Last week, "Dear Wife" (Par) and "Unmasked" (Rep), (2d wk), $16,000.

Orpheum (Loew) (3,000; 40-85)—"All King's Men" (Col) and "Chinatown Midnight" (Col). Good $22,000. Last week, "Key to City" (M-G) (2d wk), fair $16,000.

Paramount (NET) (1,700; 40-85)—"Dakota Lil" (20th) and "Backfire" (WB). Satisfactory $16,000. Last week, "Samson Delilah" (Par) (4th wk), upped prices got oke $11,000.

Pilgrim (ATC) (1,700; 45-85) — "Guilty Bystander" (FC) and "To Ends of Earth" (Col) (reissue). Slow $6,000. Last week, "Sundowners" (EL) and "Commandos Strike Dawn" (Col) (reissue) (2d wk), $5,000.

State (Loew) (3,500; 40-85) — "All King's Men" (Col) and "Chinatown Midnight" (Col). About average $11,000. Last week, "Key To City" (M-G), fair $9,000 for second week.

Snow Slows Denver But 'Malaya' Sultry $15,000

Denver, March 14.

Heaviest snow of winter and sub-zero temperatures clipped weekend grosses, making whole week very sluggish. "Malaya" is good enough at Orpheum to win a holdover. "Willie Comes Home" shapes fairly nice in two spots.

Estimates for This Week

Broadway (Wolfberg) (1,500; 35-74) — "Battleground" (M-G) (6th wk). Fair $5,000. Last week, good $6,500.

Denham (Cockrill) (1,750; 35-74)—"Capt. China" (Par) (2d wk). Mild $9,000. Last week, $10,500.

Denver (Fox) (2,525; 35-74) — "Willie Comes Home" (20th) and "Western Pacific Agent" (Lip), day-date with Esquire. Good $14,000. Last week, "Chain Lightning" (WB) and "Green Promise" (RKO), $12,000.

Esquire (Fox) (742; 35-74) —

(Continued on page 24)

'Horn' Lusty $13,500 In Buff; 'Rio' Sweet 14G

Buffalo, March 14.

"Young Man With Horn" shapes as standout here this week at Center with big session. "Nancy Goes To Rio" is nice at the Buffalo. "Sundowners" looks very nice at Century.

Estimates for This Week

Buffalo (Loew's) (3,500; 40-70)—"Nancy Goes to Rio" (M-G). Nice $14,000 or bit better. Last week, "Key To City" (M-G), $18,000 in 10 days.

Paramount (Par) (3,000; 40-70)—"Barricade" (WB) and "Unmasked" (Rep). Doing surprisingly well at $15,000. Last week, "Paid in Full" (Par) and "Pirates of Capri" (FC), $17,000.

Center (Par) (2,100; 40-70)—"Young Man With Horn" (WB). Big $13,500. Last week, "Chain Lightning" (WB), only $12,000. in 10 days.

Lafayette (Basil's) (3,000; 40-70)—"Father Is Bachelor" (Col) and "The Palomino" (Col). Modest $10,000. Last week, "Francis" (U) and "Rugged O'Riordans" (U) (2d wk), fancy $10,500.

Century (20th Cent) (3,000; 40-70)—"Sundowners" (EL) and "Port New York" (EL). Very nice $12,000 looms or better. Last week, "Blue Grass Kentucky" (Mono) and "Girl In Heart" (Mono), fair $12,500 in 10 days.

'Francis' Rousing 13G in Mild Pitt

Pittsburgh, March 14.

Lent and after-effects of long coal strike are putting a blanket on almost everything this week. "Francis" at Fulton is the lone new entry to make much impression, being great and holding. "Sundowners" looks fair at the Barry. Major disappointment is inability of strong marquee line-up to pull them into Penn for "Malaya."

Estimates for This Week

Barry (Skirball) (1,100; 45-80) — "Sundowners" (EL). Heavy campaign plugging debut of John Barrymore, Jr., should bring fair $7,000. Probably be enough to hold. Last week, "Guilty of Treason" (EL) out of money at a little over $6,000 in 10 days.

Fulton (Shea) (1,700; 45-80) — "Francis" (U). Talking mule has caught on and pepping biz to best level in some time. Great $13,000 or near. Holds. Last week, "Woman In Hiding" (U), about $7,000.

Harris (Harris) (2,200; 45-80) — "Mother Didn't Tell" (20th). Not much over $8,500, light. Last week, "Borderline" (U), $7,000 in 6 days.

Penn (Loew's) (3,300; 45-80) — "Malaya" (M-G). Not even names of Spencer Tracy and James Stewart can get them in for this one, under $13,000, sluggish. Last week, "Key to City" (M-G) (2d wk), nice $12,000.

Stanley (WB) (3,800; 45-80) — "Man With Horn" (WB) (2d wk). Staying over 5 days, abbreviated stanza doing modest $6,500. Last week, fair $14,500.

Warner (WB) (2,000; 70-$1.20)—"Samson, Delilah" (Par) (3d wk). DeMille epic holding well, hefty $18,000. Last week, fancy $23,000.

Storm Slaps Omaha But Kassel-M. Hutton Boost 'Book' 14G, 'Malaya' 6G

Omaha, March 14.

Heavy winds, sleet and snowstorm tied up traffic and spoiled weekend openings here. Even the Orpheum, with Art Kassel band and Marion Hutton and "Black Book" is only fair. The Brandeis with "Tell It to Judge" and "Bodyhold" dipped sharply. "The Heiress" at Paramount also suffered from storm. "Malaya" at State will do sock session.

Estimates for This Week

Orpheum (Tristates) (3,000; 16-65)—"Black Book" (EL) and Art Kassel orch on stage. Mild $14,000 or near. Last week, "Sundowners" (EL) and "Song Surrender" (Par), slender $9,500.

Paramount (Tristates) (2,800; 16-65)—"The Heiress" (Par). Oke $10,000. Last week, "12 O'Clock High" (20th), fine $13,500.

Brandeis (RKO) (1,500; 16-65)—"Tell to Judge" (Col) and "Bodyhold" (Col). Fair $6,500. Last week "Chain Lightning" (WB) and "Mule Train" (Col), good $7,500.

State (Goldberg) (865; 16-65)—"Malaya" (M-G). Sock $6,000. Last week, "Bagdad" (U) and "The Guilty" (Mono), $4,300.

Hope-Russell-'China' Wow 126G, N.Y. 2d Wk., 'Hand'-Stageshow Slow 45G, 'Strangers' Weak 28G, 'Outriders' 17G

Overall business picture at Broadway first-run theatres remains very sluggish this session, but Bob Hope, Jane Russell, et al., continue to pack the Paramount on second week. Unfortunately the prosperity enjoyed by the Par flagship currently extends to few other deluxe houses, and then on a limited scale. Lent, U. S. income tax deadline, rain and offish economic conditions in the N. Y. area all are being blamed for the present slow boxoffice.

Hope, with "Capt. China," is soaring to $126,000 in second round, greatest second week in history of Par house. Upped scale all along line, with $1.80 top Saturday-Sunday and $1.60 high on Friday, plus extra shows, is making such a figure possible. The Hope stage package was booked for only two weeks, with "Francis" opening today (Wed.).

Principal exceptions to the slow Broadway pace are "Cinderella" and "Third Man." Walt Disney opus still is socko $35,000 in fourth stanza at the Mayfair while "Man" continues its great pace with around $20,000 for sixth Victoria frame.

Three new bills, launched during the week, are not cutting much of a figure. Best is "Black Hand," with Art Mooney band, Pied Pipers, Harvey Stone onstage at Capitol. Despite a strong Saturday-Sunday, combo doesn't look likely to go over mild $45,000 in its first week ending Friday.

"Perfect Strangers," with stageshow topped by Tito Guizar and George Shearing Quintet, looms very sluggish $28,000 at Strand. "The Outriders" also is taking it on the chin with $17,000 for first State week, fine opening being washed out by dull trade subsequently.

Elsewhere, first-runs are very lightweight, some houses being firmly embedded in the red.

The Music Hall brings in "Woman of Distinction" tomorrow (Thurs.) after "Stage Fright" fell down in second and third weeks.

Estimates for This Week

Astor (City Inv.) (1,300; 60-$1.50)—"Three Came Home" (20th) (4th wk). Third week ended last Monday (13) night was down to $18,000 after nice $25,000 for second round. Stays on, although has fallen back more rapidly than expected.

Bijou (City Inv.) (589; $1.20-$2.40)—"Red Shoes" (EL) (73d wk). Holding okay around $7,500 after $8,000 for last stanza. Continues.

Capitol (Loew's) (4,820; 55-$1.50) "Black Hand" (M-G) plus Art Mooney orch, Pied Pipers, Harvey Stone on stage. Despite strong opening, doesn't look to go over $45,000, mild, in first week ending Friday (17). Holds. Last week, "Malaya" (M-G) with Blue Barron orch, Benny Fields, Gene Sheldon heading stage bill (2d wk-10 days), $35,000

Criterion (Moss) (1,700; 50-$1.75)—"Outside the Wall" (U). Opened yesterday (Tues.). In ahead, "Borderline" (U) (10 days), mild $15,000.

Globe (Brandt) (1,500; 50-$1.20)—"Outlaw" (RKO) (4th wk). Down to $16,000 this week but still very profitable, with extra newspaper ads helping. Last week, big $20,000.

Mayfair (Brandt) (1,736; 50-$1.20)—"Cinderella" (RKO) (4th wk). Still doing big business at $35,000 after sock $44,000 for third session. Stays on.

Palace (RKO) (1,700; 55-$1.20)—"Mr. Lucky" (RKO) (reissue) and vaude. Playing oldie with vaude because of product shortage, and doing better than recently at $16,500. Last week, "Dakota Lil" (20th) and vaude, dull $15,000.

Paramount (Par) (3,664; 55-$1.50)—"Francis" (U) with King Cole Trio, Larry Storch, Johnny Coy, Ray McKinley orch. Opens today (Wed.). Last week, "Capt. China" (Par) and Bob Hope, Jane Russell, Les Brown orch onstage (2d wk), held up in remarkable fashion with terrific $126,000, biggest second session ever for Par flagship. First week was greatest opening week in 23-year history of house, mammoth $141,000.

Park Avenue (U) (583; 90-$1.50)—"Astonished Heart" (U) (5th wk). Fourth stanza ended Monday (13) was down to $4,500 but still showing profit. Stays on. Third frame was $6,000.

Radio City Music Hall (Rockefellers) (5,945; 80-$2.40) — "Stage Fright" (WB) and stageshow (3d-final wk). Off to mild $96,000 or near in final round after light $103,500 for second. "Woman of Distinction" (Col) opens tomorrow (Thurs.).

Rialto (Mage) (594; 44-98) — "Without Pity" (Indie). Opens today (Wed.). Last week, "Mafia" (Indie) (2d wk), held comparatively well at $8,000 after big $11,000 opener.

Rivoli (UAT-Par) (2,092; 90-$1.80)—"Samson and Delilah" (Par) (12th wk). Snapped out of declining tendencies, with solid weekend, and looks okay $15,000 for current round; 11th week was $16,500. Continues.

Roxy (20th) (5,886; 80-$1.75) — "Mother Didn't Tell Me" (20th) and Beatrice Kay, Buck & Bubbles, Beatrice Kraft and Dancers onstage (2d-final wk). Looks to wind up at very slow $40,000 after highly disappointing $48,000 opener. "Under My Skin" (20th) and China Doll Revue onstage open Friday (17).

State (Loew's) (3,450; 55-$1.50)—"The Outriders" (M-G) (2d wk). Initial week ended last night (Tues.) is not getting far, with $17,000 likely, light. In ahead, "Key to City" (M-G) (5th wk), $7,500.

Strand (WB) (2,756; 55-$2)—"Perfect Strangers" (WB) with George Shearing Quintet, Tito Guizar, others onstage. Very sluggish $28,000 or close, one of slowest opening weeks here in months. Holds. In ahead, "Chain Lightning" (WB) and Latin Quarter Revue onstage (3d wk), $21,000.

Sutton (R&B) (561; 90-$1.50)—"Fallen Idol" (SRO) (18th wk). The 17th frame ended Monday (13) was solid at $6,400 after fine $6,900 in 16th week. Stays.

Trans-Lux (60th St.) (453; 74-$1.50)—"Tight Little Island" (U) (12th wk). Eleventh week ended last Saturday (11) held very well at $5,500 after okay $6,000 last round. Continues.

Victoria (City Inv.) (1,060; 95-$1.50)—"Third Man" (SRO) (6th wk). Showing marked strength in face of conditions, with fancy $20,000 likely after $23,000 for fifth round. Continues indef.

'Treason' Tasty $15,500, Philly

Philadelphia, March 14.

Rain storms Saturday and Sunday nights washed out the boxoffice here, with first-runs having one of quietest weekends of year. "Guilty of Treason" looked good at the Aldine. "Man on Eiffel Tower," at Stanley shapes nice. "Mother Didn't Tell Me," at Fox, is only fair.

Estimates for This Week

Aldine (WB) (1,303; 50-99)—"Guilty of Treason" (EL). Nice $15,500. Last week, "Outside Wall" (U) (3d wk), neat $9,000.

Boyd (WB) (2,360; 50-99)—"Francis" (U) (3d wk). Good $11,500. Last week, $15,000.

Earle (WB) (2,700; 70-$1.25)—"Samson and Delilah" (Par) (6th wk). Holding to nice $15,500. Last week, $18,000.

Fox (20th) (2,250; 50-99)—"Mother Didn't Tell Me" (20th). Not as good as expected at $17,000. Last week, "Willie Comes Home" (20th) (2d wk), $16,000.

Goldman (Goldman) (1,200; 50-99)—"Paid in Full" (Par) (2d wk). Fair $14,000 after $18,000 opener.

Karlton (Goldman) (1,000; 50-99)—"Love Happy" (UA) (2d wk). Okay $12,500 after boff $16,000 initial round.

Mastbaum (WB) (4,360; 50-99)—"Man With Horn" (WB) (2d wk). Down to $16,000 after light $22,500 opener.

Randolph (Goldman) (2,500; 50-99)—"Key to City" (M-G) (4th wk). Down to $10,000. Last week, neat $11,500.

Stanley (WB) (2,950; 50-99)—"Eiffel Tower" (RKO) Franchot Tone's p.a. helped opening day. Nice $18,000 likely. Last week, "Capt. China" (Par), $12,500.

Stanton (WB) (1,475; 50-99)—"The Outlaw" (RKO) (2d wk). Not holding to boff start, but still plenty strong at $14,000. Last week, smash $22,500.

Trans-Lux (T-L) (500; 50-99)—"Passage Pimlico" (EL). Neat $6,000. Last week, "Tight Little Island" (EL) (4th wk), fine $5,700.

The Big Hangover

Metro release of Norman Krasna production. Directed and written by Krasna. Stars Elizabeth Taylor, Van Johnson; features Percy Waram, Fay Holden, Leon Ames, Edgar Buchanan, Gene Lockhart, Selena Royle, Rosemary DeCamp. Camera, George Folsey; editor, Fredrick Y. Smith; musical score, Adolph Deutsch. Tradeshown in N. Y. March 9, '50. Running time, **82 MINS.**

David Maldon	Van Johnson
Mary Belney	Elizabeth Taylor
John Belney	Percy Waram
Martha Belney	Fay Holden
Carl Bellcap	Leon Ames
Uncle Fred Mahoney	Edgar Buchanan
Kate Mahoney	Selena Royle
Charles Parkford	Gene Lockhart
Claire Bellcap	Rosemary DeCamp
Dr. Lee	Phillip Ahn
Williams	Gordon Richards
Mr. Rumlie	Matt Moore
Samuel C. Lang	Pierre Watkin
Steve Hughes	Russell Hicks

This is a light, beguiling comedy with a great deal of charm. Story idea and thread aren't too strong, but treatment is smart. Theme is appealing, and pic has marquee names of Van Johnson and Elizabeth Taylor to give it ample returns on its apparently modest budget.

Norman Krasna, as writer-director-producer, has done a good job on his one-man show. Granted it's a slight story, he's decked it out in some amusing and tender situations, with sprightly, adult dialog and an expert cast of farceurs in support of the two romantic leads. Film gets a little too cute at times, and has a few dull stretches, but neither happens often enough to be serious.

Story is that of a young idealist, graduating from law school as an honor student and about to enter a rich, socialite law firm because of his marks. He's a poor boy, from the wrong side of the tracks, who's been able to go to law school via the GI Bill of Rights. He has a peculiar allergy—to liquor—the result of his war experience. He was trapped in a wine cellar during a bombing, and almost drowned in a flood of brandy. A whiff of spirits is enough now to send him into a headspin.

Situation allows for some amusing comedy moments, which Krasna properly exploits. But it also permits him to weave in some excellent commentary on man's selfishness and his lack of social consciousness. The message comes through sugarcoated, told in light vein, but it's effective nevertheless, as the law grad takes the side of the common people and quits his new job with the swank law firm to join the city solicitor's office and fight discrimination.

Meantime, the daughter of the law firm's senior partner, who fancies herself an amateur psychiatrist, has taken the law grad in hand to cure him of his drink allergy, with the inevitable romantic complications.

There are fine moments in the film, as when the law student eloquently defends the practice of law in rehearsal of his valedictory speech; or when the city solicitor explains how his loyal wife helped him through law school, or when they welcome a Chinaman, dispossessed from a swank apartment house, to their fold.

Miss Taylor is warm and appealing as the amateur psychiatrist, in a role more mature and adult than usual for her. Johnson, too, is rather subdued and serious here, to just as warming effect. Film, though slight, adds cubits to both their statures. Supporting cast is unusually smooth, with Percy Waram as the law firm's senior partner; Fay Holden, as his understanding wife; Leon Ames, as the crusading city solicitor; Rosemary DeCamp, as his loyal helpmate; Gene Lockhart, as a practical joker of a lawyer; Edgar Buchanan and Selena Royle, as the law student's uncle and aunt, and Phillip Ahn, as the victim of social discrimination. *Bron.*

Under My Skin
(SONGS)

20th-Fox release of Casey Robinson production. Stars John Garfield, Micheline Prelle; features Luther Adler, Orley Lindgren. Directed by Jean Negulesco. Screenplay, Casey Robinson; based on story by Ernest Hemingway; songs, Alfred Newman, Mack Gordon and Jacques Surmagne; music, Daniele Amfitheatrof; camera, Joseph La Shelle; special effects, Fred Sersen; editor, Dorothy Spencer. Tradeshown N. Y., March 6, '50. Running time, **86 MINS.**

Dan Butler	John Garfield
Paule Manet	Micheline Prelle
Louis Bork	Luther Adler
Joe	Orley Lindgren
George Gardner	Noel Drayton
Maurice	A. A. Merola
Rico	Ott George
Max	Paul Bryar
Henriette	Ann Codee
Bartender	Steve Geray
Rigoli	Joseph Warfield
Doctor	Eugene Borden
Nurse	Loulette Sablon
Detective	Alphonse Martell
Hotel Clerk	Ernesto Morelli
Express Man	Jean Del Val
Attendant	Hans Herbert
Flower Woman	Esther Zeitlin
Doorman	Maurice Brierre
Barman	Gordon Clark
Official	Frank Arnold
American Mother	Elizabeth Flournoy
Italian Officer	Mario Siletti
Porter	Guy Zanette
Gendarme	Andre Charise
Drake	Harry Martin

"The Champ," which served as the springboard for a typical series of father-son cinematic relationships, remains apparently inexhaustible as a story source for films. What "The Champ" did for Wallace Beery and Jackie Cooper is probably the hope of John Garfield and young Orley Lindgren—let alone 20th-Fox—in this yarn of an erratic turf jockey, his escapades and hardships that he shares with his adolescent son. However, "Under My Skin" misses. Occasionally it gives promise of getting away into the stretch, but then peters out into a slough of absurd sentiment and romance.

Miniature Reviews

"The Big Hangover" (Metro). Engaging romantic comedy, with Van Johnson, Elizabeth Taylor. Good b.o.

"Under My Skin" (Songs) (20th). Mild Garfield-Micheline Prelle starrer.

"Please Believe Me" (M-G). Mildly diverting comedy of a romantic chase. Fair b.o. prospects.

"Shadow on the Wall" (M-G). Entertaining meller with psychiatric theme; good nabe fare.

"Singing Guns" (Rep). Vaughn Monroe in his first oatuner; good b.o.

"The Happiest Days of Your Life" (BL). Amusing British classroom farce.

Garfield plays an American jockey working the Continental tracks; and "working" is right. He'd throw a race faster than you could pick a loser at Chantilly, and he's always getting into trouble with the wrong people. Like Luther Adler, for instance, a guy he's double-crossed on a track in Italy and who is ultimately responsible, in a rather obscure ending, for Garfield's death in a final race in which he gives it that big Rutger's try, "for the kid."

Micheline Prelle (nee Presle), as a nightclub operator and singer, is the romantic pivot with Garfield, and she gets a lot of the photographic breaks. An import from France, where she was a film star ("Devil in the Flesh"), Miss Prelle is slicked up a little too much, camera-wise, in her American debut with some obvious camera-angles. Her face, however, comes off better on the camera shots than that chassis. She's an actress who underplays, and suggests more ability than the direction would indicate.

Garfield manages to survive some of that dialog, while the youngster, Lindgren, is a good-looking acting prospect. Adler is always a believable menace. Otherwise, the cast is huge and consists practically of just bits.

The script, from an original story by Ernest Hemingway, has little action, though there are some exciting moments in the final race. The direction has failed to motivate the story effectively.

Miss Prelle sings two songs in nightclub scenes, both effectively done. *Kahn.*

Please Believe Me

Hollywood, March 6.

Metro release of Val Lewton production. Stars Deborah Kerr, Robert Walker, Mark Stevens, Peter Lawford; features James Whitmore, J. Carrol Naish. Directed by Norman Taurog. Story and screenplay, Nathaniel Curtis; camera, Robert Planck; musical score, Hans Selter; editor, Ferris Webster. Tradeshown March 3, '50. Running time, 86 MINS.

Alison Kirbe	Deborah Kerr
Terence Keath	Robert Walker
Matthew Kinston	Mark Stevens
Jeremy Tayler	Peter Lawford
Vincent Maran	James Whitmore
Lucky Reilly	J. Carrol Naish
Mrs. Milwright	Spring Byington
Sylvia Rumley	Carol Savage
Beryl Robinson	Drue Mallory
Mr. Cooper	George Cleveland
Edward Warrender	Ian Wolfe
Lily Millwright	Bridget Carr
Jacques Carnet	Henri Letondal
Mme. Carnet	Gaby Andre
The Croupier	Leon Belasco

"Please Believe Me" is a wacky, mildly diverting comedy. Pacing is good and the story antics broad enough to account for a good round of chuckles. Male names bracketed in star positions are calculated to attract some attention from the younger ticket-buyers, so b.o. payoff should be generally satisfactory, although returns will never reach fancy proportions.

Norman Taurog's direction manages considerable smoothness in unravelling the erratic story twists. Plot of Nathaniel Curtis' story presents the romantic chase of Deborah Kerr by three males. She is an English gal who has inherited a 50,000-acre Texas ranch from a man she befriended during the war. Enroute to take possession Robert Walker moves in to marry her and pay his gambling debts. Peter Lawford is a millionaire playboy who figures what fun he might have is worth a breach-of-promise payoff. Mark Stevens is Lawford's attorney, out to protect him from gold-diggers.

The male trio pour on the romance but Stevens is the one who collects the gal in the end. Curtis has peppered his script with dialog and situations that provoke a number of topnotch laughs. But he needed to be smoother in putting the good factors together.

Four leads are uniformly good. Miss Kerr's character seems a bit out of place for her, but she gives it a good, light touch. Three male stars are expert, with Lawford's character accounting for the most chuckles. James Whitmore, bodyguard assigned to Walker by gambler J. Carrol Naish so the latter's investment will be protected, is good, as is Naish.

Val Lewton's production has given the film a nifty physical flash. Robert Planck's lensing displays it well and helping the comedy mood is the Hans Salter music score. *Brog.*

Shadow On the Wall

Metro release of Robert Sisk production. Stars Ann Sothern, Zachary Scott, Gigi Perreau. Directed by Patrick Jackson. Screenplay, William Ludwig; based on story by Hannah Lees, Lawrence P. Bachmann; camera, Ray June; editor, Irvine Warburton; score, Andre Previn. Tradeshown N. Y., March 2, '50. Running time, 84 MINS.

Dell Faring	Ann Sothern
David I. Starrling	Zachary Scott
Susan Starrling	Gigi Perreau
Dr. Caroline Canford	Nancy Davis
Celia Starrling	Kristine Miller
Pike Ludwell	John McIntire
Crane Weymouth	Tom Helmore
Miss Burke	Helen Brown
Olga	Barbara Billingsley
Secretary	Marcia Van Dyke
Bobby	Anthony Sydes
Boy	Jimmy Hunt

A variation on the psycho theme, "Shadow On the Wall" is an arresting meller that will make good program fare. Neatly dressed and well performed, pic spins an unusual murder story whose solution hinges on the successful psychiatric treatment of a young child. Lack of solid marquee values will limit its chances in the firstrun keys, but it will go over nicely at the nabes.

Gigi Perreau, a talented child actress, is thrust into the center of the yarn by witnessing the murder of her stepmother following a violent husband-wife scrap. Zachary Scott, the child's father, is charged with the slaying which even he believes he committed since he was knocked unconscious directly before the killing. The child, however, saw someone else enter the room and perpetuate the crime, but the resulting shock produces a form of amnesia in the kid.

With Scott convicted and slated to be electrocuted in a short time, story gathers tension as the kid slowly recovers consciousness and dimly puts the finger on her aunt, Ann Sothern, who killed her two-timing sister because the latter stole her fiance. Best portions of the pic are the detailed sequences showing a femme psychiatrist's techniques in gaining the child's confidence and probing her memory.

Plenty of melodrama is dished up as Miss Sothern makes a couple of efforts to get rid of the child before she makes a full identification of the culprit. Once Miss Sothern uses poison and another time drowning, but both times she's foiled in the nick. At the windup, the kid receives another shock, via her aunt's shadow on the wall, which stirs a vivid recollection of the original crime scene and permits her to reveal the guilty party.

Around eight years old, Gigi Perreau registers strongly in a difficult part which she carries off credibly with little of the precocious mannerisms of kid thespers. Miss Sothern, in the unusual role of a heavy, handles the assignment neatly while Scott effectively creates sympathy. Nancy Davis is convincing as the psychiatrist and Kristine Miller in the brief part of the murdered woman, scores with lots of sex appeal.

Production interiors, particularly in the children's hospital, are solid without being ornate. Good score and expert lensing add to the entertainment values. *Herm.*

Singing Guns
(SONGS)

Republic release of Abe Lyman (Melville Tucker) production. Stars Vaughn Monroe, Ella Raines, Walter Brennan, Ward Bond; features Jeff Corey, Barry Kelley. Directed by R. G. Springsteen. Screenplay, Dorrell and Stuart McGowan, based on Max Brand's novel; camera (Trucolor), Reggie Lanning; editor, Richard L. Van Enger; songs, Johnny Lange, Fred Glickman, Hy Heath, Wilton Moore, Al Vann, Sunny Skylar; music, Nathan Scott. Tradeshown N. Y., March 10, '50. Running time, **91 MINS.**

Rhiannon	Vaughn Monroe
Nan Morgan	Ella Raines
Dr. Mark	Walter Brennan
Caradac	Ward Bond
Richards	Jeff Corey
Mike	Barry Kelley
Judge Waller	Harry Shannon
Express Agent	Tom Fadden
Traveler	Ralph Dunn
Stage Driver	Rex Lease
Smitty	George Chandler
Albert	Billy Gray
Mother	Mary Bear
Stage Guard	Jimmie Dodd

Bandleader Vaughn Monroe essays his first screen dramatic role in Republic's "Singing Guns." Manifestly, he's no thespic wonder, but in view of his rep in the radio, record and ballroom fields, this oatuner appears to have a guaranteed b.o. in supporting situations despite a routine story.

Lenin

"Lenin," which opened March 11, 1950, at the N. Y. Stanley, is a weak documentary-type story of the Russian hero's life. About 85% of the material is out-and-out pro-Soviet propaganda, narration referring to the U. S., British and other Allied nations in slurring terms.

Central Documentary Film Studios in Moscow produced; Artkino is releasing in U. S. No other credits are given. Film is suited only for Russo-language theatres, where it will need several shorts to pad out program since "Lenin" runs only 61 minutes.

Monroe's broad leap from stick-swishing to six-guns ties in with his association with "Mule Train," one of last year's hit novelty numbers. Tune is briefly reprised in the film, with the batoner-turned-thesp handling the vocal. He also croons "Singing My Way Back Home" and "Mexicali Trail." All three ditties blend well with the pic's outdoor theme.

Screenplayed by Dorrell and Stuart McGowan from the Max Brand novel, the yarn has Monroe portraying a Robin-Hoodish outlaw who steals gold from a mine which he believes to be rightfully his. Saloonkeeper Ella Raines, doctor-preacher Walter Brennan and Sheriff Ward Bond collaborate in ultimately bagging the culprit.

While the picture is helped with good production accoutrements supplied by exec-producer Abe Lyman and associate producer Melville Tucker, its action frequently drags due to the padded story. Running time of 91 minutes is overlong. About 15 minutes needs to be judiciously scissored.

Monroe does fairly well before the camera inasmuch as it's his maiden acting stint. He's helped by good performances from Brennan, and Bond. Although Miss Raines has ample physical assets for her role, she's inclined to overplay the part at times. Jeff Corey impresses as a menace, and Barry Kelley and Tom Fadden stand out among supporting players.

R. G. Springsteen creditably handles the direction. Particularly well done is Reggie Lanning's Trucolor lensing. *Gilb.*

The Happiest Days of Your Life
(BRITISH)

London, March 8.

British Lion release of London Films-Frank Launder-Sidney Gilliat production. Stars Alastair Sim, Margaret Rutherford; features Joyce Grenfel, Guy Middleton, Edward Rigby. Directed by Launder. Screenplay, Launder, John Dighton; camera, Stan Pavey; editor, Oswald Hafenrichter. At Carlton, London, March 8, '50. Running time, **81 MINS.**

Wetherby Pond	Alastair Sim
Miss Whitchurch	Margaret Rutherford
Conrad Matthews	John Turnbull
Arnold Billings	Richard Wattis
Victory Hyde-Brown	Guy Middleton
Anthony Ramsden	Arthur Howard
Richard Tassell	John Bently
Rainbow	Edward Rigby
Miss Jezzard	Muriel Aked
Miss Gossage	Joyce Grenfell
Miss Curtis	Millicent Wolfe
Miss Chapel	Myrette Morven
Miss Harper	Bernadette O'Farrell

An outstanding success as a West End legit production, this boisterous farce will make the boxoffice click merrily when shown to British audiences. Its entertainment, however, is typically English, and it's dubious whether this type of rollicking humor will be appreciated by the average American theatregoer. It should have a chance in carefully selected spots.

Bright script and brisk direction conceal the stage origin. The story is given a wider canvas and isn't wanting in action. In fact, the pace never lets up and one hilarious farcical incident only ends to give place to another.

Setting of the film is a college for boys, to which, as a result of a slip at the Ministry of Education, a girl's school is evacuated. The story builds up through obvious situations to a boisterous climax in which the respective principals are trying to conceal the real situation from visitors to the college.

There is no shortage of laughs, particularly in the earlier part of the film, but the joke is a little too protracted and wears thin before the end. It's an ideal vehicle for Alastair Sim as the harassed headmaster, while Margaret Rutherford admirably suggests the overpowering headmistress. Joyce Grenfel never fails to raise a chuckle as the over-anxious sports mistress and there are fine contributions from John Turnbull, Guy Middleton and Edward Rigby, with a trivial touch of romance added by John Bentley and Bernadette O'Farrell. *Myro.*

E Primavera
(It's Springtime)
(ITALIAN)

Genoa, March 7.

ENIC release of Universalcine (Sandro Ghenzi) production. Features Mario Angelotti, Elena Varzi, Irene Gemma. Directed by Renato Castellani. Screenplay, Castellani, Cesare Zavattini, Silvio D'Amico; camera, Tino Santoni. Previewed in Genoa. Running time, **95 MINS.**

"E Primavera" is a delightful comedy, ably scripted by Cesare Zavattini, Silvio D'Amico, and director Renato Castellani, whose fine pacing keeps pic moving at a fast clip. Film will keep 'em laughing here, but its heavily dialect brand of comedy, particularly attuned to Italian ears, may seriously hamper its chances abroad. A somewhat fragmentary continuity, bolstered by a spoken commentary, is a minor flaw.

The wild story deals with a young man who commits bigamy and the complications ensuing when his two wives (one a fiery Sicilian, the other a placid Milanese) meet. Tale isn't the type to be quibbled over, but the director has guided his non-pro players in such a delightfully natural and believable manner that audiences are kept from worrying about story discrepancies. As Beppe Agosti, the bigamist, Mario Angelotti is a find—a completely irresponsible, carefree youth with an irresistible Italian charm that allows him to get away with murder. Elena Varzi and Irene Gemma are completely believable as his wives.

Castellani's careful attention to detail and his good sense of timing emerge throughout, with many background touches adding that certain something to many scenes, as well as maintaining a steady flow of laughs. Shot almost entirely on location (in Milan, Florence, and Sicily), pic is further aided by fine photography (Tino Santoni), plus a nicely-scored musical background. *Hawk.*

(Boys From the Streets)
(NORWEGIAN)

Oslo, Feb. 20.

Kommunenes Filmcentral release of Norsk Film production. Features Tom Tellefsen, Ivar Thorkildsen, Pal Bang-Hansen, Svein Bj. Byhring, Per Arne Knobelauch, Per Frisli, Ella Hval, Finn Bernhoft, Eva Steen, Carsten Winger, Ingrid Bothner, Jack Fjeldstad, Helge Essmar. Directed by Ulf Greber and Arne Skouen. Screenplay, Arne Skouen; camera, Ragnar Sorensen, Finn Bergan; music, Gunnar Sonstevold. Previewed in Oslo. Running time, **78 MINS.**

Dealing with the Scandinavian counterpart of New York's "Dead End Kids," this film has appeal that should make it a good bet for worldwide distribution. Using local boys recruited from the streets of Oslo, pic studies the reasons responsible for some of these kids ending up as youthful criminals.

Direction, acting, camera-work and music are all firstrate. *Wing.*

Torst
(Thirst)
(SWEDISH)

Stockholm, Feb. 28.

Svensk Filmindustri production and release. Stars Eva Henning, Birger Malmsten; features Birgit Tengroth, Mimi Nelson, Hasse Ekman, Bengt Eklund, Gaby Stenberg, Naima Wifstrand, Sven-Eric Gamble. Directed by Ingmar Bergman. Screenplay by Herbert Grevenius; camera, Gunnar Fischer; music, Erik Nordgren. At Spegeln, Stockholm. Running time, **78 MINS.**

A Swedish dramatic film that is very well done, built around actress Birgit Tengroth's sensational novel. This film may be limited to Scandinavian markets, because of the way it deals with some erotic problems. Whole story takes place during a train journey from Zurich to Stockholm.

Performances, especially by Eva Henning and Birger Malmsten, are outstanding. *Wing.*

Le Tresor De Cantenac
(The Treasure of Cantenac)
(FRENCH)

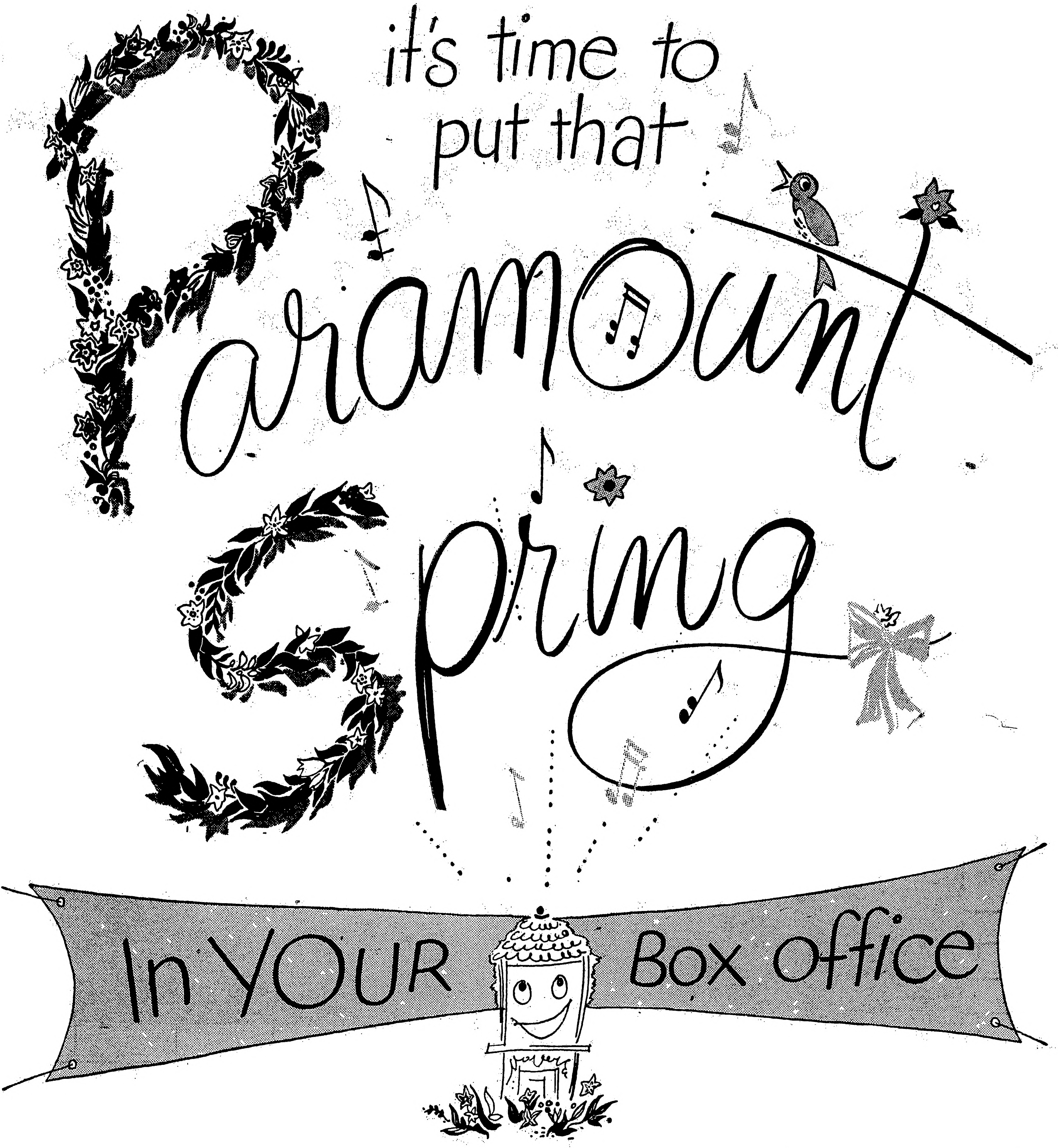
Paris, March 7.

David O. Selznick Continental release of Boris Morros production. Written, directed by and starring Sacha Guitry; features Lana Marconi, Pauline Carton, Jeanne-Fusier Gil, Robert Seller, Camera, Ranette; music, Louigny; editor, Rougier. At Marignan, Paris. Running time, 100 **MINS.**

Baron	Sacha Guitry
Clerk	Lana Marconi
Centenarian	Marcel Simon
Maid	Pauline Carton
Mother	Jeanne-Fusier Gil

Boris Morros has pulled out a plum in his first European production. He has weaned Sacha Guitry away from his filmed theatre rut and the result is a pic strongly reminiscent of Guitry's best attempt. Guitry is once more in his metier as the raconteur, and his clever malicious dialog is admirably illustrated. Film is full of the sly, Gallic wit and satire, which has been missing from French pix for some time. It cross-sections a small French town in all its provincialism, bigotry, loyalties, loves and hates. On the Guitry name and subject, pic should place well

(Continued on page 22)


it's time to
put that
Paramount
Spring
In YOUR Box office

HERE IT IS FOR YOU TO EXAMINE AND APPRAISE—

Paramount's Sensational
Spring Product From Now Thru May . . .

Everybody's Waiting for the signs

CECIL B. DEMILLE'S

Paramount Masterpiece

Samson AND Delilah

Color by
TECHNICOLOR

starring
HEDY LAMARR · VICTOR MATURE
GEORGE SANDERS · ANGELA LANSBURY
HENRY WILCOXON

Produced and Directed by Cecil B. DeMille
Screenplay by Jesse L. Lasky, Jr., Fredric M. Frank
From original treatments by Harold Lamb and Vladimir Jabotinsky
Based upon the history of Samson and Delilah in the Holy Bible, Judges 13-16

BING CROSBY
Coleen Gray
Charles Bickford
Frances Gifford
in
FRANK CAPRA'S

RIDING HIGH

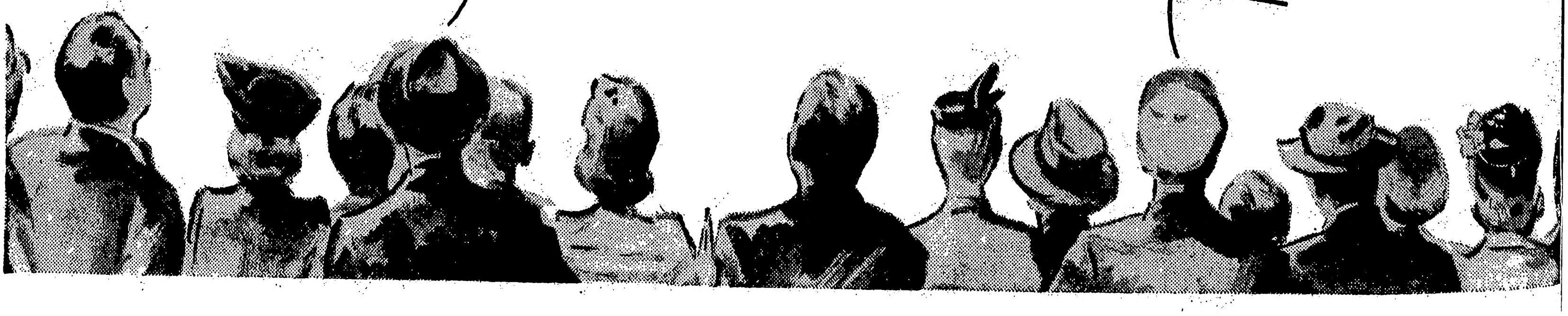
with
WILLIAM DEMAREST · RAYMOND WALBURN · JAMES GLEASON
WARD BOND · CLARENCE MUSE · PERCY KILBRIDE · HARRY DAVENPORT

Produced and Directed by FRANK CAPRA · Screenplay by Robert Riskin · Additional Dialogue by Melville Shavelson and Jack Rose · Based on a Story by Mark Hellinger
New Songs: Lyrics by Johnny Burke
Music by James Van Heusen

SONGS AND FUN FOR EASTER

"This is the biggest movie since Edison invented 'em—and that's a fact! Winchell predicts it'll take in more money than 'Gone With The Wind.' Our whole family is going to see it for sure . . . and probably *twice* because it's the greatest thing on film!"

"Crosby directed by Capra—in Mark Hellinger's famous story! The hot tip is that this is Bing's best picture in years. Can't wait to see that photo-finish race and hear Bing sing six songs including that smash hit 'Sunshine Cake'!"



# of that Paramount Spring

Tell Your Congressman To Vote
To Repeal The Movie Tax

ALAN LADD

as

CAPTAIN CAREY, U.S.A.

co-starring
WANDA HENDRIX
with
Francis Lederer · Joseph Calleia
A
MITCHELL LEISEN
Production
Produced by RICHARD MAIBAUM
Directed by MITCHELL LEISEN
Screenplay by Robert Thoeren

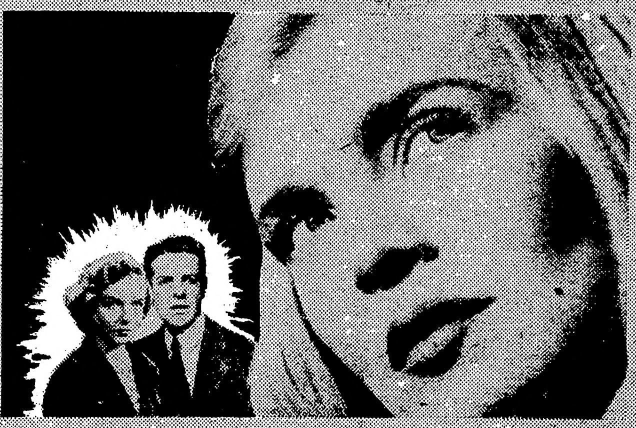
ACTION FOR EASTER

Robert Cummings
Lizabeth Scott
Diana Lynn

in **HAL WALLIS'**
production

PAID IN FULL

with **EVE ARDEN**
Directed by **WILLIAM DIETERLE**
Screenplay by Robert Blees and Charles Schnee



"I really go for action pictures—and here's one with a war background and plenty of those Ladd thrills! He's an Army Intelligence officer who goes back to Italy to find the betrayers of his wartime buddy and the girl he loves. This one's for me!"

"There're 66 million American women like me who'll want to see this famous story from Reader's Digest. It's about two sisters who loved and married the same man — and are trapped by a strange secret only their doctor knows."

This Paramount Spring the birds will be singing with words:

"If It's A Paramount Picture,
It's The Best Show In Town!"

No Man of Her Own

starring
BARBARA STANWYCK
and **JOHN LUND**
with **JANE COWL**
Phyllis Thaxter • Lyle Bettger • Henry O'Neill
A **MITCHELL LEISEN** production
Produced by RICHARD MAIBAUM
Directed by MITCHELL LEISEN
Screenplay by Sally Benson and Catherine Turney

FOR DECORATION DAY

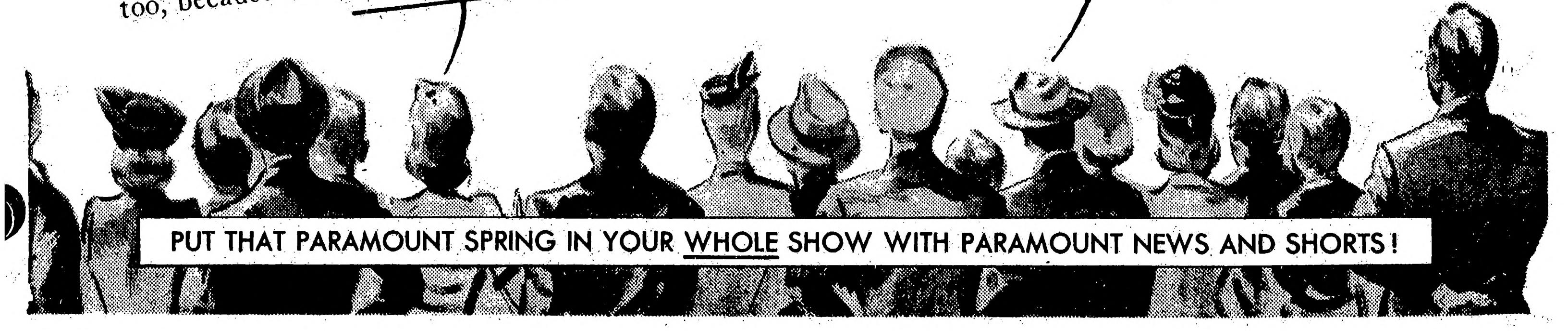
The EAGLE and the HAWK

Color by TECHNICOLOR

starring
JOHN PAYNE
RHONDA FLEMING
DENNIS O'KEEFE
with
Thomas Gomez • Fred Clark
Frank Faylen • Eduardo Noriega
Directed by LEWIS R. FOSTER
Screenplay by Geoffrey Homes and Lewis R. Foster
Produced by WILLIAM H. PINE and WILLIAM C. THOMAS

"Hollywood columnists say this is Barbara Stanwyck's best with a change of pace for her in a warm and sympathetic part. Sort of a 'Stella Dallas' role for Barbara and the picture's got suspense like 'Sorry, Wrong Number.' And I'm going to see it, too, because she's co-starred with John Lund."

"We fans love this kind of a big Technicolor outdoor picture! Sure remember the thrills I got in 'California' and I hear this one's got plenty like it. Fast action, explosion of a huge arsenal and a fire that sweeps an entire mountain!"



PUT THAT PARAMOUNT SPRING IN YOUR WHOLE SHOW WITH PARAMOUNT NEWS AND SHORTS!

Inside Stuff—Pictures

Out-of-town geography appears to be enticing the Hollywood studios. Columbia last week became the 23d producer to register with the Motion Picture Assn. of America title bureau a label with a place name followed by the word "Story." Col's registration was "The Arizona Story."

Only two pix with such geographical titles have been made. They are Metro's "The Philadelphia Story" and Paramount's short, "The Lambertville Story." Registered within the past two years, however, and still claiming MPAA protection are the following:

"The Washington Story" (Allied Artists and Roy Del Ruth Productions), "The Texas Story" (Edward Alperson), "The Canada Story" (Cromien), "The New York Story" (Selznick, Goldwyn and Santana), "The Miami Beach Story" (Enterprise), "The Miami Story" (RKO and Warner Bros.), "The Pittsburgh Story" (Film Classics), "The Hollywood Story" (Film Group, Paramount, Pioneer and Wallis), "The Western Story" (International), "The Calcutta Story" (Oriental-International), "The Beverly Hills Story" (Seltzer), "The Los Angeles Story" (Small) and "The Australian Story" (20th).

Hollywood, during 1949, compiled its best record in a decade for producing "clean and wholesome" entertainment, according to ratings of the leading women's organizations which tag all pix through a national preview committee. Of 232 pix previewed by the committee last year, 177 or over 76%, were classified as suitable for the family. Figure was an 8% improvement over 1948 and 9% over the three previous years. Previewers' ratings are sent out in Joint Estimates of Current Motion Pictures, a semi-monthly mag which goes to schools, libraries, church and civic groups throughout the country.

Eagle Lion's "Red Ryder" oater series, though not tied in directly, is benefiting through a contest being held by the Boys Clubs of America. Some 300,000 moppet members of the organization are competing for a junior citizenship award for which first prize is two weeks at the "Red Ryder" ranch in Pagosa Springs, Colo. Winner will be guest of cartoonist Fred Harman, creator of the McNaught Syndicate strip. EL has released several of the westerns which are made by Jerry Thomas' Equity Pictures.

Sara Haden 16 years ago was discovered by George Cukor when she was working in a Broadway legit show, "Trigger." At Cukor's insistence she shifted to Hollywood in 1934 to become a celluloid thesp in a picture called "Spitfire." Now Miss Haden is thesping for the first time under Cukor's direction in Metro's "A Life of Her Own."

Phonevision Pros and Cons

Continued from page 5

about it. He reiterated, though, that TOA has not attempted to throw a blockade in the path of the "pay-as-you-see" video system and does not intend to do so, intimating it might be unwise to attempt to stop any method of progress even though it might complete with the theatres of TOA members.

Possibility that Zenith might be dealing with indie producers, who would have less to fear from the wrath of exhibitors than would the major companies, was also pointed up this week. Spokesman for United Artists declared the indies releasing through his company hadn't shown much interest in Phonevision but revealed that one producer has suggested turning over two reissues for the tests. Spokesman declined to identify the producer but emphasized that UA has not sold any product for Phonevision to which it controls rights.

British producers, too, are beginning to show signs of interest in Phonevision, touted by MacDonald as the best form of "boxoffice video" devised and thus the saviour for the film industry from regular TV's competition. Morris Helprin, veepee of Sir Alexander Korda's London Film Productions, declared this week that Phonevision has asked for films of producers he represents for use in the Chi tests. "I have refused," Helprin said, "on the grounds that if they use our films and the experiment is successful, then Hollywood will rush in with its product to claim Phonevision, television and every other vision as their own—and our pictures will get that Ol' Debbil label, 'British.' But I haven't turned down Phonevision because it's wrong. I think that it's the only way film makers can earn more money in the future than they ever dreamed of in the past."

MacDonald said Zenith will spend $500,000 on the tests. "If the public will spend money twice a week with Phonevision," he added, "the firm will gross $1,200,000,000 in five years, with only 50% of the sets equipped." He said Zenith will license Phonevision to other manufacturers wishing to install it in their sets at a cost of 5% per unit.

Zenith topper cited figures to show that the Chi boxoffice was off 52% during the last six months ending Jan. 1; off 19.29% during the last three months of 1949, and down 20.42% in January. DeMille, invited to the press meet by MacDonald, said: "If some way of turning the home into a boxoffice is found, the film industry must go along. Phonevision is home boxoffice. What I am urging this industry to do is not to turn its back on progress. Commander MacDonald has asked help from the industry. If the industry does not find a way to extend it to him, he will help himself."

DeMille refused to state whether he has turned over any of his pictures to MacDonald for the test run in September, but intimated strongly that he would.

M'w'kee's Towne Seen Asking Divorcement Of 3 Fox Theatres in Decree

Chicago, March 14.

Towne theatre, Milwaukee, will ask divestiture of the three downtown Fox houses in Milwaukee as part of its proposed equity decree in its anti-trust suit against the majors. Hearings on equity decree begin March 27 before Judge John P. Barnes in Chi Federal district court.

Decree will provide relief for Towne in "monopolistic" situation found to exist in Milwaukee by Judge Barnes on Feb. 7, when he awarded Towne $1,295,878 in triple damages under Sherman and Clayton anti-trust acts. Towne attorney Thomas C. McConnell must submit his proposed decree to defense lawyers by Friday (17). He revealed last week that he would ask divestiture of the Palace, Wisconsin and the Strand, the three 20th-Fox downtown houses. He was undecided, however, about how he would deal with the two Warner showcases, the Warner and Alhambra.

Findings of fact by Judge Barnes are expected to play an important part in the decree as it finally emerges after hearings. In his award to the Towne, Judge Barnes found that majors had conspired to set up 41-day clearance system between first and second-runs, a zoning system for first runs, and higher admission prices, and had conspired to prevent the Towne from getting first-runs.

It is to be expected from these findings that Judge Barnes will set down a decree which will break down clearance, zoning and admission prices. Something like the Jackson Park decree is expected to emerge from the hearings. But whether he will force sale of the Fox houses will only be known when the decree is actually issued.

Siodmak Signed

William L. Taub, indie producer, signed Curt Siodmak to direct "Fire Island, N. Y.," which is to be shot on location in New York and Fire Island, N. Y., in May. Ilona Massey and Helmut Dantine are co-starred.

Geza Herczeg is doing the screenplay.

'JOLSON' AIDS COL. TO NET 945G FOR 6 MOS.

Reflecting the huge profits obtained from "Jolson Sings Again" in the final three months of 1949, Columbia Pictures came through with a net profit of $945,000 in the six-month period ended last Dec. 31 as against only $148,000 net in comparable period of 1948. "Jolson" turned in grosses in excess of $1,800,000 in October and November in the key cities covered by VARIETY with another substantial total in December.

The vast pickup in earnings enabled Columbia to show $1.22 earnings per common share as against nothing shown in the corresponding six months of 1948. The net profit in the half year ended Dec. 25, 1948, was so slim that the corporation showed only $2.08 per preferred share, or not quite enough to cover preferred divvy requirements of $2.12 for six months on the 4¼% preference issue.

Columbia's operating profit for the six months ended last December was $1,650,000, company setting aside $705,000 as estimated provision for Federal taxes. Columbia's fiscal year ends near July 1. With rental coin still coming in from "Jolson" and "All King's Men" a big moneymaker, corporation should be able to hold close to this earning rate in the first nine months of current fiscal year.

Gomersall Acquires 2 Houses From Publix

E. T. Gomersall, who resigned as assistant to Universal sales chief William A. Scully last December after 20 years with the company, became an exhibitor this week for the first time when he acquired two Illinois theatres from the Publix-Great States Corp., a United Paramount Theatres subsid.

Houses are the Grove in Elgin and Luna, Kankakee. Both first-run theatres, the duo are in two of six Illinois towns where Par has been ordered by a Federal court to divest part of its holdings to restore competitive conditions. Gomersall's acquisitions are said to be the nucleus of what will ultimately be a new independent circuit.

Briefs From the Lots

Hollywood, March 14.

Three films will be shot within the next few months at Pioneertown, 125 miles from Hollywood: **Gene Autry's** "Indian Territory;" **Phil Krasne's** "Cisco Kid" and **Pine-Thomas'** "Passage West" . . . **Jan Grippo's** next Bowery Boys feature will be "Prison Break," starring **Leo Gorcey** . . . Republic bought "Phantom Rider's Revenge," written by **Bob Williams,** as a **Monte Hale** starrer . . . "Trial Without Jury" is the release tag on Republic's "State Police Patrol" . . . **Richard Green** flying in from London to co-star with **Yvonne de Carlo** in "Desert Hawk" at UI . . . **Joe Kane's** "The Golden Tide" at Republic will have three femme leads, **Adrian Booth, Barbara Fuller** and **Adele Mara.**

Sam Katzman shifting from "B" to "A" production on his Columbia program with three high-budget Technicolor films slated for 1950 . . . **Frank Ross** bought "Rendezvous," authored by **Maxwell Anderson** and **Andrew Solt,** for indie production in Sicily . . . **Frances Dee** returns to films after an absence of five years for a role in "The Story of a Divorce" at RKO . . . **Anthony Quinn** and **Charlita** signed for roles in "The Brave Bulls" . . . **Tom Ewell** leaving for Manila for a role in "An American Guerrilla in the Philippines" . . . **Celeste Holm** drew one of the top roles in "All About Eve" at 20th-Fox . . . **Harry Horner** will direct "The World Inside" for Filmakers . . . First chore for **Keefe Brasselle** under his Metro contract will be a lead role in **"Standoff"** . . . **Jack Donohue** will direct "Watch the Birdie," starring **Red Skelton,** at Metro.

Gene Tierney's player ticket renewed by 20th-Fox . . . **Richard Irving** signed to direct two short subjects for RKO . . . **Movita** drew a key role in **Jack Schwarz's** indie, "Narcotic Agent" . . . **Keenan Wynn** joined the "Royal Wedding" cast at Metro . . . **June Haver** and **Dennis Morgan** will co-star in "My Irish Molly-O," Technicolor musical at Warners.

Because of Divorcement the MPAA Financing May Be Shifted About

Problem of financing the Motion Picture Assn. of America in light of divorcement will face the members of the Association at the annual meeting to be held shortly. Loss of their theatre subsidiaries will put a much greater burden on the member companies in making their annual contribution to the trade body.

Technically, the divorcement which has already taken place at Paramount and which is virtually certain to follow at other companies, will not affect the MPAA's income. Dues are based on a percentage of each distrib's film rentals. The take of affiliated theatres has never figured in.

With divorcement, however, each of the Big Five's contributions to MPAA will comprise a much higher ratio of its total earnings. In other words, if theatres accounted for 75% of Paramount's total income and distribution accounted for 25%, loss of the theatres means that the company's dues to MPAA will be proportionately four times larger than they were before.

Paramount, where divorcement became effective Jan. 1, is the only company to date hit on a large scale. Other companies, however, have been forced to divest themselves of moneymaking houses in their chains—and more of that is happening all the time—so that distribution income continually becomes larger in proportion to overall earnings.

Problem of the MPAA board is that the Association's activities can scarcely be cut. Survey has been made by member company reps and the conclusion has been reached that the operation is just about as tight as possible.

The organization is relatively small for a trade body serving a major industry. There is no waste manpower, so that the only saving could be in eliminating certain activities. The activities, however, such as the Production Code Administration, the Advertising Code Administration, the international division, the title registration bureau, the research bureau, the publicity department, etc., are all considered vital.

The only department that has been enlarged in recent years is international and the companies agree that that more than pays for itself. It has added reps in various parts of the world to watch out for American film interests. Feeling is that more rather than less foreign representation is needed, if anything.

That leaves the distribs with virtually no alternative but to shoulder a heavier burden. Method of assessing dues is to compute the total budget and then charge each company a pro rata share based on a formula. Latter is proportionate to the total domestic gross done by each company.

Smith Gets Till March 21 To File Briefs in Pic Suit

Tulsa, March 14.

Gerald L. K. Smith was given until March 21 to file briefs in a $800,000 suit against 20th-Fox in which he charged he was defamed, and his right of privacy invaded by the unauthorized use of his name in a recent 20th film.

Judge Royce overruled a motion for a new trial in a case brought by Martha Ivers, 18-year-old Westville, Okla., farmgirl, whose suit against Paramount, seeking $400,000, was dismissed in January. Miss Ivers had charged a film release, using her name in the title, had damaged her reputation.

Supreme Court Asked To Erase Technicality On Griffith Trust Action

Washington, March 14.

Supreme Court was asked Friday (10) to wipe out a technicality and hear an appeal in an anti-trust action against the big Griffith theatre circuit of Oklahoma.

The petition was filed by Mary Kathryn Castle Steinway, of New York City, against the Majestic Amus. Co., Hotel Last Frontier of Las Vegas, Griffith Consolidated Theatres and Griffith Metropolitan Theatres, Inc. Mrs. Steinway owns 3,750 of the 52,000 shares of Majestic Amus. Co., owner of two Tulsa Theatres, and is a minority stockholder in the Ritz theatre there. She charges the exhibition group was swallowed up by Griffith in violation of the anti-trust laws. She claims a legal technicality resulted in her suit being tossed out by the U. S. district court and by the circuit court.

Suit claimed Ralph Talbot, president and majority stockholder of Majestic, quietly switched control to Griffith and then demanded that Mrs. Steinway and her mother, who owned 15,000 shares between them, sell their stock to him. "Upon their refusal (Talbot) then threatened that he would so operate the Majestic Amus. Co. that they would realize so little from their investment that they would be forced to sell, and also threatened that if they did not sell, he would operate other motion picture theatres in the city of Tulsa in competition to the Majestic Amus. Co. and thus ruin its business." Mrs. Steinway alleges that in 1946, Talbot transferred the majority control of the Majestic and Ritz corporations to "the Griffith combination" for upwards of $1,100,000.

When Griffith was threatened with action, continues the petition to the High Court, Griffith transferred its stock to Frontier Hotel, a Nevada corporation. Frontier moved to quash the suit on the ground that it was not authorized to do business in Oklahoma and had not appointed a service agent. Griffith filed to dismiss because Frontier was "an indispensible party" but could not be served in Oklahoma.

Metro, 20th Buy Yarns From New Yorker Mag

Two major companies have bought five New Yorker mag stories of late; 20th-Fox has purchased three and has an option on a fourth, while Metro acquired two by John McNulty, which also appeared in the mag.

Quartet for 20th include another McNulty story, "Jackpot," a factual account of a Newport, R. I., family which copped first prize in a radio giveaway. In addition, 20th holds "Man On the Ledge," by Joel Sayre, as well as St. Clair McKelway's "Old 88." Latter appeared in the New Yorker last fall as one of the author's "Annals in Crime" series. Company also has a six-month option on John W. Hazard's "The Flying Teakettle."

Metro's two McNulty buys are "Count Me In" and "Overlooked Lady." In line with the trend toward buying short stories, Metro recently purchased "Star in the Window," a Satevepost tale by Norman Katkov.

Quick Clearance

Continued from page 3

plays the first-runs and continues to mount through the subsequents.

According to Goldenson, he averred that people "don't move fast enough" either to spread the good word about a picture or to take advantage of such free publicity when they hear it from their friends. He pointed out, as an example, that 20th-Fox's "Sitting Pretty" would have grossed far more than it did if it had been given the proper chance to build. Subsequent "Mr. Belvedere," which followed up on the character originated by Clifton Webb in "Pretty," grossed more, he said, since "Pretty" actually served as a trailer for it.

Slightly different note was sounded by indie circuit operator Si H. Fabian. He complained the majors were guilty of poor showmanship by releasing too many films of the same type, such as the number of big-budgeted westerns currently flooding the market. In addition, he charged the majors with failing to take account of their competitors' product when the same star is featured. For example, he pointed out, three different pictures starring John Wayne recently played Broadway theatres at the same time.

Paris Legiters Singing The Blues; A Few Exceptions to B .O. Slump

Paris, March 7.

Paris legiters are singing the blues. Political and economic upheaval isn't helping show business, despite the fact that at bad times in history the public usually tries to find relief in shows.

A good gauge of French showbiz are Sunday grosses, when most houses play matinee and evening, resulting in Sunday grosses amounting to 30% of the week. Saturday can be counted another 15%, which with one day a week compulsory closing amounts to 45% for Saturday and Sunday takings.

On Sunday, Jan. 8, always a big dip following the holidays, Paris legit grosses had sunk to $54,200. They recouped a bit Sunday, Jan. 22, with a $60,600 total. But Feb. 19 dipped again to $56,400.

For the full week ending Sunday, Feb. 26, total legit grosses amounted to $207,000 net, taxes deducted.

There are a few exceptions to the general slump. The most striking one is "Petite Hutte" at the Nouveautes, where the Andre Roussin play in its third year and with substitutes for the original cast is still ringing down a capacity $700 nightly.

Contrary to custom, the Folies Bergere, with an average $1,500 nightly take, or the Casino de Paris, with $1,000 nightly, aren't the top grossers by a long sight. At the Chatelet, Maurice Lehmann's excellent presentation of Irving Berlin's "Annie du Far West," starring a find, Lily Fayol, nets $2,400 per performance. At the Mogador, Henri Varna's new show, "Danseuse aux Etoiles," with another newcomer, Marta Labar, starring, takes $1,900. This is slightly topped at the Empire by the draw of Luis Mariano, who gets $2,000 for Francis Lopez's "Belle de Cadix" revival. At the Theatre de Paris, the Jan Kiepura-Marta Eggerth team's take with a controversial adaptation of "Princess Czardas" averages $1,500 per performance.

Straight plays doing well are the Antoine's revival of Yves Mirande's "Petit Cafe," with a nightly $800, and Colette's "Cheri" at the Madeleine with $850. At the Sarah Bernhardt, the draw of Edwige Feuillere in "Camille" gets $1,000, and Elvire Popesco in the new Andre Roussin play at the Bouffes Parisiens, "Nina," also draws $1,000. At the Marigny, where the show changes frequently, Feydau's revival of "Occupe toi d'Amelie" fetches $800, but the revival of the old meller "Le Bossu" ("The Hunchback") pulls a hefty $1,200.

Riviera Film Producers' Get-Together Is Little More Than Tourist Stunt

Paris, March 7.

The Riviera junket of European picture producers groups, which took place in Cannes so as to permit using the theatre built there for festivals, ended without achieving much more than the tourist stunt it was primarily intended to be, and deciding to meet again every year.

Austria, Belgium, Denmark, Egypt, France, Germany, Spain, Great Britain, Greece, Italy, Portugal, Switzerland and Sweden were represented. U. S. was not actively represented, Gene Van Dee of Motion Picture Assn. of America acting merely as an observer and to assure the European members of U. S. goodwill in their efforts to solve their problems.

About 20 producers and 30 newspapermen were present, besides lawyer Jean Rapoport, who acted as adviser for drafting the motions. Also a few French starlets. The producers discussed the incidence of TV on pix. Also discussed was an attempt to promote international rather than national censorship.

Two French pix were previewed, Jean Cocteau's "Orphee," reportedly arty but non-commercial, and Marcel Carne's "Marie du Port," his first comeback in four years, reportedly fair for local consumption but not for U. S. outside of the sureseater circuit.

'Stromboli' Wins Rome Prize; 'Bicycle' Runnerup

Rome, March 14.

A "Prize of Rome" award totaling $1,500 was given to Roberto Rossellini Sunday (12) for his film "Stromboli." A new award of a foundation headed by Rome's mayor Salvatore Rebecchini, the Prize of Rome also meted out similar amounts to Giuseppe Ungaretti for poetry and Ugo Betti for drama.

Vittorio de Sica received honorable mention for his film, "The Bicycle Thief." Neither Rossellini nor pic's star, Ingrid Bergman, were on hand for the ceremonies.

Forced Mex Pix Exhib Gets Nix

Mexico City, March 7.

Forced exhibition of Mexican pix in Mexico, that has long been looming, seems to have been definitely killed. Members of the National Assn. of Exhibitors, after a long conference here with Jesus Castillo Lopez, director general of the Cinematographic Supervision Board, decided to abandon the idea.

Announcement gave no explanation of the decision. But trade talk is that with too many cinemas for a too small public, and only the strongest pix yielding in the black, this isn't the time to force Mexican pix's exhibition. There's been a a move for some time to force all cinemas in Mexico to devote at least 26 weeks a year to Mexican pix.

'HOME' HIT IN LONDON; 'GILLIE' PROMISING TOO

London, March 14.

"Home at Seven," new mystery play by R. C. Sherriff, presented by Reandco, Ltd., and H. M. Tennent, Ltd., at the Wyndham's theatre last Tuesday (7), is fine. Ralph Richardson is brilliant in the role of a quiet suburban bank official obsessed with the belief that he committed murder during a spell of amnesia. Marian Spencer heads an excellent supporting cast as the devoted wife, and director Murray Macdonal exploits to the full the talents of author and players. Enthusiastic reception by firstnighters and press makes show look a hit.

James Bridie's latest comedy, "Mr. Gillie," made its West End debut at the Garrick theatre Thursday (9), following a Glasgow tryout. Play is presented by Stanley French, Ltd., and directed by Alastair Sim, who scored in the leading role of an altruistic schoolmaster undismayed by a series of failures in work, prospects and sponsorship of budding genius. Megs Jenkins shares honors with him as his placid wife and George Cole clicks as an emancipated pitboy who takes the wrong turning to fame.

Story provides food for thought and should attract specialized audiences, but its universal appeal is problematical, being localized in theme and treatment. Drawing power of author and star's names are greatest assets for a profitable run.

British Seeking Law To Compel Foreign Pix Dub

London, March 7.

Introduction of legislation which would compel distributors to have foreign pix dubbed in Britain is being recommended to the Board of Trade. Similar legislation exists in a number of continental countries.

The scheme, which is being put forward by one of the major dubbing companies in Britain, carries with it a suggestion that such films should be neutral for quota in view of the money that would be expended on labor costs in Britain.

Aldo Fabrizi Only Pro In Rossellini 'Francis'

Rome, March 7.

Aldo Fabrizi's next film is "Una di Quelle" ("One of Those"). Universalia will produce, with D. Blasetti directing.

He will also play the part of Ferruccio, a farmer, in the Roberto Rossellini production of "St. Francis of Assisi." He will be the only actor in it. Others in the cast are priests of the Catholic church.

LILY FAYOL GETS HER GUN AND PARIS, TOO

By MAXIME DE BEIX

Paris, March 14.

An astronomical phenomenon has taken place in the French musical comedy sky. What astronomers call a nova, meaning a star of first magnitude, where there was nothing but darkness before, has suddenly been discovered.

The astronomer is producer Maurice Lehmann, of the Chatelet theatre, and the star is Lily Fayol, currently doing an Ethel Merman in the title role of "Annie Get Your Gun," retitled "Annie du Far-West" for French consumption.

She was born in the provincial city of Grenoble and started learning classical dancing when she was five years old. At 15, under her real name of Odette Fayol, she was considered a good dancer and five years later, with a partner, created a fancy adagio act which under the name of "Baby & Davis," toured Europe, including Poland, Czechoslovakia and Russia, to land finally in Henri Varna's Casino de Paris revue titled "Caresses de Femmes."

The act was going to play South America when the war caused it to be stuck for two years in African Senegal. There, to improve the act, Miss Fayol added a singing turn and for the first time, in 1943, in Tunis, appeared as a fullfledged chantoosey. However, she still felt a hankering for dancing and if she had not been encouraged by such stars as Maurice Chevalier and Damia, would have given up singing to return to terping. However, she came back to France and casting off the "Baby" moniker, played the Cintra at Nice under the name of Lily Fayol. She then sang in Paris and Belgium with such success that she was booked in the Etoile theatre, Paris, and the Casino de Paris, after which it was a cinch for her to play the ABC (with two return engagements) and make a tour in Portugal, Canada, Belgium, Switzerland and North Africa, finally landing as "Annie" at the Chatelet.

The strange thing is that Lehmann had first offered her the part which she had turned down because, not knowing the play, she was afraid of not making the grade. The Compagnons de la Chanson, who had seen the play in New York, told her about it, and what a part it would be for her, but "I just refused the offer," said she. "Don't be a sap," was the answer. "No, it's all over," she persisted. But the next day she got another call advising her that Lehmann had been specially to the Soustons Arenas where she was playing a gala to catch her show and insisted on getting her. She surrendered.

Power Lack Slowing Foreign Pix in India

Madras, March 7.

Due to poor rainfall in the south, electricity has been rationed in many areas. Theatres are allowed to have only two shows a day. Matinee shows on weekends have been tabooed.

Main sufferers are foreign films which normally play for morning and matinee shows on weekends in such stations. Loss, however, is compensated by the fact that the continued paucity of Indian products compels picture houses to show foreign films for regular shows even in the interior.

Other Foreign News On Page 20

Arg. Pix Producers Cash in On Present Impasse; Seek Foreign Film Makers

Buenos Aires, March 14.

Film interests in Argentina, who have been hoping from month to month that some agreement would be reached between U. S. pix distributors and the Argentine government, to permit renewal of imports of U. S. material, seem to be no nearer realization of their hopes than they were in March last year, when all imports were suspended.

U. S. distributors themselves are still hopeful that, eventually, some agreement will be arrived at, although it is plain that everything hangs on what kind of an economic deal can be worked out in the talks due to start in Washington soon. Argentine Minister of the Treasuary Ramon A. Cereijo will be the representative in those talks—and when it comes down to the pix problem, he is well acquainted with it, as the U. S. distributors have been dickering with him for exactly a year.

Argentine producers will try and stall any arrangement, as they are cashing in heavily in the present impasse. What they would like to see is U. S. pix interests being induced to come and make films in Argentina. This would allow them to pick up some Yankee knowhow, and also focus the attention of other markets on Argentine pictures. A sample of what producers desire is contained in cabled news from Paris that Dr. Enrique Telemaco Susini, onetime legit impresario and musicologist, has inked a deal with the General Cinema Union of France, for co-production of "A" pix, in both Argentina and France, with Franco-Argentine talent intermingled. The first picture is to be rolled in Argentina and also in Peru.

Of course, permits for U. S. pix imports could be available immediately, if the U. S. Motion Picture Producers Assn. were willing to accept the Argentine government's yen to impose a quota. This is generally believed to have been fixed at 200 pix a year, less than half the average requirement of the last five years. U. S. producers have steadfastly resisted quotas on principle, insisting on free importation, or none at all.

Turks to Turn Out 15 Pix IN '50; U.S. Leads Imports

Washington, March 14.

Turkish producers are expected to turn out about 15 films this year, U. S. Dept. of Commerce reports. During the last four months of 1949, Istanbul, capital of the country, saw 98 new pix, of which 10 were homemade. Large bulk of the new features, 70, came from the U. S.

The Turkish group was in second place and the seven British films shown got that country third honors. Ten of the foreign films were dubbed in the Turkish language. Big question facing the Turkish studios is to obtain enough foreign exchange to pay for imported rawstock.

'Jealousy' Owners Seek Accounting

Copenhagen, March 7.

The three original copyright owners of the Danish tango, "Jealousy," Wilhelm Hansen Music Forlag, Warny's Forlag and the composer Jacob Gade, will in a short time bring a case against former German (now French) publisher Charles Brull, in the French courts, demanding an accounting for the sheet music license for all the world outside Scandinavia since 1930.

They charge that they have received neither statements nor money during the last 20 years. For the U. S. alone they believe the amount is over $50,000.

"Jealousy" was written in 1926. Jacob Gade was then leader of the orchestra at the big Paladsteatret cinema in Copenhagen. As a sort of theme song for the Doug Fairbanks silent pic, "The Mark of Zorro," he composed the tune. It was published by Gade and Warny, the latter another famous Danish bandleader at that time. After the tune was published and had become a big hit in Denmark, Wilhelm Hansen, through a non-expired contract between Hansen and Gade, became part owner of the copyright. Later, Gade sold his part of the Gade-Warny publishing firm, which continued under Warny's management.

In 1928 Charles Brull, who had heard the tango when he visited Copenhagen on a business trip from Berlin, got the right to sell the orchestra and sheet music rights on a percentage basis for all the world outside Scandinavia. But, Warny asserts, since 1930-31 the Danish copyright owners have received no accounts at all from Brull. The tune was an international hit at the start of the thirties, but became a real world hit during the war, both in U. S. and Great Britain.

AUSSIE-U.S. TIEUP IN 'KANGAROO KID' FILM

Sydney, March 7.

Dorothy Malone, Veda Borg, Jack O'Mahoney and Douglas Dumbrille planed in to play in "The Kangaroo Kid" for Embassy Productions. Director Lesley Selander and cameraman Russ Harlan came by an earlier plane to set the details.

"Kid" is being jointly produced by Tom McCreadie, head of Embassy, and Howard Brown, of Hollywood. Pic will be shot in the Bathurst zone, one of the richest ranchlands of Aussie.

Embassy has made two prior pix, "Always Another Dawn" and "Into the Straight," strictly for home payees. Anticipated that "Kid" will be made for U. S. dating via the Brown interests.

Eugene Van Dee, assistant to Gerald Mayer, Continental rep for Motion Picture Assn. of America, arrived in New York over the weekend on personal business. He'll be in the U. S. about a week before returning to his headquarters in Paris.

'Avivato,' Arg. Film, Sets Alltime Record; U.S. Pix Not Showing Up So Well

Buenos Aires, March 14.

The Argentine-made comedy pix "Avivato" (Interamericana), which broke all boxoffice records last year, at last wound up its firstrun, after six months between the Gran Rex and Gran Palace theatres, grossing $160,000 (U. S.) in 25 out of 26 weeks. The picture was immediately reissued in 54 nabe theatres, at an unusually high admission scale of around 40c (U. S.), and grossed over $13,000 in its first day. This is a higher record than achieved previously by any picture in Argentina, even including "Belinda."

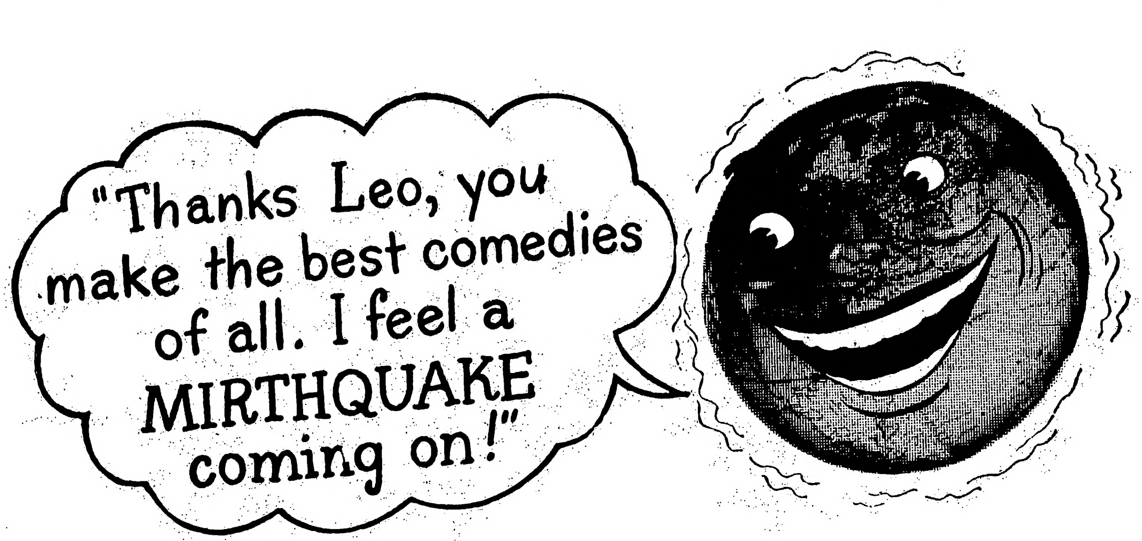
"Almafuerte" (Arg-Sono-Film), voted the best Argentine picture of 1949, is now in its twelfth week at the Ambassador, and grossed $67,340 (U. S.) in nine weeks. "Danza de Fuego" (Emelco), runnerup for the "best picture" orchids, ran five weeks at the Gran Rex, but only two at the Broadway. The picture was reissued immediately at the Luxor.

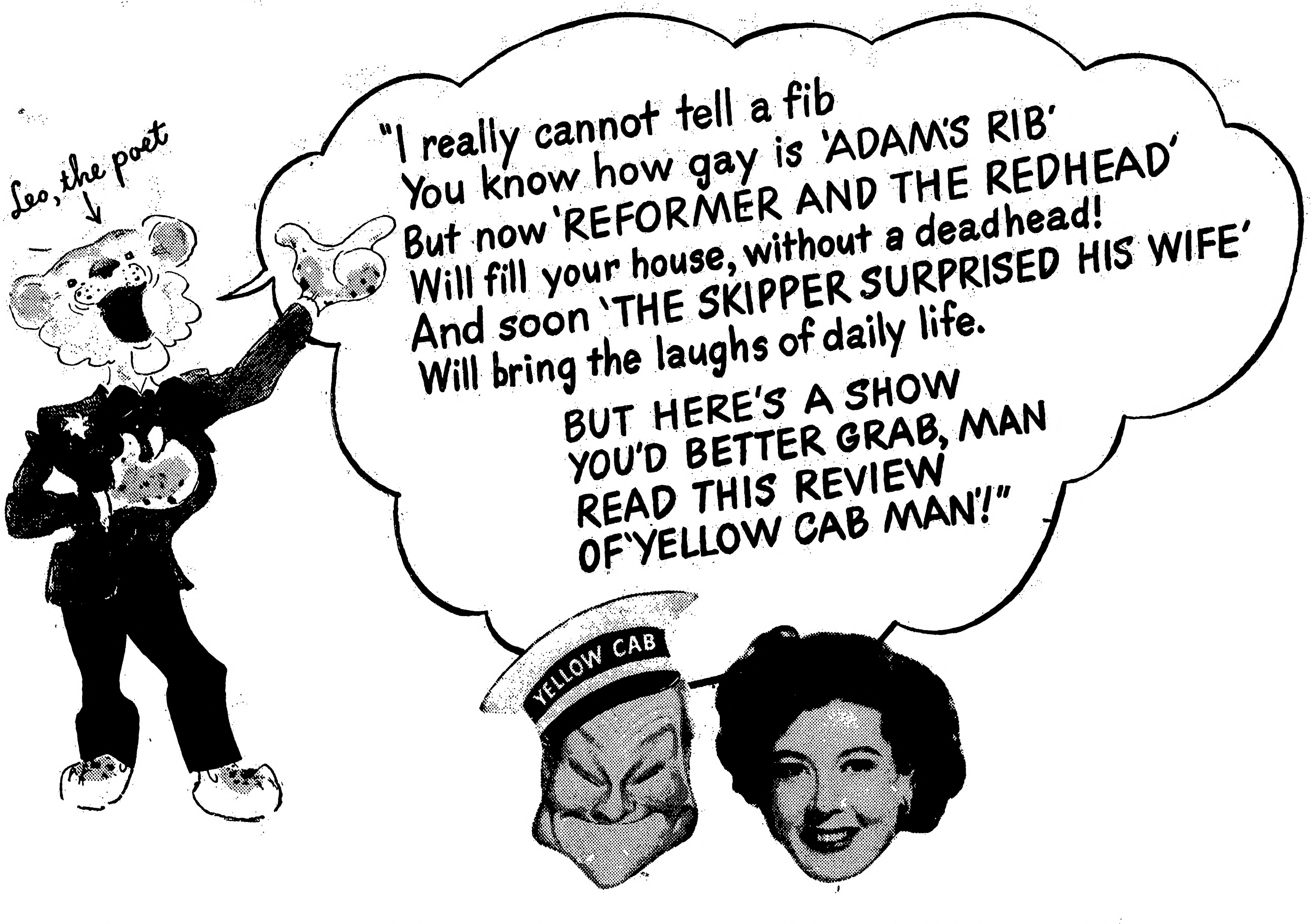
"The Virginian" (Par) was released at the Gran Rex, following "Danza de Fuego," but lasted only two weeks, with a gross of $14,000 (U. S.). Another Argentine-made picture, "Nacha Regules" (Sono), followed at the Gran Rex, and is expected to set up another record for a locally-made film, as it teams Zully Moreno and Arturo de Cordova once again, and is a terrific tear-jerker.

"Filomena Marturano" (Lumiton) held on for five weeks at the Ocean, grossing $35,325 (U. S.), while "Los Perez Garcia" ran three weeks at the Normandie and grossed $12,140.

The few available North American pix have not shown up any too well. "Give My Regards to Broadway" (20th) lasted only one week at the Ocean, and has been followed by a British release, "The October Man" (EL). Another British picture, the "Adventures of Jeannie," has been released this week at the Broadway.

THE WORLD WANTS TO LAUGH!


"Thanks Leo, you make the best comedies of all. I feel a MIRTHQUAKE coming on!"


Leo, the poet
"I really cannot tell a fib
You know how gay is 'ADAM'S RIB'
But now 'REFORMER AND THE REDHEAD'
Will fill your house, without a deadhead!
And soon 'THE SKIPPER SURPRISED HIS WIFE'
Will bring the laughs of daily life.
BUT HERE'S A SHOW
YOU'D BETTER GRAB, MAN
READ THIS REVIEW
OF 'YELLOW CAB MAN'!"
YELLOW CAB

Read every word of this Money Review from FILM BULLETIN *(Feb. 27, 1950)*

"'YELLOW CAB MAN' RIOT OF FUN. WILL TOP 'FULLER BRUSH'! The phenomenal popularity of 'The Fuller Brush Man' is sure to be duplicated—and probably surpassed—by this new Red Skelton starrer from M-G-M. Sure to make the masses howl. Top attraction."

★

M-G-M presents RED SKELTON in "THE YELLOW CAB MAN" Co-starring GLORIA DE HAVEN with WALTER SLEZAK
EDWARD ARNOLD • JAMES GLEASON • Screen Play by Devery Freeman and Albert Beich • Story by Devery Freeman
Directed by JACK DONOHUE • Produced by RICHARD GOLDSTONE

Germans Inching Further Towards Control & Ban of Foreign Films

Frankfurt, March 1.

The issue of German control and eventual ban of further foreign film imports reached a highly controversial climax last week when a Frankfurt newspaper announced in a brief news item, buried in the inside pages, that the Ministry of Economics controlling foreign trade has decided to stop further imports immediately. Ministry spokesman flatly denied that such action had taken place.

Immediately after, another report got around, claiming that the Allied High Commission will protest this action as a violation of Law 5 of the occupation statute. (Law 5 provides the securing of freedom of press, radio, motion pictures, etc.). However, Army officials similarly disclaimed knowledge of the ban, let alone the protest. So did Marion F. Jordan, Motion Picture Assn. of America representative in Germany.

If true, the major significance of such a ban would be the prohibition of import of independent American products. Time and again, U. S. independents have been accused of trying to flood the German market. There hasn't been indication yet of such a flood. Apart from the 15 pix each to be imported by the 10 majors under a voluntary quota system (approved recently by the federal government), only a handful of other U. S. products, those of Goldwyn and Selznick and a few Disney pix, have been sold so far for Germany.

Strongest supporters of such an import ban have been a group of parliamentary deputies in the Bonn assembly, all members of three rightist parties. One of them, Dr. Vogel, recently introduced a motion, which would curtail foreign film imports "in order to aid the ailing German film production."

There have also been plans to woo foreign producers to use their money in productions within Germany. This plan is directly aimed at the majors, who have some 25,000,000 marks (about $6,000,000) blocked here. It would call not only for making American pix here, but also to put this money into financing German films. So far only two pix have been made in Germany, "I Was a Male War Bride" and "Quartered City," both 20th Fox. Anatole Litvak, who was here a few weeks ago, is planning to do a third in Munich, the Reich's film metropolis.

Interestingly, local producers generally are against foreign import curbs. They speculate that more films—while meaning competition—serve a general interest by creating a "film-friendly" attitude among patrons. Thus, they say, the success of an American film might draw patrons to see German films and vice versa. Another truth is that postwar German pix hardly reach the standard of prewar products.

DUKE IN PARIS DATE; SET FOR ITALY TOUR

London, March 14.

Duke Ellington and band of 20 open in Paris in April for two weeks, after which they will tour Italy.

Gino Arbib, of the Jack Hylton office, is dickering with Ellington to do a week's concert at Claude Langdon's Empress Hall, London 8,500 seater, to be followed by one-night stands in English key cities.

Irish-British-French Three-Way Theatre Tie

Dublin, March 7.

Visiting London and Paris, Brendan Smith, prexy of Brendan Smith Productions, has made contacts designed to foster relations between the Irish, English and French theatres. In Paris he met top officials of the Comedie-Francaise, including Administrateur-Generale Pierre-Aime Touchard, and it has been arranged that there will be a regular exchange of views and ideas on theatre practice between Smith and the Comedie-Francaise.

In London, Smith met Sir Kenneth Barnes, principal of the Royal Academy of Dramatic Art, and again a regular exchange of ideas was arranged between Smith and Barnes on the executive side, and **between the two student councils.**

Mex Pix Scripters Ease Week's Production Halt

Mexico City, March 7.

Pay hike demand of scripters and adapters union, that halted production of Mexican pix for a week, was settled with a pact made by Raul de Anda, prez of the National Producers Assn., and Rodolfo Landa, acting secretary general of the National Actors Union, acting for the writers.

Demand was that writers be paid extra for 16m use of their works. Pay, $1,160 per script and ditto per adaptations, making a total of $2,320 per script and adaptation, had only covered 35m pix. Writers allow producers to make as many 16m copies as they desire.

Gualino Planes to Coast For Huddles With Breen On Status of Foreign Pix

Dr. Renato Gualino, Italian film industry delegate to the Motion Picture Assn. of America's newly formed Foreign Films Advisory Unit, planed to the Coast Monday (13) to confer with Production Code Administrator Joseph Breen as well as o.o. the studios. Gualino, who is president of the Italian Film Producers Assn., met foreign managers of the majors in New York last Thursday (9) in connection with the Advisory Unit's plan to aid overseas filmmakers in improving American distribution of their product.

Gualino reportedly has become increasingly convinced of the MPAA's sincerity in establishing the Advisory Unit. He's the first emissary from some six film producing countries to arrive in the U. S. to meet American industry toppers in an effort to resolve a wider market for his fellow filmmakers' product. Meanwhile, reps of the Italian government who were to have accompanied Gualino have been bogged down at home with legislative problems. They're now expected later.

MPAA's consultative service, which is headed by B. Bernard Kreisler, is said to have been enthusiastically received by the film industries of the five other countries initially invited to participate in the program. These include France, Sweden, Argentina, Spain and Mexico. French producers are now in the process of selecting their delegates. Gualino, it's understood, will stop off in Paris on his way back to Rome to apprise Gallic film men of findings gleaned on his current junket.

Guarini to Mex City For Italo Pic Distrib Setup

Alfredo Guarini, veepee of ENIC, an Italian film organization which controls the Cinecitta Studios in Rome, cancelled his plans to return to Europe Sunday (12), and instead planed to Mexico City yesterday (Tues.) for a five-day stay. While in Mexico he'll confer with top government officials in regard to securing improved playing time for Italian product in that country.

Producer of the Franco-Italian film, "Au Dela Des Grilles," Guarini expects to be back in New York in time for the opening of the picture at the Paris theatre Monday (20). For its Gotham preem the pic has been retitled "The Walls of Malapaga," Isa Miranda and Jean Gabin have the leads. "Walls" won its director Rene Clement, a prize at the 1949 Cannes Film Festival. Guarini has been in the U. S. for several weeks attempting to arrange a joint production deal with American filmmakers.

'Pimpernel' in Retakes

London, March 14.

Retakes expected to last five weeks have commenced on Alexander Korda's "Elusive Pimpernel," release of which has been held up due to Sam Goldwyn, who has big a interest in pic, insisting on drastic alterations.

Retakes are expected to cost additional $150,000. David Niven arrived from U. S. to work in it.

More Portugal Pixers

Lisbon, March 7.

It is now quite definite that two new Lisbon 2,000-seater filmhouses, the Imperio and the Monumental, will not open until next fall as there would be no product to inaugurate them during the summer.

In the provinces, and especially in seaside resorts, however, 10 new cinemas will be opened between Easter and July to take advantage of the holiday business.

Aussie Exhibs Vs. Upped Music Fee

Sydney, March 7.

Top Aussie pix exhibs are huddling with Australian Performing Rights chiefs covering a new payment basis. Huddles have been going on for several weeks. Understood that exhibs object to paying any upped fees to APRA, and that for some time past coin due to APRA has been paid into a special fund pending the ironing out of current difficulties.

Charles Woodbridge, general manager of APRA, said he couldn't give out any information covering any alleged "battle" between exhibs and his organization. He was sanguine that a formula would be worked out satisfactorily to all parties.

Many Down Under exhibs have decided not to pay APRA any major rental rise covering city, suburban and country theatres. One exhibs' school of thought has it that all pix should be free from any APRA charge, pointing out that producers should see to it that music put into their pix can't be classed as falling under APRA jurisdiction. Exhibs also say they know the APRA charge is tacked onto film rentals by the distribs.

Lew Grade Pacting Shaw, Calloway in Europe Dates

London, March 14.

With the Mack Triplets launched at the Colony restaurant yesterday (13), where Lew Grade booked them for two weeks with option, Grade is taking off for a continental jaunt covering Paris, Milan and Switzerland to confirm his many bookings for his American importations.

Among his big names are Artie Shaw, set for a European tour opening in Scandinavia in August, and Cab Calloway, whose first stand is Teatro Lyrico, Milan, Aug. 18.

Others Grade has booked are Julie Wilson, opening at the Colony May 29 for four weeks, and the Debonaires to star in the George Abbott and Bernard Delfont's revue, "Touch and Go," due at the Prince of Wales the last week in April or first week in May.

Meanwhile, Lew & Leslie Grade are to open a special film department, and are dickering with a wellknown film personality to take charge.

Murray Silverstone, 20th-Fox foreign chief, and Albert Cornfield, company's continental manager, have left Paris for Rome and Tel Aviv.

Current London Shows

(Figures show weeks of run)

London, March 14.

"Annie Get Gun," Col's'm (145).
"Beau Strategem," Lyric (46).
"Black Chiffon," West'ster (46).
"Bonaventure," Vaude (14).
"Brigadoon," Majesty's (18).
"Castle Air," Adelphi (14).
"Eliz Slept Here," Strand (20).
"Fallen Angels," Ambass. (14).
"Flowers," Dutchess (3).
"Folies Bergere," Hipp. (23).
"Harvey," Prince of Wales (63).
"Heiress," Haymarket (59).
"Home at Seven," W'ham's (1).
"King's Rhapsody," Palace (26).
"Lady Mislaid," St. Mart (7).
"Larger Than Life," York (5).
"Mr. Gillie," Garrick (1).
"Murder at Vic," Playhouse (13).
"Oklahoma!" Drury Lane (145).
Old Vic Rep, News (22).
"On Mon. Next," Comedy (41)
"Ring Round Moon," Globe (7).
"Schoolmistress," Saville (6).
"Streetcar," Aldwych (23).
"Traveller's Joy," Criterion (92).
"Treasure Hunt," Apollo (26).
"Venus Observed," St. James (8).
"Way Things Go," Phoenix (2).
"Worm's View," Whitehall (151).
"Young Wives Tale," Savoy (35).

Martin Sets Up Big Aussie Talent Splurge; Hopes to Tie Up U.S. Acts

'Quo Vadis' Set to Roll In Rome During April

Rome, March 7.

The long awaited $5,000,000 production of "Quo Vadis" will start shooting some time in April, and by May the Cine-Citta Studios will be humming, according to Henry Henigson, Metro unit production head.

Mervyn Leroy, the director, who has been in London for the past two weeks, has returned to Hollywood, but will be back in Rome April 8. William Horning, who designed the sets under the direction of Cedric Gibbons, Herschel McCoy, costume designer, and Courtney Haslam, wardrobe expert, will be the first of the technicians to arrive, with others following soon.

Russians Still Go Their Own Way in Control Of Austrian Radio Ravag

Vienna, March 7.

Soviet control of the Austrian radio system, Ravag, came into the news twice in the past few days. First the Allied Council, failing to agree on new allocation of frequencies for the country's AM stations, noted that the Russians vetoed the new wavebands Austrian engineers had put forward. Apparent reason for this was that the sked included allocations for the U. S.-sponsored but Austrian-operated Red-White-Red network, which just opened a new 10kw transmitter on a mountain outside Vienna with the avowed purpose of intensifying coverage in the Russion zone between Vienna and Linz. Soviets don't like to take any official act recognizing the permanent status of the R-W-R net.

Second hassle arose over the grab of a two-hour Ravag spot on the 32nd anniversary of the Soviet Army. Show was done from a concert hall where local and Kremlinite Reds joined in extolling Stalin and the army he sent to "liberate" Austria. Number of Austrian entertainers, including Marcel Benard, topflight Ravag producer; Herman Leopoldi, a U. S. citizen recently returned to his homeland, and actor Albin Skoda, participated. Beef to Parliament was that Austrian radio time and Austrian performers were used in a show which blasted the Austrian government and people as undemocratic and fascist.

Some of the performers told the press they had just appeared to do whatever material they were asked for. What they couldn't say is that while most Ravag people don't relish working on Russian-sponsored shows, they feel that turndowns would expose them to reprisals which can range from blacklisting to deportation to Siberia. That's pressure and it's felt by all in radio.

Annabella's Spanish Pic; Other Madrid Activity

Madrid, March 5.

Annabella has been signed by Chapalo Filmes as femme lead in "Don Juan," directed by Saenz de Heredia. Portuguese star Antonio Vilar plays The Don. Work has already started on location and at Ballestreros Studios, Madrid.

Mexican star Maria Felix is very busy these days. While completing a Spanish pic, she's been pacted for other stints. One is with Argentine director Luis Saslavsky, to be femme lead in "Maria Bonita" ("Beautiful Maria"), work to start in May in Buenos Aires. She will also work in Madrid on another pic based on "La Couronne Noire" ("The Black Crown"), by Cocteau, for which Spanish writer Abad Ojuel is preparing the script.

Dancers Rosario and Antonio will be choreographers and principal dancers in two pix, "Tempranillo" and "El Rey de Sierra Morena."

Ezra Mir, Indian indie pix producer, has signed up with United Artists for production of two pictures with Indian background. First feature would center round the visit of Laurel and Hardy to India.

Sydney, March 7.

David N. Martin, head of the Tivoli vaude loop, is on a big vaude-legit splurge the current season. Being shy of houses to spot his show upbeat, Martin recently made a deal with the Fullers for lease of the King's, Melbourne, to sked his "Command Performance" after completion of its Sydney replay. "C. P." has Maurice Colleano, Ganjou Bros., Krista and Kristel, and Ivor Moreton and Dave Kaye. Show has already played New Zealand for a lengthy run via the Kerridge loop.

Martin has made a tieup with J. C. Williamson for lease of His Majesty's, Melbourne, for later this year to spot his big U.S.-British-Continental ice show, making a similar deal with General Theatres for the Empire, Sydney, to house this one.

In Melbourne, Martin has Arthur Askey in "The Love Racket" doing turnaway biz, and is also running a troupe in Adelaide to sock trade. Martin is playing oncenightly with two matinees weekly, making the Aussie date a lush one for overseas talent. Several imported acts have been with Martin for over one year covering Sydney, Melbourne, Adelaide, Brisbane and New Zealand, latter on a deal with the powerful Kerridge loop.

Martin still can't get a governmental okay to erect additional theatres in Sydney and Melbourne, but hopes to get a greenlight in the not too distant future. He explained that he's finding no difficulty in hooking overseas' talent for Down Under runs, with U. S. acts keen to play the territory. He hopes to hook some top Broadway attractions during the year, giving him vaude, legit and ice shows.

FRENCH EXHIBS CAN NOW SET OWN ADMISH SCALES

Paris, March 7.

Admission scales to picture theatres, strictly regulated by ukase in France for the last few years, are now left again to each exhib to decide for himself.

Though a trend upward is expected, it's considered that in Paris the admission prices won't be tilted much, since they already represent practically all the traffic can bear in normal cases. Against which in the provinces, where admissions are much lower, the raise is expected to bring the total average in France to a 20% increase of grosses.

Also, since no more ceiling exists, vauders are anticipating a chance to get acts on stage again with films. To date, this had only obtained in very few situations.

India Banning Pix To Pakistan Due to Axings

Madras, March 7.

The Central Indian Government has imposed a total ban on the export of Indian films to Pakistan. Pakistan treasury would thus lose annually $8,000,000 in entertainment tax and excise duty.

India government action is dictated by Pakistan's continued axing of Indian pictures on censorship grounds.

Kids Banned From Pix

Bombay, March 7.

The Madhyabharat state government has imposed a ban on children between ages of five and 16 from seeing any pictures "other than religious and educative."

Motion Picture Society of Bombay has lodged a protest with the government, saying this is carrying the crusade for morality too far.

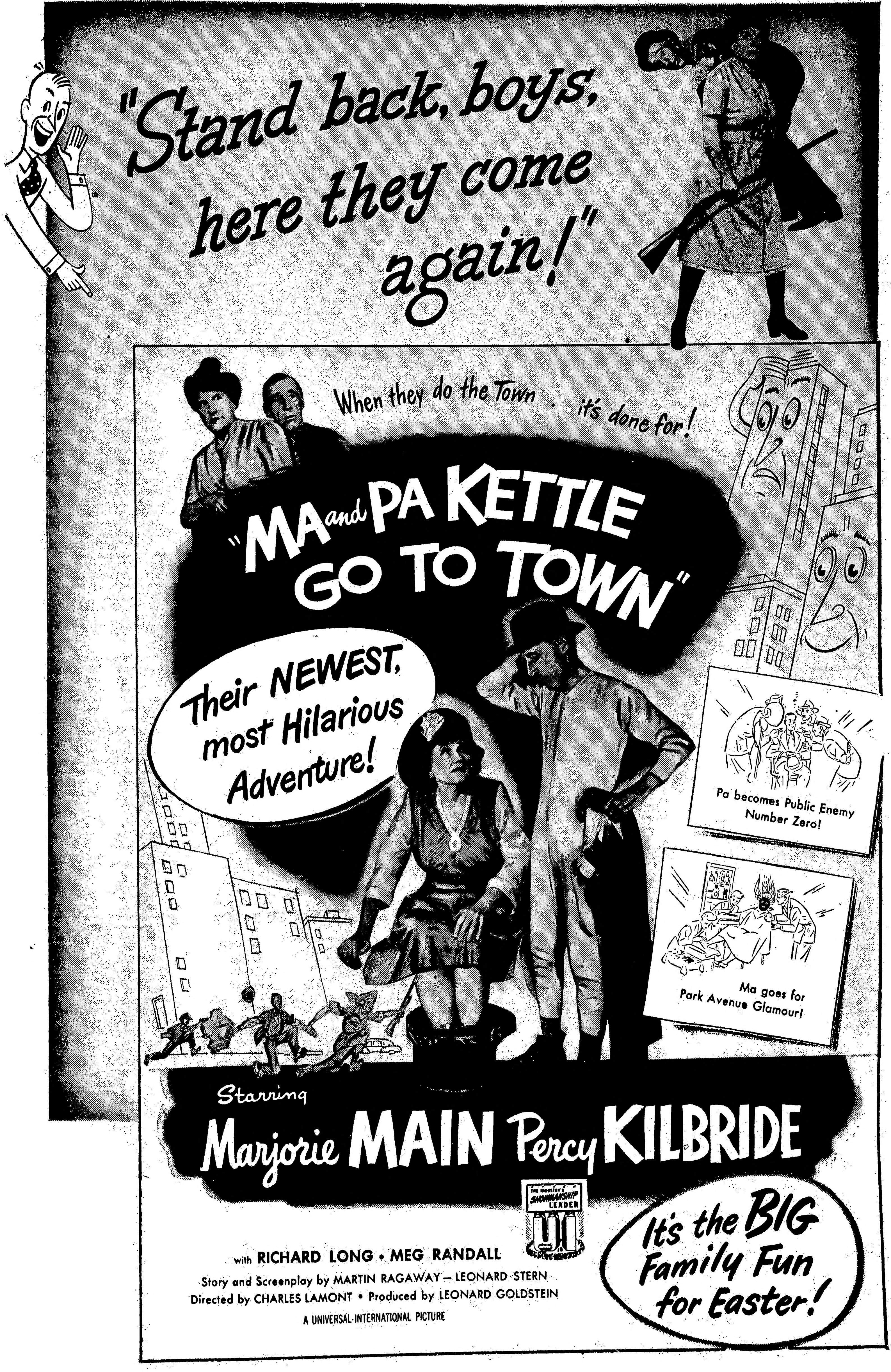
Ceylon Wants Axe

Ceylon, March 7.

Mayor of Ceylon would henceforth censor all pictures that enter the island. Hitherto pictures censored at Bombay were passed without any hitch for exhibition in the island.

Most of the foreign products entered the island via Bombay.

Erich Wolfgang Korngold's opera, "Cathrin," to be directed by Heinz Arnold of Dresden in Vienna Volksoper.


"Stand back, boys, here they come again!"
When they do the Town . . . it's done for!
"MA and PA KETTLE GO TO TOWN"
Their NEWEST, most Hilarious Adventure!
Pa becomes Public Enemy Number Zero!
Ma goes for Park Avenue Glamour!
Starring
Marjorie MAIN Percy KILBRIDE
THE INDUSTRY'S SHOWMANSHIP LEADER
U-I
It's the BIG Family Fun for Easter!

with RICHARD LONG • MEG RANDALL

Story and Screenplay by MARTIN RAGAWAY — LEONARD STERN

Directed by CHARLES LAMONT • Produced by LEONARD GOLDSTEIN

A UNIVERSAL-INTERNATIONAL PICTURE

Skigie's Reviews

Continued from page 2

but I like her best in vaudeville and she sang five songs but I didn't understand "The Doctor" song. I wanted to know what "falling for the ladies" meant but no one would tell me. The Fassio Trio had some good tricks. The girl is a peach and she stands on the man's head with one hand while he walks backwards up and down stairs. She never moved an inch.

I wasn't so glad we stayed for the pictures for they were punk.

'Skigie' Calls at The Grand, Syracuse, Again

Says the 'Orchestra Is Aces,' 'Tom Walker Was Sore as a Fool,' and Hopes He 'Won't Make a Bum' of Pat Rooney's Shoes

Syracuse, Feb. 22.

There were as many people coming out of the Grand to-day (Grand Opera House, Syracuse, N. Y.; Washington's Birthday matinee) as there were going in, and before I tell about the show, I'm going to say that the orchestra at the Grand is aces and as good as any I ever heard in New York.

Reynolds and Donegan are good skaters and the girl did a hard stunt on rollers. She played a banjo, spinning around like a top. They wear very nice clothes.

Juggling DeLisle looked very nice in a white suit and he did something new with Indian clubs. There were little mirrors and they reflected all over the house. His trick with the fire hats I've seen before.

I liked Dan Burke ("Dan Burke and His School Girls") better when he had six girls. He's been doing the act so long, I think he ought to get a new one. Paul Quinn and Joe Mitchell ("The Land Agent") were all right. They talked.

I was glad I ran into Tom Walker again ("The Devil and Tom Walker"). I liked it better this time than before (Alhambra last week). The "wireless" was broken and Tom Walker (John B. Hymer) was sore as a fool. Kelly and Rose are singing new songs.

The Brothers Byrne are pretty good. It's all rough house.

I could write more about the show, but I'm going to be in a minstrel show (amateur) tonight, and dance with Pat Rooney's wooden shoes. I hope I don't make a bum of it.

'Skigie' Says Ringlings' As Good as He Ever Saw

Camel Almost Bit Him; Thinks Mrs. Wulff Is 'Getting Fat'; Curzon Sisters Look Like 'Angels'

(*This article is written by "SKIGIE" without a program, his usual aid.*)

I am glad the circus is in town again. (Ringling Bros., Madison Square Garden.) I have never missed a year the circus has been in town, and I think this circus is as good as any circus I ever saw.

They had a very good band in the circus, and the clowns were the best I ever saw at any circus.

The girls who fly in the air (Curzon Sisters) were very good, and they do the same thing I saw them do at the Hippodrome. There were some people next to me last night, and when they went around a man said they looked like angels.

The horses that jumped through barrels (my pop won't tell me the names of the acts) were very good (Schumann Horses). There was another horse act I like, too. There were eight horses (James Dutton's "Eight-Horse Act"), and they did a peach stunt.

There was a lady I saw at the Hippodrome (Mrs. Maude Wulff). She is getting fat. They had a pig act I liked (Lil Kerslake), and they had the horse (Hippodrome) races, and they let the girl beat. The chariot races were very good, and the men that ride at first after the grand parade (finale of "Introductory Pageant") are very good, too.

Before the circus started I went down and saw the animals and the baby camel, and the elephants held their mouths open and I threw peanuts in.

The "loop-the-loop" ("double somersaulting automobile") is very good, and the girl (Mlle. La Belle Roche) is very good. The auto turns a double somersault. The acts in the air are fair. I liked the way they dropped in the net at the finish (The Jordans).

There was one man (clown) and his ears lit up all the time and there is an act where the elephants telephone each other and the elephants are very big.

The camels are very greedy. If you give one a peanut all the others want some, and I almost got my finger in a camel's mouth because I held the peanut out instead of having it on my hand.

They have some zebras hitched to a wagon in the parade and the boy who drives them has to throw stones at them to make them go, and one of the men said of all the animals to teach anything to the zebras were the worst.

Skouras' Visit

Continued from page 3

office expected it might be a week or 10 days. He has been closer to Rank than any other company chief and has won some concessions from him for 20th that have not been enjoyed by other distribs. Purpose of his hurried huddles with Rank has not been revealed, but it is believed they may have to do with theatre acquisitions by 20th abroad. 20th is partnered with Rank in his British theatre holdings and Skouras has at various times been reported interested in acquiring Rank houses in Canada, Australia and South Africa.

Rank sails on the Queen Mary today (Wed.) and will be in New York next Monday (20). His visit to the U. S. is said to be his routine annual affair. He'll meet in New York with Robert Benjamin, head of the Rank organization in the U. S.; will attend one, or perhaps two, Universal board meetings in New York, since he is a stockholder in the company; and will visit Chicago for talks with directors of Bell & Howell, with which he has an association.

He'll also go to Kansas City and Denver to meet exhibs and to Toronto briefly for a meeting of the board of the Rank organization there. He'll be accompanied by his wife and they'll then go to California to visit their daughter and son-in-law, Mr. and Mrs. Fred Packard. They'll be in the U. S. about five weeks.

John Davis, Rank's operating chief, will fly to New York next week to join him and accompany him on part of the U. S. tour.

20th to Rank Studio

London, March 14.

Spyros Skouras confirmed 20th-Fox quitting Sir Alexander Kordas Shepperton studio at expiration of the existing contract in June. Skouras is finalizing a deal with Rank to move into either Denham or Pinewood on a picture to picture basis.

20th prexy refused to negotiate a longterm lease as company might be forced to abandon production owing to increasing difficulties.

Exhibs Slam

Continued from page 5

will not be lured into the theatres. Such people, these exhibs say, have proved from their past actions that they usually have something else to do on the holidays. Thus, a concerted effort should be made to bring them into the theatres throughout the year. This can only be done, they say, if the top films are spread out over both the traditionally good and bad periods.

Bunching of top pix around the various holiday seasons has created particular booking difficulties for some smalltown exhibs who have a wide choice of product. While the system actually pays off, in that it necessarily means they get better product throughout the year, it also means considerable bickering with distributors. Exhib buying from two or three of the majors only has one date available for each holiday and thus the distribs gang up on him for that choice booking.

Metro's Episodic 'Big Country' To Include 9 Items

Hollywood, March 14.

Metro's projected episodic film, "It's a Big Country," will include nine different stories, instead of the six originally planned. Production veepee Dore Schary said this week that five of the short stories have been prepared and approved for filming, with the picture slated to roll this spring. Overall theme will depict contemporary life in the U. S.

Each story is being adapted by one of the studio's top writers, and each is to be reined by a different director. Film will spotlight a majority of Metro's stable of stars. Story lineup so far includes "My Song, Yankee Doodle" by Carl Glick, scripted by Allen Rivkin; "Load" by Dudley Schnabel, scripted by Luther Davis; "Rosika, the Rose" by Claudia Cranston, scripted by Isobel Lennart; "Count Me In" by John McNulty, adapted by Helen Deutsch, and "Four Eyes" by Joseph Petracca, scripted by George Wells.

All acting and directorial talent will be utilized for the film according to their availability between pictures. Set thus far for top roles are Walter Pidgeon, Van Johnson, Gene Kelly, Ethel Barrymore, John Hodiak, Keenan Wynn, Marshall Thompson, George Murphy, Ann Sothern and James Whitmore. Eight directors for seven episodes are George Cukor, Charles Vidor, Robert Z. Leonard, Gerald Mayer, Roy Rowland, Don Hartman and the Norman Panama-Melvin Frank team.

Film will be patterned somewhat after "Tales of Manhattan," turned out some years ago by indie producer Boris Morros, and J. Arthur Rank's more recent "Quartet." Metro film will have a narrator to bridge the various episodes.

Stars in Italy

Continued from page 3

center of a hassle between friends and critics of Hollywood pix. CCP, launched in 1948, was designed to smooth opposition against the flow of the dollars to the U. S. via promotion of Canada as a vacationland on the American screen.

Through some misunderstanding, however, belief has grown that the CCP had the aim of stimulating film production in Canada through influx of American coin and personnel. Gerald Pratley, a radio commentator, expressed this mistaken idea on a recent broadcast in which he called the CCP "a not too successful idea" to encourage American producers to make films in Canada.

Don Henshaw, project rep for the Motion Picture Assn. of America, slapped Pratley by stating: "You are either badly informed or you are sadly ignorant of the CCP." Henshaw cited reports showing that screening of Canadian scenes on U. S. screens had increased tourist travel up north.

Shifting his stand, Pratley replied to Henshaw, declaring: "Hollywood considers it has an undisputed right to flood our screens with American items and films, while, at the same time, Canadian film showing in America is looked upon as intrusive propaganda." Governmental officials, meantime, are still standing behind the CCP as a way of offsetting the drain of dollars caused by U. S. pix earnings.

Cowdin's Bid

Continued from page 5

cuit is obviously the much more valuable portion of the company. Hughes has figured on getting as much or nearly as much for his stock in the chain as he paid for his shares in the entire company. Cowdin's idea is to give Hughes a profit and then pull the same thing that Hughes has in mind.

Reportedly associated with Cowdin in the venture is Charles D. Prutzman, former v.p. and general counsel of U.

Film Reviews

Continued from page 12

Le Tresor de Cantenac

in stateside situations. Though not of art house stature, proper cueing, good exploitation and word of mouth should give it a boost.

Film has a slim plot, and the bulk is a series of sketches depicting the characters in an inbred, practically feudal town. A colorful group includes the woman living with her husband and lover, the village idiot, the town drunk, and the pair of twins serving as mayor and priest who despise each other. The priest gets no flock, and the mayor teaches history only as far as Robespierre and the French Revolution. The baron of the town (Guitry) comes back to his estate, and being financially ruined, decides to take one look at the town before suicide. A rambunctious centenarian shows him a royal treasure he has guarded for years. Here the film slips into gear. The town gets a face lifting, the baron rebuilds his ancestral home, the characters tell each other what they really think, and the twins make up, with the priest getting a flock and Napoleon being added to the school curriculum.

As most foreign pix, it is overlong for its theme and story. Many episodes, such as a gypsy passing through town, which add nothing to the characters, can be sheared to give the film a better pacing. Pic is pleasantly risque, and Guitry in a dual role is his impeccable, slick self. Outdoor lensing is good, and the whole flock of rustic characters give fine color to the proceedings, with Marcel Simon a standout as the 126-year-old who lives on just to spite his family. Film, purportedly done for $100,000, is a good investment. *Mosk.*

Der Bagnostraefling
(The Fugitive)
(GERMAN)

Frankfurt, Feb. 25.

Schorcht Film release of Rolf Meyer-Junge Film Union production. Directed and written by Gustav Froehlich. Stars Paul Dahlke, Richard Haeusler, Winnie Markus. Camera, Igor Oberberg; editor, Rolf Meyer. Tradeshown in Frankfurt. Running time, 100 MINS.

Robert	Paul Dahlke
Pierre	Richard Haeusler
Eugenie	Kaethe Dorsch
Cyprienne	Winnie Markus
Courbet	Walter Franck
Dr. Bianchon	Paul Hoerbiger
Nanette	Jaester Naefe
Levreuil	Albert Florath
Viktor	Adrian Hoven

A meller set in 19th-century Paris, this film is too long, but otherwise should do well.

Pic deals with the fate of two brothers, the first a blue-blood bandit and the latter later becoming the police prefect of Paris, and their legal and romantic tangles. The slow plot is considerably improved by very good photography, an appropriate musical score and realistic sets, as well as good acting by Paul Dahlke and Richard Haeusler.

Winnie Markus is weak, but Kaethe Dorsch, as the pair's mother, is excellent. So is Paul Hoerbiger, as an old doctor; Walter Franck, as a secret police chief, and Albert Florath, as president of the Banque de France. Two young newcomers, Jaester Naefe and Adrian Hoven, are good as the young lovers. *Gaal.*

Histoires Extraordinaires
(Extoraordinary Stories)
(FRENCH)

Paris, Feb. 18.

Fred Orain production and release. Directed and written by Jean Faurez. Adaptation and dialog, Guy Decomble, based on stories of Edgar Allan Poe and Thomas De Quincey. Stars Jules Berry, Fernand Ledoux; features Suzy Carrier, Guy Decomble, Roger-Blin, Maurice Schutz. Camera, Louis Page; editor, Suzanne De Troyes; music, George Van Parys. At Marbeuf, Paris. Running time, 85 MINS.

Manresor	Fernand Ledoux
Fortunato	Jules Berry
Guillame	Roger Blin
Leontine	Suzy Carrier
Young Man	Guy Decomble

This is a multiple-story pic using wellknown short stories of Poe and De Quincey, and packaging them as tales told by a group of gendarmes to a new recruit. The police telling the story have a comic operetta aura, and the famous stories are not well handled. The filmic knowhow to engender the stories with Poe's horror and nuance is completely absent, and the tales are a travesty of their original selves. Pic, on the curio appeal of Poe and De Quincey, could be slotted as a good filler in second-run situations.

The first tale concerns a psychopathic killer who gets into a girl's school and roams around with a wicked-looking knife until outsmarted by two young girls. The next is Poe's "The Tell-Tale Heart," which is completely misinterpreted. The murderer tells his story of the killing of the old man with the "evil eye," and the thumping of the heart that will never stop.

The next, and the best, is the story of how a jealous rival buries his enemy alive in his wine-cellar. Jules Berry and Fernand Ledoux manage to wring a little horror from this one. The last is a dragging portrayal of the disinherited nephew, and the murder of his rich uncle. All ends well as the ingenious butler exhorts a confession from the guilty culprit.

Pic doesn't have the necessary low key photography needed for the mood. Director Jean Faurez doesn't take advantage of his camera and editing to wring the suspense and psychological horror implicit in the goings-on. Music is properly eerie, and the acting outside of Berry and Ledoux doesn't have the proper stylization. *Mosk.*

Par Invites Bids On 'Samson' in Chi After Court Okay

Chicago, March 14.

Paramount has sent out invitations for bids on "Samson and Delilah" to all loop theatres, including two second-run houses, following extended run and three-week clearance granted last week by Chi Federal district court Judge Michael Igoe. Bids are expected back late this week, and Paramount will make its choice of houses known early next week.

Judge Igoe granted the extended run on the basis of the picture's cost and the acclaim accorded it by religious leaders. He declared in his ruling that ordinary marketing would not permit film to make up its costs.

While decision does not grant all of what Paramount had asked, it was considered by Par toppers here as a victory. Distrib had asked pre-release engagement of indefinite duration, "reasonable" clearance and then a normal first-run, subsequent-run setup. But Thomas C. McConnell, attorney for Jackson Park theatre, respondents to Paramount petition, had declared at hearings that any exception to decree would help "erode" the injunction. In view of fact that Judge Igoe delayed a decision to read McConnell's brief to circuit court of appeals challenging former's right to make exceptions to decree, this decision had been considered a critical one. Final ruling delighted Par heads.

McConnell is placed in position where he can only sit and wait. He has filed his brief with appeals court challenging Judge Igoe's right to grant extensions, basing case on jurist's extension for "Come to the Stable." The appeal is scheduled to be heard next month, and meanwhile attorney has to sit tight.

Question of whether the appeals court has jurisdiction over the case is a fine legal point itself. Judge Igoe laid down the decree in November, 1947, after years of litigation in the Jackson Park's successful anti-trust action against the majors. Igoe bases his right to make exceptions on the point that where a situation has materially changed after the decree was made, issuing judge can grant temporary relief.

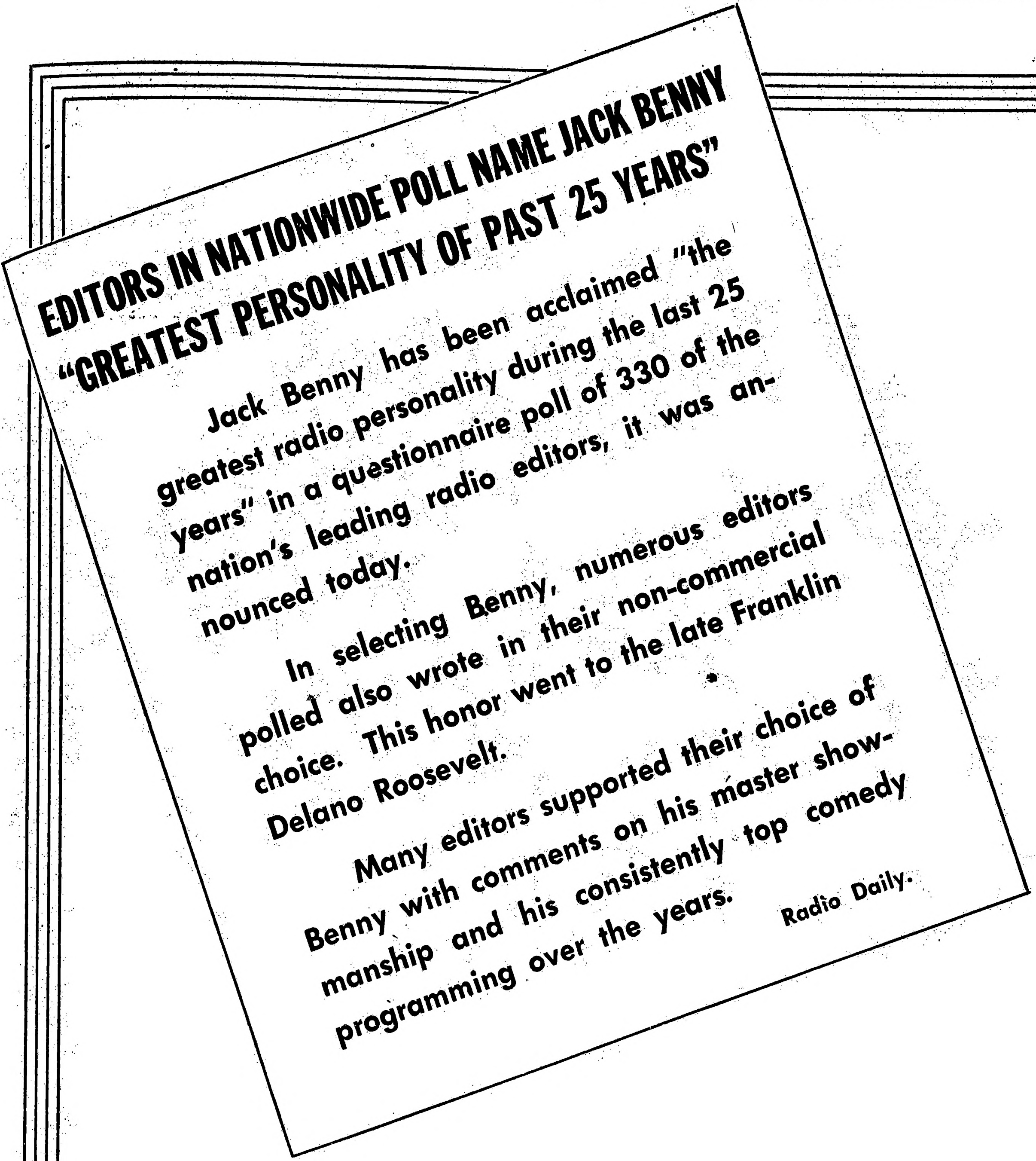
Point at issue in appeal is whether a higher court can restrain district court judge from granting exceptions to his own decree. McConnell maintains it can, provided lower court judge is destroying the decree by doing so. And this point was hammered home by the lawyer in "Samson" hearings. He declared that the 12 exceptions granted by Judge Igoe were "destroying a decree which has proved itself of benefit to the community."

Producers Name MPIC Delegates

Hollywood, March 14.

Y. Frank Freeman, Dore Schary, Fred S. Meyer, B. B. Kahane and Norman Siegel were named to represent the Motion Picture Producers as delegates to the Motion Picture Industry Council.

Maurice Benjamin and Mendel Silberberg were appointed to function as legal advisers of AMPP.



EDITORS IN NATIONWIDE POLL NAME JACK BENNY "GREATEST PERSONALITY OF PAST 25 YEARS"

Jack Benny has been acclaimed "the greatest radio personality during the last 25 years" in a questionnaire poll of 330 of the nation's leading radio editors, it was announced today.

In selecting Benny, numerous editors polled also wrote in their non-commercial choice. This honor went to the late Franklin Delano Roosevelt.

Many editors supported their choice of Benny with comments on his mastership and his consistently top comedy programming over the years.

Radio Daily.

OPEN LETTER TO THE RADIO EDITORS AND
COLUMNISTS IN THE U. S. AND CANADA:

I am deeply touched—and grateful.

Sincerely,

Jack Benny

Clips from Film Row

NEW YORK

Harold Baumstone, long active in the 16m industry, formed Almanac Films, Inc., to distribute educational and informational films. Previously Baumstone had been with Pictorial Films, Post Pictures and Family Films. He resigned as general sales manager of latter firm in January.

Continuing its switch in policy from its own offices to franchise-holders for distribution of its product, Motion Picture Sales Corp. has named Charles Lindau and Max Roth in Chicago. Pair have been operating the Henri Elman Independent Exchange there. Roth was formerly midwest division manager for Film Classics and Lindau is a Chi exhibitor.

TOLEDO, O.

Plans for new $2,000,000 theatre here apparently shelved by Balaban & Katz, Chicago. Firm sold its site back to the original owners, the Toledo Service Parking Co., for a reported $120,000, same price paid for it by chain in 1947. At same time the B. & K. lease on the 3,400-seat Paramount was not renewed. The firm had hoped to complete a new house by June, 1948, when its Paramount lease expired. Latter house has been operated by Carl Schwyn circuit since then while B. & K. remodeled its Princess here into a first-run house.

J. W. Christopher, St. Marys, O., purchased the Indian Lake theatre, Russells Point, O., from E. V. Fofrich.

The Star, Delaware, O., purchased by Steve Polies and Ray Watts of that city.

Warner Bros. recently sold all its Springfield, O., interests to locally-owned Springfield Theatre Co., which acquired long-term leases on Regent, State, Majestic, Fairbanks and Ohio, plus sole ownership of some real estate there.

Hunt Theatres, Cincinnati, acquired the interests of Jackson-Murphy Theatres in the Uptown Columbus nabe, and the McCook, Dayton neighborhood house.

CHICAGO

Alliance Circuit general manager S. J. Gregory in Richmond, Wash., for opening of new 1,200-seater there. New theatre, owned by Midstates Amus. Alliance subsidy, will cater to atomic bomb workers in that plant town.

Hamilton theatre booking single features for week in new policy.

Wreckers started to raze LaSalle theatre, in Chi's loop, this week. Theatre will make way for a church. Property was purchased last June from Marshall Field by Franciscan Fathers for $515,000.

Arthur Greenblatt, Lippert Productions sales manager, here last week for huddles.

Tiffany Theatre Building Corp. took over house from operator Dave Beck last week.

Balaban & Katz topper Dave Wallerstein back from vacation in Sun Valley.

Alliance Circuit starts its 15th annual showmanship drive in 70 midwest houses April 16. Drive features give-aways, amateur nights, and stageshows in larger spots.

Harry Walders takes over as United Artists' branch manager here, filling spot vacated when Nat Nathanson was upped to company's Eastern and Canadian general sales manager. Walders recently was with Paramount in Chi as special sales rep.

New York Theatres

RADIO CITY MUSIC HALL
Rockefeller Center
RAY MILLAND • ROSALIND RUSSELL
EDMUND GWENN in
"A Woman of Distinction"
A Columbia Picture
SPECTACULAR STAGE PRESENTATION

Cecil B. DeMille's masterpiece
"Samson and Delilah"
Color by TECHNICOLOR
HEDY LAMARR • VICTOR MATURE • GEORGE SANDERS
ANGELA LANSBURY • HENRY WILCOXON
See the destruction of the Temple on the MAGIC CYCLORAMIC SCREEN!
RIVOLI
B'WAY AT 49th St

Dorothy McGuire William Lundigan
"Mother Didn't Tell Me"
A 20th Century-Fox Picture
On Stage—BEATRICE KAY
BILL NORVAS • BUCK & BUBBLES
THE DUNHILLS • BEATRICE KRAFT
ROXY 7th Ave. & 50th St.

The Funniest film surprise in years!!!
"Francis"
A Universal-International Picture
PARAMOUNT
IN PERSON
NAT "KING" COLE AND HIS TRIO
LARRY STORCH-Johnny Coy
RAY McKINLEY AND HIS ORCHESTRA
Midnight Feature Nightly

ST. LOUIS

Clark Armentrout, Pittsfield, Ill., purchased a 14-acre site near Pittsfield for new 400-car drive-in.

The Avenue, West Plaines, Mo., operated by Dean Davis, will be shuttered when the New Avenue, a 500-seater, is completed in June.

Theatre owners in Southern Illinois and Southeastern Missouri are expected to ask for concessions on their film contracts because of biz lost during recent floods and strike of soft coal miners in those areas.

Harry E. Miller, Festus, Mo., celebrating his 60th anni in show biz. His father opened first opera house in Festus and son later entered exhibition and now operates the Miller, successor of old Idle Hour.

Marc Jay Steinberg resigned from St. Louis Eagle Lion staff to devote all his time to operation of the Ritz, Alton, Ill., recently purchased by him and his brother.

Clifford Hough sold his interest in drive-in near Lebanon, Ill., to his father; he will build an ozoner near Aurora, Mo.

BOSTON

Robert Manson, formerly assistant manager of Loew's State, appointed manager of Michael Redstone's new Revere Drive-in.

Hatton F. Taylor, here to take over duties as branch manager of RKO exchange. Formerly manager of several Canadian exchanges for RKO he comes here directly from Detroit, and succeeds Ross Cropper, who died last January.

Operators of Drive-ins are skedded to organize at luncheon meeting of Independent Exhibitors March 22 at Hotel Statler.

Robert M. Sternburg named secretary and member of board for New England Theatres, Inc. He has been district manager in Hub area for chain for years.

Samuel Pinanski, American Theatre Corp. prexy and national head of TOA, appointed by Secretary of Treasury John W. Snyder as national chairman of industry's committee for Savings Bond drive which gets under way May 15.

DALLAS

William Boyd will be guest of Fiesta San Jacinto at a special children's festival April 15 in San Antonio.

Joe L. Love of Seminole, Okla., theatre operator, purchased equipment and leases on five theatres at Snyder formerly operated by Mrs. T. L. Lollar and managed by her son-in-law, N. R. Clements. Included are four downtown theatres and one ozoner.

MINNEAPOLIS

Bennie Berger, independent circuit owner and North Central Allied prexy, now half-owner of the 1,000-seat Gopher, loop first-run "B" house, which Minnesota Amus. Co. recently relinquished in compliance with the Paramount consent decree. Berger acquired his half interest from Ted Karatz who bought the theatre from S. Heller and associates immediately after Paramount circuit disposed of it to the latter.

Reported here that a new loop theatre will be built for 20th-Fox; no confirmation yet.

Campaign of territory's theatres against federal admission tax yielding large petitions.

Four local neighborhood houses playing four-day "Hamlet" roadshow dates at $1.20 scale.

"Hy" Chapman, Columbia branch, back from an Arizona vacation recovered in health.

J. J. McFarland and Jack Greenberg, National Screen Sales branch manager and salesman, respectively, recovering in hospital from injuries sustained in auto crash.

Blizzards and sub-zero temperatures again dented grosses throughout territory.

Metro insists "Battleground" sales in territory have not been affected by North Central Allied's bulletin urging independent exhibitors to reject percentage terms being demanded for smallest situations.

Frank Mantzke, Home Theatres head, vacationing in Florida.

Volk brothers, independent circuit owners, starting construction of a new 1,250-seat theatre in Robbinsdale, Minneapolis suburb. Will be largest Twin City suburban theatre.

PITTSBURGH

Liberty theatre at Sligo, Pa., recently transferred to Mrs. Mary McNeill, has reverted to its former operator, Joseph Troese.

With Astor Corp. headed by Gabe Rubin taking over Senator theatre, George Josack was named manager. Bob Taylor, who piloted house under Harris operation, switched to the Newsreel. Jack Hooley, vet pilot of house, becomes a relief manager for the circuit.

Frank Reller resigned as UA rep in West Virginia area and joined Republic sales staff.

Paul Blumer, formerly assistant manager for WB in Washington, Pa., named manager of Blatt Bros. Denman in Girard, Pa. replaces Ray Adams, resigned.

J. C. Lund, general manager for Al-Penn Theatre Corp.'s three units in Aliquippa, appointed Carl G. Broady to manage the Strand. Broady has been in the industry for more than 40 years. He was formerly associated with Par-Publix.

Baden, Pa., theatre sold to Gust Hages by Martin and Abe Rothenstein.

Harold Mirisch, Mono-Allied Artists exec, acquired Penn and Victor theatres in New Castle, Pa., from Ted Gamble Enterprises.

Karen theatre, run for seven years by Paul Bronder, transferred to Nick Melucci. Bronder continues to operate three local houses, the Avenue, Grandview and Castle.

LOS ANGELES

Bill Parker bought a partnership in Cinema Distributors, headed by Ed Barison. Company deals in foreign films.

Lippert Pictures closed deal for "Baron of Arizona" to play the Fox West Coast Circuit.

M-G Selling

Continued from page 5

vest their theatres and the RKO split coming up, such problems are expected to be all the more intensified.

Chief factor in the Metro realignment is the upping in number of division managers from five to seven, so that each will now have less territory to supervise. That will give the managers also a chance to spend more time in their headquarters, instead of roaming far afield as they formerly were forced to do. Rodgers also assigned one man each to devote all his time to the New York and Los Angeles metropolitan areas, which have the most concentrated circuits.

Herman Ripps, formerly assistant to eastern sales chief John P. Byrne, drew the N. Y. assignment and will move his headquarters from Albany to the N. Y. exchange. Byrne continues headquartering at the homeoffice. Samuel J. Gardner, heretofore assistant to west coast sales chief George A. Hickey, moves his headquarters from San Francisco to L. A. to supervise selling in metropolitan L. A. only. Hickey will continue to operate from L. A. also and will supervise the L. A., San Francisco, Portland and Seattle offices.

Other changes include the upping of John S. Allen, formerly assistant to southern sales managers Rudy Berger, to the newly-created post of southwestern sales manager. He takes over the Dallas, Oklahoma City, Memphis and St. Louis offices, with Berger continuing to supervise Washington, Charlotte, Atlanta, New Orleans and Jacksonville. Frank C. Hensler, until now assistant to central sales manager John J. Maloney, has been promoted to manager of the newly-created intermountain division, supervising Kansas City, Denver and Salt Lake City. Maloney continues in charge of the Pittsburgh, Cleveland, Cincinnati, Indianapolis and Detroit offices.

In the midwest, Ralph Maw has been named district manager to concentrate exclusively on the wide territory serviced out of Minneapolis, in which city he will headquarter. Burtus Bishop, Jr., midwestern division manager, continues to supervise the Chicago, Minneapolis, Milwaukee, Des Moines and Omaha exchanges.

Picture Grosses

SAN FRANCISCO

(Continued on page 10)

000 or close. Last week, "Backfire" (WB) and "Capt. China" (Par) (2d wk), okay at $13,500.

St. Francis (Par) (1,400; 60-85)—"Young Man With Horn" (WB) (2d wk). Down to passable $9,000. Last week, big $15,000.

Orpheum (No. Coast) (2,448; 55-85)—"Francis" (U) and "Bodyhold" (Col) (3d wk). Strong $10,000. Last week, husky $16,000.

United Artists (No. Coast) (1,207; 55-85)—"Red Shoes" (EL) (2d wk). Looks near $10,000, great. Last week, $9,800.

Stagedoor (Ackerman-Rosener) (370; 85-$1)—"Pygmalion" (Indie) (reissue) (3d wk). Big $5,000. Last week, $5,800.

Clay (Roesner) (400; 65-85)—"Easy Money" (EL). Trim $3,200. Last week, "Chips Down" (Indie) (4th wk), $2,200.

Larkin (Roesner) (400; 65-85)—"Scott Antarctic" (EL) and "Canterbury Tale" (EL) (2d wk). Down to $2,500. Last week, big $3,600.

'Ambush' $12,000 Leads L'ville; 'Borderline' 7G

Louisville, March 14.

With the weather unpleasant, and downtown pics shaping up of good quality, biz along main stem is currently fairly good. Pace at both State with "Ambush" and the Rialto with "Dear Wife" is passably good. Neat biz is being turned in at the Strand, where "Bluegrass of Kentucky" is having a strong local appeal. "Borderline" looms okay at Mary Anderson.

Estimates for This Week

Mary Anderson (People's) (1,200; 45-65)—"Borderline" (U). Getting nice play at $6,500. Last week, "Young Man With Horn" (WB), robust $8,000.

Rialto (Fourth Avenue) (3,000; 45-65)—"Dear Wife" (Par) and "Tarnished" (Rep). Billed as sequel to "Dear Ruth," this one is making appeal with same cast, and femmes are responding. Satisfactory $11,000. Last week, "Mother Didn't Tell" (20th) and "Radar Secret Service" (Lip), neat $13,000.

State (Loew's) (3,000; 45-65)—"Ambush" (M-G) and "Challenge Lassie" (M-G). Neat $12,000. Last week, "All King's Men" (Col) and "Secret St. Ives" (Col), strong $15,500.

Strand (FA) (1,200; 45-65)—"Bluegrass Kentucky" (Mono) and "Bomba Panther Island" (Mono). Strong $6,000. Last week, "Live By Night" (RKO) and "Threat" (RKO), about same.

JRO's Nitery Dates For Anton ('3 Man') Karas

Selznick Releasing Organization has been forced into cafe booking as a sideline to publicity for its pix. It is arranging a unique cross-country combo exploitation and nitery appearance tour for Anton Karas, the Austrian zither player who jumped to fame via his background music for SRO's "Third Man."

Music Corp. of America was supposed to book Karas, but apparently couldn't get far on the one-and-two-day stopovers planned by SRO flack chief Robert Gillham as the zither-zinger crossed the country. As a result, Gillham has taken to doing his own booking.

Karas played a two-day Monday-Tuesday date at the Darbury Room, Boston, this week, and moves to Philly today (Wednesday). He continues to Washington, Chicago, Toronto, Detroit, Cleveland, Cincinnati, St. Louis, Kansas City and San Francisco, will Gillham attempting to set nitery engagements in each. He'll wind up in Hollywood, where he may appear at either Ciro's or the Mocambo.

Mel Strauss, of SRO's flackery, is traveling with Karas and serving as interpreter in interviews. Strauss speaks German.

SDG Contract Near

Hollywood, March 14.

Formal signing of a new contract between the Screen Directors Guild and the major studios was assured by the Government's okay eliminating second assistant directors from Wages and Hours regulations. Following the Government action, junior members of the guild voted to accept the terms offered by the studios.

Under the new ticket, second assistant directors will be paid $150 a week, with $4 a day extra for location work.

'12 O'CLOCK' BEST BET IN INDPLS., FINE 13G

Indianapolis, March 14.

It looks like Lent is being felt at first-runs here, biz mostly being off. "12 O'Clock High" is leading town with nice figure at Indiana while "East Side" is oke at Loew's. "Thelma Jordon," at Circle, is disappointing. "Johnny Holiday" is holding up well in second Keith's week after sock opener.

Estimates for This Week

Circle (Gamble-Dolle) (2,800; 44-65)—"Thelma Jordon" (Par) and "Blue Grass Kentucky" (Mono). Thin $7,500. Last week, "Backfire" (WB) with Tommy Dorsey orch onstage, stout $20,000 at 50-90c scale.

Indiana (G-D) (3,300; 44-65)—"12 O'Clock High" (20th). Fine $13,000. Last week, "Man With Horn" (WB) and "Cry Murder" (FC), modest $9,500.

Keith's (G-D) (1,300; 44-65)—"Johnny Holiday" (UA) and "Belle Old Mexico" (Rep) (2d wk). Solid $8,000. on top of smash $11,400 first stanza.

Loew's (Loew's) (2,427; 44-65)—"East Side" (M-G) and "Intruder in Dust" (M-G). Oke $11,000. Last week, "Malaya" (M-G) and "Tension" (M-G), $10,500.

Lyric (G-D) (1,600; 44-65)—"Dakota Lil" (20th) and "Bomba on Panther Isle" (Mono). Mild $5,500 in 6 days. Last week, "Purple Heart" (20th) and "Guadalcanal Diary" (20th) (reissues), sturdy $6,500.

DENVER

(Continued on page 11)

"Willie Comes Home" (20th) and "Pacific Agent" (Lip), also Denver. Nice $2,500. Last week, "Chain Lightning" (WB) and "Green Promise" (RKO), $2,000.

Orpheum (RKO) (2,600; 35-74)—"Malaya" (M-G) and "Man of Evil" (UA). Trim $15,000. Last week, "East Side" (M-G) and "Satan's Cradle" (UA), (2d wk), $10,000.

Paramount (Fox) (2,200; 35-74)—"Nevadan" (Col) and "Mary Ryan, Detective" (Col), day-date with Webber. Okay $8,000 or near. Last week, was on moveovers.

Vogue (Wolfberg) (600; 60-74)—"Carnival in Flanders" (Indie) and "Rubens" (Indie) (reissues). Modest $1,700. Last week, "Scoundrel" (Indie) and "Crime Without Passion" (Indie), same.

Webber (Fox) (750; 35-74)—"Nevadan" (Col) and "Mary Ryan, Detective" (Col), also Paramount. Good $2,200. Last week, "Chain Lightning" (WB) and "Green Promise" (RKO), fair $1,700.

PROVIDENCE

(Continued on page 10)

"Red Shoes" (EL) (2d wk), so-so $5,500.

State (Loew) (3,200; 44-65)—"East Side" (M-G) and "Silent Dust" (Mono). Okay $18,000. Last week, "Mrs. Mike" (UA) and "Satan's Cradle" (UA), $14,500.

Strand (Silverman) (2,200; 44-65)—"Dear Wife" (Par) and "Body Hold" (Col). Opened Monday (13). Last week, "Fallen Idol" (SRO) and "Once Upon Dream" (EL), disappointing $8,500.

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U TO DISTRIBUTE 3 INDIE PICTURES

Universal has contracted to distribute three indie films, but this was said authoritatively this week to represent no permanent change in policy. Company has no other indie product in prospect and has no immediate intention of veering further from the dictum of about 18 months ago that it would handle exclusively its own pix.

First of the outside films is "Borderline," produced by Milton Bren. It went into release Feb. 9 and was taken on by U after it was in the can. Next two will be from Fidelity, the new Howard Welsch-Chester Erskine-A. Pam Blumenthal unit. Initialer will be "Man on the Run," starring Ann Sheridan and Dennis O'Keefe, which goes into production April 22. It will be followed by "Illegal Bride," starring Ginger Rogers, which goes before the cameras in June.

Universal has no interest beyond its distribution fee in the pix. It has made no guarantees on loans or otherwise participated in financing.

Blumenthal

Continued from page 5

as part of its assets "House by the River," with Louis Hayward, which had already been completed by Welsch.

Blumenthal, who for a time was associated with Enterprise, asserted he feels the time ripe at the moment for a multi-picture indie unit since the elements can be put together now at the best possible prices. Cost of talent and facilities have come down, he said, while market conditions appear likely to stay at least even. He added that he is also counting importantly on eventual income from TV rights on the features.

Bank of America loan, which is cross-collateralized on the five pix on the schedule, is for an amount in excess of $2,000,000, Blumenthal declared. Second money and guarantees are being put up by the three principal partners, he stated. They'll also take deferments on the pix, which will be budgeted at around $700,000. They'll be shot at Motion Picture Centre studios, but latter will get no participation in return for deferments for facilities, Blumenthal said.

First pic, which goes into production April 22, will be "Man on the Run," starring Ann Sheridan and Dennis O'Keefe. That will be followed June 1 by "Illegal Bride," starring Ginger Rogers; in July by "My Wife, the Celebrity"; in August by "Life of Helen Morgan," starring Paulette Goddard, and in September by "The Gentleman From Chicago."

Five additional pix are planned for next year, Blumenthal said.

Stung By B's

Continued from page 4

same time and thus have his picture practically edited in advance.

Cost of the average B picture is now estimated at $200,000 and they are brought in on a seven or 14-day shooting schedule. Producers usually work on a five-day weekly rate, so that the extra two days at the end of the first or second week represent costly overtime. Fairbanks believes his multi-cam process can result in lopping that overtime work off the schedules, which can result in a 40% savings in the negative cost.

Producers also think they can adapt to their advantage some of the television acting techniques that will be made possible through use of the multi-cam system. Major studios, with sufficient money, top actors and experienced directors, can take the time, it is pointed out, to reshoot scenes from various angles, which require shifts in the lighting, etc. With less money and less experienced actors and directors, however, the B producers believe the best alternative may be to play full scenes in their entirety, as is done in TV. This system is made possible by multi-cam.

System received its initial video impetus last week when International Silver, sponsor of CBS-TV's "Silver Theatre," decided to shoot the final 13 shows of the current cycle via the Fairbanks system on the Coast. With sponsors and producers of other video dramatic shows now dickering with Fairbanks also, the system may result in a major move of TV production from New York to Hollywood.

WB Divorce

Continued from page 3

holders' suit by groups which preferred to remain in the lucrative theatre end of the biz.

Aug. 31 target date has been set as a result of the brothers' feeling that divorcement is now inevitable and the quicker they take the step and set their house in order under the new scheme of things the better. Also, since they have made the principal decisions on the method of divorcing and on the fact that they won't try to split themselves between production-distribution and the circuit, they might as well push full steam ahead on the more minor issues.

Although the three years the court allowed to complete divorcement is valuable in extending the time from which the company will be getting income from the theatres, other advantages are seen in arriving at a quick decree. D. of J. would undoubtedly be more liberal in the consent provisions of a rapidly-made agreement than it would in a long fight.

Major issue on which the company has to come to terms with the Government is which houses the chain must divest itself of, whether or not there's divorcement. If Justice shows liberality in this respect, the circuit will be of much greater value to a buyer and Warners will get a higher price for their shares.

Also, by coming to quick terms, the Government might be persuaded more easily to allow the production - distribution company to retain showcase theatres.

Decision to make a sale by Aug. 31 of the theatre assets is said to be behind the drastic retrenchment recently made in the Warner organization. Desire is to show maximum net during this period to enhance the value of the shares prior to sale. Current Warner prospects are said to be for a considerable reduction in gross earnings, but an upturn in net as a result of reduction in costs.

20th-Fox, which is legally in the same position as WB, is said to be awaiting further crystallization of the Warner decree before pushing for termination of its own case.

DE TOTH LINING UP NEW U.S.-BRIT. PIX VENTURE

London, March 7.

New Anglo-American production venture is being lined up in London by Andre de Toth, Veronica Lake's husband. Negotiations are proceeding on a basis of equal partnership with finance to come from both countries. According to present plans, it's hoped that production will be able to begin in the fall, and an initial program of three pix is scheduled.

Hollywood stars, producers and directors are to be imported and part, if not all the program, may be in Technicolor. Each production will be in the top budget class, probably in excess of $1,000,000.

During his London stay, de Toth has visited most of the studios, but will not make a decision on which outfit will be used until the deal is finalized.

Rockefeller

Continued from page 3

represented a "very private eastern syndicate" which was putting up the coin for the new venture and it itself would also be a principal. Avery Rockefeller, of the millionaire family, is the member of the firm represented in it title.

Bogie revealed a ceiling on its participation in the venture had been set, but refused to name it. He said the plans for foreign production were "very fluid" and more or less than the five pix announced by Wrather might be made.

Wrather will be exec head of the operation, Bogie explained, and will furnish screenplays, top stars and directors. Wrather and the Schroder-Rockefeller group will share in the financing the necessary dollars for production abroad, with local outfits overseas providing the currency of the country. American group will get western hemisphere rights and foreign financiers the eastern hemisphere.

Financing-distribution tieup in England might be with Associated-British-Pathe, with which negotiations are taking place currently. Operation, however, is not limited to production in Britain, Bogie said.

Fox Back to Universal Board

Continued from page 3

inform the U management of his intentions.

Nevertheless, U toppers had no idea how many proxies Eidell held and when during the voting in Wilmington it became clearly evident that he would be successful in electing himself, company reps present had to make a decision in a matter of minutes as to which of their own members they'd drop from the board.

Finger was put on Fox, since he appeared to be most deeply involved in other activities at the moment. He wasn't at the stockholders meeting, at which the management and directorate were repped by John J. O'Connor, who presided; Robert Benjamin, Leon Goldberg, Adolph Schimel and Eugene Walsh. Blumberg was ill and not able to attend.

No Criticism

Fox's colleagues insisted in New York this week that there was absolutely no criticism of him involved in the hasty decision to make him the low man in the casting of the proxies. There were assurances that he would be returned to the board as quickly as possible. That might be through the resignation because of severe illness of Paul G. Brown or by enlargement of the board from 15 members to 16.

Odd angle of Eidell's election was that the management group never before held proxies on so many of the 800,000 shares outstanding as it did for this meeting. Eidell voted a total of 63,000 shares, of which about 30,000 are said to be owned by his family. The rest he collected through a proxy solicitation. U management had heard some word of this, but apparently didn't believe Eidell would be successful in getting enough to elect a director.

That was made possible, however, by the system of cumulative voting the company uses. This is similar to proportional representation. It offered Eidell the opportunity to vote his entire block of proxies for a single director if he chose, rather than spreading the proxies among the 15 to be elected. By concentrating his proxies on one director they had the effect of being multiplied 15-fold and thus, in voting for this single board member, they had the power of approximately 900,000 shares.

U reps on the scene, not knowing of Eidell's friendly attitude or how many proxies he had, had to do some quick maneuvering to find out if he could elect more than one director. They discovered afterward that he had no desire to do so. They explained in New York this week that had they known of the number of shares Eidell controlled and his yen to be on the board, they undobtedly would have found a place for him on the management slate.

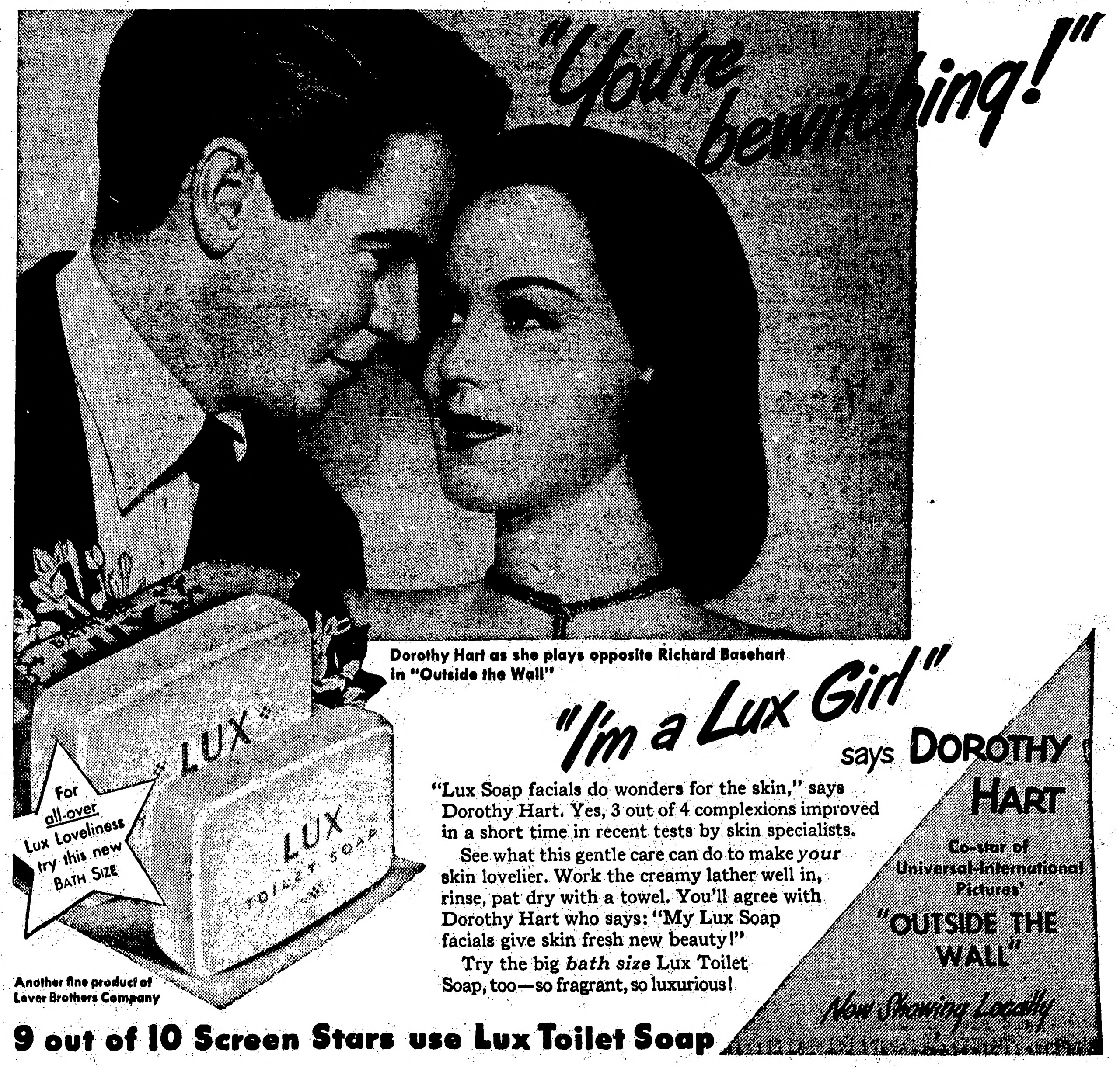
Incidentally, J. Arthur Rank, one of U's largest stockholders, handed his proxies to the management to vote. He has three directors—himself, Benjamin and G. I. Woodham-Smith. Other directors re-elected were Blumberg, Brown, Preston Davie, Albert A. Carthwaite, William J. German, Leon Goldberg, R. W. Lea, Franklin Nevius, O'Connor, Budd Rogers and Daniel M. Scheaffer.

ECA German Setup Nearer Realization

Washington, March 14.

The 1950 European Cooperation Administration media guarantees for the film companies sending films into the Allied zone of Germany moved a step nearer actuality last week with the signing of similar guarantees with 12 American book and magazine publishing firms.

The deals have been awaiting approval by the Western German government. The book-magazine proposition was lined up directly ahead of the picture program. With the publications approved and out of the way, the German government can now turn its attention to the pix. ECA spokesmen predicted that the film contracts were just around the corner.



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TRADE WANTS TO KNOW: DID HOOPER PUT NIELSEN THROUGH $600,000 HOOP?

Despite the fact that Art (A. C.) Nielsen paid in excess of $600,000 to C. E. Hooper for his network AM and TV, plus Pacific Coast, rating services, and the initial conclusion that the competitive rating situation would be brought to an end, there's growing sentiment among the trade's top researchers that the picture is becoming more confused than ever.

The report is that Nielsen, having forked over the 600G for the Hooper business, is plenty burned over subsequent developments since signing on the dotted line. Not that Hooper isn't sticking to the letter of the law in carrying out his end of the deal with Nielsen to stay out of the network and regional picture, but apparently nowhere in the agreement is there a clause which says that Hooper cannot embark on a campaign which would reorient trade thinking and "reeducate" the radio and television industries in regard to national vs. city rating services. And Hooper, always one for getting maximum results from promotional hoopla (as witness his ability over the past five years to parlay his name into a household word) appears to be embarking on just such a campaign.

Going to Town

While Nielsen, a far more reticent operator, has settled for the distribution of a single pamphlet for industry distribution detailing his annexing of the Hooperating services, Hooper has been going to town with an almost daily barrage of "educational" literature calculated to shift the accent away from the national picture in favor of city ratings.

Having divested himself of the Pacific Coast service to Nielsen, for example, Hooper is now springing his own Coast service, offering at the same price three different reports monthly based on his "shift of accent" to major city studies and thus skirting any legal entanglements. Similarly, the "shift of accent" will be projected on a national scale, Hooper again playing it safe legally, via a five-city study.

Researchers concede that Hooper is within his rights in reorienting trade thinking, even at the expense of sniping away at the type of national service which Nielsen has inherited from him at a fat fee.

Instead of a peace treaty, researchers are of the opinion that coming weeks will witness a Hooper vs. Nielsen competitive race that will far outstrip anything that has gone before.

MPLS. 'FM ON WHEELS' TO FACE LEGAL TEST

Minneapolis, March 14.

City Attorney J. F. Bonner is investigating to determine the legality of radios in streetcars and buses to carry music and commercials. The plan has been announced by the traction company, which signed a contract with a group which will have its own FM station provide the programs.

The city attorney believes the streetcar company proposal may be governed by a 1938 ordinance regulating broadcasting vehicles. It provides an annual $50 license fee for each such vehicle, an amount in excess of which the company will receive, unless for the sole purpose of presenting a program of charitable, educational or religious nature.

Since the company's announcement of the plan the newspapers have published numerous letters from readers protesting against it.

KMHT's 52½G Sale

Marshall, Tex., March 14.

Request has been made to the FCC for transfer of control of KMHT, here, from the Marshall Broadcasting Co., to the Fort Worth Broadcasting Co. for a consideration of $52,500.

Principals in the new group includes Frank M. Skinner, with 98%; John R. Crouse, 33% (he's v.p. and chief engineer of KXOL, Fort Worth), and Russ N. Lamb, with 1.67%.

Shift of Accent

Here, in essence, is the new "Hooper Pitch" slanted toward his revamped operation, with its unwritten implication that "what I've got is more meaningful than Nielsen's":

"The most significant differences are no longer between networks or between programs. Today, on both radio and TV, the biggest differences are between cities."

Weiss Admits Offers, But Sez Don Lee Web Is Not Being Sold—Yet

Hollywood, March 14.

Reports that a deal for the sale of the Don Lee Network, regional unit and stockholder member of Mutual, were denied here yesterday (13) by Lewis Allen Weiss, chairman of the board. Weiss admitted, however, that he has been approached by a lot of prospective buyers, mostly promoters.

Weiss said that the public administrator of the estate of Thomas Lee, who leaped to his death three months ago, cannot even entertain a bid until the estate has been appraised, which will take another two months. He added that the web could not be sold until there is a division of the estate's assets, now tied up in litigation. Lee had willed the properties, which include automobile dealerships in California, several AM stations and a television station, to an uncle, but other relatives are contesting. All of Lee's enterprises might be sold as a package, Weiss indicated, but there would be no piecemeal disposal.

Would-be purchasers of the web are apparently reasoning that the heirs will want to sell in order to pay inheritance taxes.

ZENITH 9-MONTH NET HIGHEST IN HISTORY

Chicago, March 14.

Zenith Radio Corp. net profits for nine months ended Jan. 31 were highest for the period in the company's history, prez Eugene F. McDonald, Jr., reported last week. Net for the period hit $3,138,938, compared with $2,025,781 for the same period last year. Sales rose to $65,196,527, comparing with $56,951,492 a year ago.

Operations in all plants have been skedded for capacity production for the next several months, McDonald said. But despite full production, company will continue to allocate radio and video sets.

Gale Heads Ad Council

Samuel C. Gale, ad veepee of General Mills, has been elected chairman of the Advertising Council, succeeding General Foods marketing veepee Charles G. Mortimer, Jr., who served in the post for three years. Mortimer now heads the Policy Planning Committee.

AC board also reelected Lee H. Bristol, Bristol-Myers prexy, as vice-chairman, and elected two new vice-chairmen, Young & Rubicam exec v.p. Louis N. Brockway, and Philip L. Graham, Washington Post publisher. Frederic R. Gamble, American Assn. of Advertising Agencies prexy, and Paul B. West, Assn. of National Advertisers topper, were elected secretary and treasurer, respectively. Theodore S. Repplier was reelected president and Allan M. Wilson and George P. Ludlam were reelected veepees.

AFM Nixes Taped CBS Radio Series By Phila. Orch

National headquarters of the American Federation of Musicians has nixed the Philadelphia Orchestra's proposed series of transcribed Sunday afternoon radio concerts from New York, which were slated to start the end of April at the close of the New York Philharmonic broadcasts.

The Musicians Union action, it was understood, was taken after a protest by Local 802. Although the plan was agreeable to CBS symphony members, it was said a squawk was raised by a score of other musicians who were called in during the summer months to augment the web's orch, in performance of certain works.

Union execs minimized this factor and said the Philadelphia Orchestra tape programs were against the union policy, which never wants to supplant live shows with transcribed music. The action came as a surprise to the Philadel-

(Continued on page 38)

ROGERS' ILL. POST

Chicago, March 14.

William A. Rogers, Frederic W. Ziv Co. special services director, has been named account exec for Illinois. He'll handle markets outside the Chicago area.

Rogers was news director of WSAI, Before joining Ziv last year, Cincinnati.

Government's Blast vs. Richards Recounted as L.A. Hearings Begin

Hollywood, March, 14.

Government charges that G. A. Richards fabricated news, used threats of dismissal against employees to force obedience to his instructions, that members of his staff resigned rather than carry out his orders to distort news were outlined Monday (13) here on opening day of FCC hearing against operator of KMPC.

Fred Ford, chief commission counsel, declared that Government will show Richards' license should not be renewed. "In the case of certain persons," Ford said, "Richards believed to have Communist leanings he ordered the items about them to be preceded with news about Communism. In some cases Richards tried to tie in the Communist news itself with the news of that person."

Hugh Fulton, chief counsel for defense, charged that hearing "was asked by James Roosevelt on stationery of the democratic party of California" and that complaints against Richards included assertions that "in recent years he was in favor of Republicans and opposed to election of Democrats, and was opposed to Communists and proponents of extreme left wing views." He added that charges came from "disgruntled former employees of KMPC." Clete Roberts, currently a newscaster on KFWB, will be Government's key witness. Roberts was head of KMPC news bureau two years ago. He was discharged, along with George Lewin and Maurie Starrels, Government alleges, because of their refusal to obey Richards instructions to color news prejudicial to certain minorities.

Hearing may take from three to six weeks.

Ferguson Attacks Inquiry

Washington, March 14.

FCC's inquiry into the G. A. Richards stations, now under way in Los Angeles, was indirectly attacked yesterday in Congress by Sen. Homer Ferguson (R.-Mich.), declaring that the commission has taken no action against an unnamed licensee who has been associated with "numerous Red-front organizations," Ferguson said: "On the other hand, I am informed that the commission has vigorously investigated another station owner who has expressed strong personal

(Continued on page 42)

'Gowns by P&G'

Now soap opera producers not only have to follow their Nielsens, they've got to watch hemlines go up and down. Procter & Gamble has set a big promotion with McKettrick-Williams, dress manufacturer, with the latter bringing out a line of 10 gowns named after and plugging P&G's washboard weepers. Styles will be preemed at a party at the Stork Club, N. Y., April 10, with 50 other fashion shows to be held at department stores across the country shortly afterwards.

Stunt, on which Compton agency is working, involves "Life Can Be Beautiful," "Big Sister," "Road to Happiness," "Brighter Day," "Right to Happiness," "Guiding Light," "Rosemary," "Ma Perkins," "Young Dr. Malone" and "Pepper Young's Family." In case of the latter two airers, frocks will be tagged "Peggy Young" and "Anne Malone."

Plotkin to Head Up B'cast Bureau Of FCC? Speed Reorganized Setup

Centralizing Power

Washington, March 14.

President Truman asked Congress yesterday (13) to adopt a recommendation of the Hoover Commission to place greater responsibility for the administration of the FCC under its chairman. The President said the plan may not result in substantial immediate savings but will probably improve operations during the next few years "which will result in a reduction of expenditures as compared with those that would otherwise be necessary."

The plan reserves to the full Commission its functioning regarding revision of budget estimates and distribution of appropriated funds according to major programs and purposes.

Washington, March 14.

The FCC took the first step last week in a far-flung internal reorganization; when completed, it is expected to expedite processing of television applications, come the lifting of the freeze. The plan calls for the organization of the staff along functional rather than professional lines. It provides for the establishment of a Broadcast Bureau with its own engineering, legal and economic units. It conforms in general with certain recommendations made in a staff report of the Hoover Commisison on Reorganization of Government and certain provisions contained in pending legislation.

Agency is buzzing wth speculation as to who will be chief of the Broadcast Bureau. Name most mentioned is that of Harry Plotkin, assistant general counsel in charge of the broadcasting division of the present Law Bureau. Plotkin has been directing examination of witnesses from the Commisison's legal table at the current television hearings.

First of the four operating bureaus to be established is the Common Carrier Bureau, which begins operations April 3 with Harold J. Cohen, presently assistant general counsel, as chief. While concerned primarily with regulation of telephone and telegraph rates and services, the Bureau enters into television matters in connection with use of coaxial and microwave relays for video interconnection. It is also involved in use of transmission facilities for theatre television and Phonevision.

With the creation of the Common Carrier Bureau, the Commission abolished its present law, engineering and accounting bureaus, whose staffs will ultimately be assigned to the various operating bureaus. However, pending the establishment of the remaining three bureaus, broadcast functions of the old bureaus will be under the respective jurisdiction of new offices of general counsel, engineering and accounting, which will operate as major staff units.

Named to head the new Office of General Counsel was Benedict P. Cottone, presently general counsel. Curtis B. Plummer, now chief of the television broadcast division of the Bureau of Engineering, was named head of the Office of the Chief Engineer, with John A. Willoughby as Ascsistant Chief Engineeh. William J. Norfleet, now head of the Bureau of Accounting, was appointed to head the Office of Chief Accountant.

Others named were J. Fred Johnson as Chief Hearing Examiner and William K. Holl as Executive Officer. Johnson is presiding at the hearings in Los Angeles on the Richards case.

Will AFRA Win? Will Kay Return to WWJ? All Cleveland Is Tuned In

Cleveland, March 14.

By week's end, AFRA's local and WJW's top echelon including president William M. O'Neill are expected to have ironed out the Walt Kay dispute.

At the moment, station officials are standing pat that the Kay incident is finished, that Walt Kay and his "Kousin Kay's Korners" are no longer part of their program since Kay resigned following a dispute over whether a five-minute horse results and sports stanza should follow his 25-minute juvenile stint at 6:30.

AFRA's pitch is believed revolving around the possibility of a Hollywood ending; of being able to bring station and Kay together on behalf on all AM radio in Cleveland. AFRA has asked O'Neill for a meeting and the station president, who has returned from a Florida hiatus, is expected to meet with the local. Other station execs say if the request is made they'll be happy to sit down and talk.

Latest voice to be raised alongside the already hubbub of listeners, columnists, ministers, etc., is that of George H. Bender, former Congressman-at-large from Ohio and GOP chairman of Cuyahoga County. In a letter to O'Neill, Bender wrote: "I feel that the issue is one of such large public interest that you will accept this letter as the considered judgment of the executive leaders of the Republican Party in Greater Cleveland community

"I am in no way questioning the right which your station exercises in compelling Mr. Kay to resign, but I am sincerely hopeful that you will reconsider this position.

Kay resigned after station refused to permit him to state his position on sports program following his stanza and thus clear up his original editorialization (25) that raised the entire issue. Station had agreed to permit Kay to return if he would drop the entire matter, but Kay felt some explanation was in order.

NBC's Summer Oater

NBC will cut a record within the next 10 days of a new half-hour weekly western dramatic series which would go on this summer. Series is to be based on characters created by William Colt McDonald in stories that have been filmed by Republic and Monogram.

Goebel Beer Network Again Set for Tigers

Detroit, March 14.

For the second year, WJBK has been assigned the key station role in the Goebel (Beer) Baseball Network of 28 stations blanketing Michigan for broadcasts of Detroit Tiger games.

Harry Heilmann, former Tiger outfielder and American League batting champion, will again handle the play-by-play. He'll be assisted by Van Patrick.

Using the successful programming formula which last summer gave WJBK as much as 50% of Detroit's afternoon radio audience, per Hooper, the station will schedule disk jockey Jack the Bellboy's show before and after all Tiger games.

CHI HOTFOOT ON TAP FOR NAB

What's Your Ideology?

Perhaps at no time since the "let's-keep-our-kilocycles-untainted" boys moved into the radio-TV picture, has there been such widespread apprehension and activity within network-agency circles designed to ferret out the so-called subversive elements.

Notably in television, top stars, supporting talent and bit players alike are being screened as to present or past political ideologies by the networks, clients and agencies involved. Oddly enough, in one known instance, a top Hollywood performer was designated "okay" for one TV guest dramatic shot, but nixed for another on the basis of some elusive left-to-centre sympathies in the past.

The widespread repercussions stemming from the recent appearance of Paul Draper on the Ed Sullivan "Toast of the Town" show on CBS has served particularly to alert others, especially since the reports have been circulating the trade that it almost cost Kenyon & Eckhardt the Lincoln-Mercury account. Nobody is going out on a billings limb, regardless of individual talent merits.

Chief spur in the current AM-TV loyalty campaign is Counterattack mag, which has been going to town with "case histories." Mag has practically become a Radio-TV Registry in servicing agencies and the webs with a "who's who" among alleged subversives. This was the mag which had to retract on Fredric March and Florence Eldridge, his wife.

Morning Checkouts Nicking NBC For $2,500,000; Nite Defection Too

Although NBC has been riding the crest on nighttime sales, with fewer time availabilities than any of the major networks, the web is taking it on the chin to the tune of nearly $2,500,000 in annual morning gross time sales via the cancellation route.

Both Kraft Foods and Sealtest have served notice that they're bowing out of the radio sponsorship picture, dropping the brace of morning Monday - through - Friday stanzas they've been bankrolling this season since exiting the Thursday night NBC roster.

Kraft is bowing out of the "Marriage For Two" serial in the 10:30 a.m. segment, and Sealtest is relinquishing the Dorothy Dix strip in the adjacent 10:45 period. Neither has been able to make a dent in the high-rated Arthur Godfrey competition on CBS, with "Marriage" currently settling for a 2.3 in the face of Godfrey's 8.2, and Dorothy Dix getting 2.5 opposite Godfrey's 8.4.

For years previously both clients have been identified with major nighttime radio programming (Kraft riding the Bing Crosby banner for years), but whether they'll return to radio next season is conjectural. It's been indicated that they may switch to video for the '50-'51 season.

On top of the two morning checkouts, NBC is also losing Mars sponsorship of the Wednesday night "Curtain Time" and the Anacin bankrolling of the Saturday night "Hollywood Theatre."

NBC Symph Faces Coinless Summer

NBC is still undecided how it will fill the 6:30 to 7:30 Saturday evening time during the six-week period that the NBC Symphony orchestra will be touring the major cities of the country during April and May.

However, one thing appears virtually certain—that U. S. Steel won't come in for the summer sponsorship ride of the symph at the end of its regular season as bankroller of the "Theatre Guild On the Air."

U. S. Steel picked up the symph tab last summer as a prelude to moving over the "Theatre Guild" dramatic show from ABC. The Steel directors have indicated that, come June and termination of the Guild contract, they'll beat a hasty retreat from radio.

Dave Taylor to Italy

Davidson Taylor, formerly of CBS, leaves tomorrow (Thursday) on the SS Saturnia for a four-month vacation in Italy, taking a villa in Florence with his wife, Mary Elizabeth Plummer, and daughter, Alison.

While primarily a holiday, Taylor may stay on to produce a film in Italy. He's also been offered a Government job.

'I'll Stand Pat'

Three years ago when Bud Stimson learned he was being transferred from ABC publicity to station relations he broke his leg skiing.

Last week Stimson learned he was to be moved to ABC-TV network sales. On the weekend he went skiing—and ended up with a badly bruised face.

Sterling Drug's $1,000,000 Hike In Radio Budget

Sterling Drug, considered one of the shrewdest buyers in radio (it's also one of the top spenders in the medium), is hiking its budget by $1,000,000 annually to strengthen its hold in the daytime radio picture.

Sterling is taking over all segments of the ABC "My True Story" program, the 25-minute Monday-through-Friday airer. Sterling has been sponsoring the program on a twice-weekly basis, but with Libby relinquishing its bankrolling on the other three days of the week, after a six-year identification with the program, the drug outfit is moving in for the fulltime spread. The three-day additional ride for Sterling adds up to between $950,000 and $1,000,000 in gross billings.

Sterling also sponsors the cross-the-board "Bride and Groom" on ABC and for years has been solidly entrenched in the daytime serial field. It also sponsors the Sunday night NBC "Album of Familiar Music."

HAYMES, JO STAFFORD TO 'CARNATION HOUR'

Dick Haymes and Jo Stafford will be the new starring team on "Carnation Contented Hour" starting March 19. Show has been using guest singers since the death of Buddy Clark. Haymes is dropping off "Club 15," which Miss Stafford is joining for twice weekly pairing with Bob Crosby.

On the new Carnation setup, Haymes will be the program's star and Miss Stafford the featured singer. Contracts are effective March 28, the singers making a guest appearance the previous Sunday. Carnation is one of radio's long run musicals, having been on the air since January of 1932.

MOUNTING GRIPES DUE FOR AIRING

Broadcasters around the nation appear to be storing up plenty of ammunition for the upcoming Chi convention of the National Assn. of Broadcasters, and from all indications both the small station operator and the bigleague network boys will be well represented on the firing squad.

With the NAB powwow deadline only a few weeks off, the gripes are mounting, and it's the opinion of many that the convention will resolve itself into a climactic showdown on the NAB leadership and administration.

The networks, with the possible exception of NBC, want to pull out completely. If they do, taking along with them the owned-and-operated stations, the NAB would be hard-pressed financially, since so much of the organization's income is derived from these highly-lucrative operations. The webs feel that they have little to gain from the industry's parent organization as it is presently set up. NBC, taking its cue from exec veepee Charles R. Denny, will string along not from any recognition that the NAB has the solution to its problems, but on the premise that "good or bad, the industry needs an organization and it must be supported."

Small Stations Griping

The small stations are griping because, it's felt, the NAB hasn't provided the necessary ammunition to translate success stories into sales in competing with other media. They point to the long-awaited, highly-touted all-industry film, "Lightning That Strikes," which was officially preemed at last week's luncheon of the N. Y. Radio Executives Club, and which got an almost universal panning from all segments of the industry. (Some of the boys have subtitled the film "Radio's Stromboli").

The current groping to find a general manager for NAB, a move authorized at the recent NAB board of directors meeting, with as yet

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Bob Crosby Gets Off L.A.-to-N.Y. Hook By Exiting Pet Milk Show

Bob Crosby has obtained a release from the NBC Sunday night Pet Milk show, despite willingness of the sponsor to ink him to a firm 52-week deal for the '50-'51 season.

Crosby returns to the five-times-a-week Club 15 Campbell Soup show, which originates on the Coast. Since the Pet Milk musical emanates from N. Y., it would necessitate Crosby's L. A.-to-N. Y. junketing weekly. Milk client agreed to Crosby taping a couple shows monthly in advance to ease the burden, but bandleader asked out. However, he'll stay on until a substitute can be pacted.

Re: All-Industry Pic

New York.

Editor, VARIETY:

The all-industry film, "Lightning That Speaks" is not quite as sad as some are saying, but the fact is that it would have been a lot better if the NAB committee members had asked their program people to sit in on some of the sessions. There are certain things which the industry's managerial and commercial brains just aren't equipped to tackle, and the creative side of our business ought to be given a chance to help.

Next time the committee goes to work on a project of this kind, it would be wisdom to invite men like Jim Gaines, Bob Saudek, Bob Heller, Bill Fineshreiber, Ted Cott and others (their omission here by name doesn't mean they shouldn't be there) to help shape it. Managers are really wonderful people, but they just can't know everything.

Arnold Hartley,
(Director of Programs, WOV).

When The Smoke Clears, Ciggie Firms Expected to Leave a Flock Of Radio, TV Program Casualties

The radio-TV cigaret sponsorship picture will undergo radical and perhaps unprecedented changes by the time the '50-'51 broadcasting-telecasting curtain goes up in September. Agencies and clients alike are currently doing some overtime reappraising to balance the rating-cost charts and to stake a more impressive claim in the video sweepstakes.

Out of the current maneuvering and looking toward the new season, the picture shapes up thus:

Camels: The R. J. Reynolds and William Esty agency boys are reported looking closely at the Ed Wynn Saturday night situation on CBS-TV. It's all very well to ride the prestige tide in the wake of the critical acclaim accorded the Wynn kinescoped show, but those ratings, particularly now that NBC looks to rule the Saturday TV roost, aren't particularly conducive to rejoicing. A cancellation at the seasons' end, if the rating don't shape up more impressively, wouldn't surprise the trade. Meanwhile, Camel is shedding itself of the "Screen Guild Players" radio program and is shopping around for a new program deal.

Lucky Strike: Vincent Riggio and the America Tobacco hierarchy are so bullish on TV that they eventually envision a Monday-through-Sunday video representation. In the Monday night Robert Montgomery "Lucky Strike Theatre" on NBC, Luckies feels it's got TV's counterpart to radios' Lux dramatic stanza, and is now staking a Sunday night claim in sponsorship of CBS' "This Is Show Business."

On the other hand, Lucky Strike is looking twice at some of its radio properties, notably the cross-the-board Frank Sinatra "Light Up Time" on NBC. Ciggie company isn't too happy over the rating pull, considering the shows high cost, including the $10,000 weekly earmarked for Sinatra. Rumors as to the fate of the Saturday night "Hit Parade" crop up annually at this time, but best guess is that

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The Ratner Touch

The show-minded merchandising hoopla attending those R. H. Macy's full-page advertisements in the New York dailies since Vic Ratner checked in as the $60,000-a-year ad-promotion veepee for the department store, is occasioning plenty of trade comment.

Last week's Bob Hope layout, for example, tying in the store's "Pays to be Thrifty" slogan with the star's b.o. record at the Paramount, N. Y., (on top of the Jack Benny ad a few weeks back) was recognized as a hangover from the Ratner CBS promotional technique. In terms of department store advertising, the show biz fillip is regarded as one of top merchandising stunts of recent vintage.

RCA's 250G Tab For Toscy Junket; Radio Gets Share

NBC affiliates in the 20 cities which Arturo Toscanini and the NBC Symphony orchestra will visit in April and May have been asking "how come?" in view of the fact that RCA, which is sponsoring the tour, was allotting considerable coin for newspaper advertising but was expecting a free ride from the stations.

As a result, RCA last week earmarked an additional fat chunk of coin for a heavy schedule of spot announcements, starting this week, to precede and follow the regular Saturday night broadcasts.

As it stands now, the tour will cost RCA $250,000. That includes $150,000 for newspaper and radio advertising and another $100,000 for the 70 stand-in musicians NBC must hire for network programming for the six-week duration of the tour. NBC will hire the musicians, but will be reimbursed.

RCA estimates that the boxoffice take in the various cities will just about take care of the actual tour expenses, including traveling, etc. Toscanini, incidentally, will have his own private railroad car, with fully equipped kitchen, refrigeration, etc.

CAMPBELL GOES INTO ACTION ON CHI FRONT

Chicago, March 14.

First shakeup following arrival of Wendell Campbell, H. Leslie Atlass' protege who recently took over here as CBS radio sales manager, was slicing yesterday (13) of Howard Keith from sales staff.

Keith was replaced by Mackenzie Ward, moving over from Chi Mutual sales.

Ommerle to CBS

Harry Ommerle, who was a CBS producer 15 years ago, moves back into the Columbia fold effective March 20 when he becomes manager of radio program sales. He succeeds Tom Connolly, who has moved over into CBS television program sales.

Since leaving CBS in 1937, Ommerle has been identified with talent agencies, notably William Morris and A. & S. Lyons. For the past couple of years he's been operating his own package setup.

There's an NBC Future in Pepsi

Sheldon Coons, NBC consultant and closely identified with the David Sarnoff-Frank Folsom RCA management, has been projected into a sphere of importance within the Pepsi-Cola company, reportedly at the instigation of Milton Biow, who handles the Pepsi business.

As the new public relations-promotion minded board member of the reorganized soft drink company that is trying to reassert itself in competition with the more affluent Coca-Cola operation, Coons' move-in is seen as clinching an NBC future in Pepsi's advertising programming plans. Immediate conjecture within the trade was whether the company's present tenancy of ABC with its sponsorship of "Counterspy" would be affected.

In its present Thursday night 7:30 berth, program fetches ABC its highest rating for the night, 10.3, and outrates all competing shows in the same time period.

Ronson Prefers To Light Up TV; Drops AM

Ronson Lighters is dropping the Johnny Desmond five-minute show on ABC after tonight's (Wed.) broadcast.

Reason for the move is Ronson's use of TV, with the bankroller having placed the televersion of MBS' "20 Questions" on ABC-TV and WOR-TV, N. Y. Agency is Grey.

17th ANNUAL

VARIETY

SURVEY OF

RADIO—TELEVISION

SHOWMANAGEMENT

It's SHOWMANAGEMENT Time.

For the 17th year, VARIETY is conducting its annual SURVEY of SHOWMANAGEMENT in American broadcasting.

This, the mid-century mark, is a particularly good point for a reappraisal and stock-taking. Radio is no longer playing a "single." It's now AM-TV in the biggest, next-to-closing "sister act" in the history of show business. The younger member of the team may be grabbing the spotlight more often; but over the past year there has been growing realization that oldtimer AM is still smash boxoffice. Only a year ago some overexuberant trade gentry thought the video kid would relegate his partner to the small time. But 't'aint so.

And so VARIETY wants to find out in this survey of SHOWMANAGEMENT who are the outstanding leaders, innovators and creators in both sight and sound broadcasting; those radio broadcasters, stations and personalities who during the past year contributed the most in demonstrating that radio is still an effective and potent medium for entertainment, education and sales. We want to know about those shrewd and realistic radio showmen who didn't try to play King Canute in stemming the TV tide, but rather refused to write off their own great medium, and accepted video as a new—and tough—competitor that could be met by ingenuity and resourcefulness.

By the same token VARIETY wants to single out the imaginative leaders in TV who have played dominant roles in helping the young medium achieve its present stature; those who have in the post-war span of only four years parlayed video into its position as a major force on the American scene. Naturally VARIETY realizes that television is still a pioneering medium, searching for new techniques, new patterns and new formulas. It still doesn't know all the answers. But in appraising the contributions of the TV entrepreneurs and creators, VARIETY believes the pace of TV development has been so rapid that video must be judged by the same high professional standards as apply to radio broadcasting. What seemed fresh or daring only a year ago may be cliche today.

As usual, VARIETY has set no categories for awards. They may range from recognition for programming, promotion, public service, to sales effectiveness, technical advances and all-round managerial skill. Your entries will decide.

VARIETY will also reprise last year's Phi Beta Variety keys for outstanding personalities in both AM and TV.

So tune up. The downbeat is April 28. Don't bother over orchestrating your contribution. Keep its short and concise. How it sounds is more important than how it looks.

Address Reports To Radio Editor

VARIETY

154 West 46th Street
New York 19, N. Y.

Deadline for Entries is Midnight, APRIL 28

AFFILIATES CRY 'CHAIN GANG'

Savannah Stations' United Front Vs. Newcomer Cuing Future Problems

Washington, March 14.

Radio stations in Savannah, Ga., in a move to maintain "proper ethical standards" of broadcasting, banded together last week to protest an FCC grant of a permit for a new outlet in the city to Eurith D. Rivers, Jr., son of the former governor of the state. Under an association called Savannah Radio Council, the city's five stations told the Commission that Rivers' practices, in selling time for religious fund soliciting programs, raise "a serious question" as to his qualifications.

Council's petition, filed through Marcus Cohn, Washington counsel, was unprecedented in showing a united front by all existing stations in a community, to keep out a newcomer on grounds that he has failed to live up to previous commitments on programming. Action is considered to have broad implications in possibly setting an approach to the problem of overpopulation of stations in certain areas.

City's broadcasters are concerned that Rivers will establish in Savannah another WEAS which he operates in Decatur. Council informed the Commission that despite representations that WEAS would devote only 5% of its schedule to religious programs, all of which were to be carried sustaining, the station is now giving 27% of its time to such programs, the majority of which are sponsored by ministers soliciting funds.

WEAS Operation Checked

In support of its petition, the Council monitored Rivers' WEAS operation for a three-day period last month. It reported that 36.7% of the time was given over to religious programs, that all such pro-

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Corwin-UN Show To Get Balto Airing

Baltimore, March 14.

Announcement last week by Charles Roeder, in charge of news and special events at WCBM, the Mutual affiliate in Baltimore, that the station would not carry Norman Corwin's United Nations documentary, scheduled for a March 26 airing, has brought a vehement denial from John Elmer, owner of the outlet.

Roeder's announcement, printed in last week's VARIETY, added that the station would send a letter of protest to Mutual execs. Both Mutual and United Nations officials expressed surprise over the reported move, but were given assurance by the station that the program nix was without official sanction.

Elmer cleared up the situation with the following statement:

"The announcement (that WCBM

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Penna. Liquor Board Forces Pitt Nitery To Yank Luncheon B'casts

Pittsburgh, March 14.

A ruling of the State Liquor Control Board has forced Monte Carlo, downtown nitery, to discontinue its daily luncheon broadcasts over WPGH. Show, started couple of months ago to boost the noontime business, had Len Firestone and Paul Richardson interviewing guests and passing out assortment of prizes.

Booze licensees have a regulation which prohibits any giveaways in places were whisky is sold. Either WPGH and Monte Carlo managements were unaware of or had forgotten it, but investigators put the finger on the show and program was yanked. As a result, spot has dropped its luncheon sessions altogether, except for a Saturday matinee, when show is also presented, and doesn't open now until 5 p. m.

Junior Celebs' Show

"Junior Celebrities," a stanza on which children of show business and society figures will be interviewed at Billy Reed's Little Club on East 55th street, N. Y., will be aired shortly by WOR, N. Y., with probability that it will go network on Mutual after the fourth broadcast.

Parents will also appear on the airer, but the youngsters will be featured. Show is a Jack Barry-Dan Enright production and will be heard Sundays at noon. Barry-Enright outfit is also auditioning an amateur talent program, "Stars and Starters," for NBC, as a possible summer replacement.

Transit Radio Sees Bus Music As FM Builder

Washington, March 14.

Transit Radio joined with WWDC-FM last week in asking the FCC to throw out a petition by Franklin S. Pollak and Guy Martin, Washington lawyers, to have the music-as-you-ride service declared illegal. Transit charged the opposition with operating on the theory that "if they cry long and hard enough of constitutional violations, some people will believe their cries."

Transit told the Commission an investigatory hearing might be fatal to "a new endeavor which has not yet achieved the economic stability which is required to fight protracted legal battles." TR, it said, "is still in its infancy, and if it is to survive it must grow. This growth can be stunted by the pendency of an investigation by the Commission, and if the periods of indecision were sufficiently extended it could be fatal."

As for technical questions raised by Pollak and Martin, including use of a supersonic signal to boost commercials, Transit suggested that the Commission decide such matters immediately and not allow them to become the forum for nontechnical attacks on the service.

Transit said the Commission has given its approval to the music-news type of radio operation in areas served by a large number of stations. "It is submitted, therefore, that a station whose entire broadcast day is devoted to programs of a type which transit companies find suitable for their patrons is in all probability operating in the public interest. . . . No useful purpose could be served by a general hearing on this question."

TR said it didn't contend that a licensee should program solely for the riding public, but claimed its riders "constitute a large numerical segment of the public and represent a cross-section of various economic and social groups."

Company said the FM sets in

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Neal WERE Switchover Cues Cleve. Browns Move

Cleveland, March 14.

Bob Neal has resigned from WGAR to move over to WERE, in what is believed to be the first step in bringing the Cleveland Browns' pro football games to WERE. Neal handled the Browns over WGAR for the past four years, and had been with the station for five years.

It is also expected that Neal will work with Jack Graney and Jim Dudley in broadcasting the Indians over WERE and he might also be utilized during the simulcast over WXEL.

GRIEVANCES PILE UP VS. NETWORKS

Several affiliated stations are complaining of a network "move-in" that may cut their revenues and tip the scales in favor of the chains. Latter, meanwhile, retort that what helps the webs benefits the outlets in the long run.

The station's gripes, covering both AM and TV, grow out of these developments:

(1) ABC's request to its stations to waive charges for local cut-ins for Trimount Clothes on "Stop the Music."

(2) NBC-TV's "Saturday Night Revue," which stations feel siphons off coin that would otherwise go into spot business, on which stations make more than network accounts.

(3) ABC-TV's request for outlets to give Procter & Gamble two-year rate protection for a televersion of "Beulah."

(4) ABC's "four by five" plan, according to which two sponsors exchange segments of time so that each gets four plugs daily on two shows at the cost of a half-hour weekly show, which is far below what comparable spot announcements would cost.

(5) Moves by all the webs, in both AM and TV, to sell clients restricted hookups, thus paying stations at the national rate for business which might otherwise be spot and paid for at a higher rate.

(6) Requests from chains for commercials in station-option time.

Behind these developments is the drop in web billings, impelling the nets to ink business which stations feel they should have. When a large soap company can get minute announcements for several products on a network airer, affiliates claim, it reduces spot expenditures. At the same time, it's charged, outlets yield to requests for free cut-ins and similar concessions, because "we're afraid to stand up to the networks."

The cuffo cut-ins have been used by Mutual for two years and, ABC argues, it has to follow suit in order to meet the competition. Additionally, ABC says, if it can garner more business by waiving cut-in charges, stations will get back many times the dough they waive. ABC adds that 200 stations have already agreed to waive those fees.

Stations' objections to rate protection on "Beulah," similar to beefs on General Mills "Lone Ranger" deal last year, is that they will be bound to low rates despite mounting costs and growing circulation. Then, it's argued, giving

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D.C. Radio Correspondents Elect Bill McAndrew

Washington, March 14.

William R. McAndrew, general manager of WRC and WNBW, the NBC-owned outlets in the national capital, was elected president of the Radio Correspondents Assn. last week. A charter member of the association, he succeeds newscaster Elmer Davis.

Others chosen by the association which controls the radio galleries of Congress were: Francis W. Tully, Jr., Yankee Network, vice president; Bill Shadel, CBS, secretary; Hollis Seavey, Mutual, treasurer; members of the board at large, George Marder, of U.P. radio; George Reedy, Arrowhead Network; and Rex Goad, Transradio Press.

Headley Expands

H-R Representatives, Inc., station rep outfit formed last month by Frank M. Headley and Dwight S. Reed, has inked WGFG, Kalamazoo, and WJOM and WJIM-TV, Lansing.

WGFG is a 1 kw ABC affiliate and WJIM is a 250-watt ABC outlet. Latter's TV adjunct is skedding to preem around April 1.

H-R has appointed James M. Alspaugh as its San Francisco manager. Alspaugh was formerly with John Blair.

To Cleveland, TV Is Still Dessert To a Calory-Packed Radio Diet

By SANFORD MARKEY

Cleveland, March 14.

AM radio remains a healthy, vital, growing advertising media in the Greater Cleveland area despite television's soaring set sales that now stands at over 177,000.

What's more, radio officials aren't showing the slightest jitters about alleged television inroads. They point to the opening of two new AM stations; of increased billings as of a year ago and new programming.

Newest Cleveland indie, WERE, poo-poo's television. Station voice, Sid Andorn, points out that since WERE turned from FM to AM, it has moved into the black; is gaining new sponsors, and enticing those who have moved into television to move back into radio "'where they'll realize the greatest market for the dollar spent."

WEREs mushrooming position is due, to a great extent, on its getting the broadcasting rights for the Cleveland Indians, and apparently, the all-but-in-the-bag contract for the professional footballers, the Browns.

Andorn maintains, however, that the station's entire program policy will be so flexible that it will give to the public what the public wants and not be bound to the moribund network policy.

WGAR's John F. Patt maintains talk that AM radio is dead in Cleveland is like Mark Twain's famous retort to his passing. "It is," declares Patt, "a great exaggeration."

Recognizing that TV has nipped the sales market, Patt maintains "we found it necessary to sell harder . . radio was and is the greatest mass advertising media ever devised . . we have tried to punch a

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Offhaus' WPIT Exit

Pittsburgh, March 14.

Russ Offhaus, who came to WPIT from Boston just a year ago to be local station's No. 1 disk jockey and headspinner on the Million Dollar Ballroom, and downtown indie have parted company. Offhaus is reported to be considering number of other connections, although there's nothing definite yet.

Nick Perry has temporarily replaced him on the Million Dollar Ballroom, but John Merdian, manager of WPIT, has dickers on with a local personality to take over Offhaus' old berth permanently. Expects the deal to materialize in next week or so.

Seattle Setting Pattern for New Pubservice Pay

Seattle, March 14.

A "public interest program" form, dreamed up some time ago by George Dean, public relations manager of KOMO, NBC outlet here, has aroused a great deal of interest nationally and has also brought new revenue to the station.

The form, which KOMO requires every applicant for free time to fill out, asks pertinent questions about the applying organization's aims, functions, what it expects radio to do, etc., and ends with a statement, which the applicant must sign, that states the organization is not spending any money in any other advertising medium, and that if it does it will pay KOMO for services rendered.

More than 50 stations throughout the country have requested copies of the form, and the Broadcast Advertising Bureau of the NAB has also expressed interest in its use.

Use of the form has not changed KOMO's policy on public service programs in any way, says Dean. Free time is only given to organizations and causes which deserve it, and he also says that the station does not care whether or not they are paid for such services. But he emphasizes the fact that if an organization is spending money for advertising in other media it should also pay for radio time. If it does not, then KOMO is happy to cooperate in giving time.

Pitt's Quickie Wrapup Of 2 Tune-O Sponsors

Pittsburgh, March 14.

KQV, which bought the local rights to the hotter-than-a-pistol Tune-O package, record-platter version of Bingo, has already disposed of the program to a couple of local sponsors. Across the board show will hit the air next week, in an afternoon slot, under joint auspices of Fashion Hosiery Shops and Brent's Cleaners.

Station had flock of prospects for Tune-O, but Fashion and Brent's were first on the line. Latter has been off the air since last May when it washed up a two-and-a-half-year deal with Harold V. Cohen, drama editor of Post-Gazette and VARIETY mugg here, who had been airing his Cohening the Town for cleaning shops every Saturday night over WJAS.

McHUGH'S TEXAS POST

Dallas, March 14.

Philip McHugh, ex-CBS in N.Y., will head the radio and television department of Tracy-Locke Co., Inc., local agency.

He formerly was with Brown Radio Productions, Inc., Nashville.

Lorain Anti-Trust Dismissal Nixed

Cleveland, March 14.

Federal Judge Emerich B. Freed turned down a defense plea to end the Government's anti-trust suit against the Lorain Journal after the prosecution had completed its case showing the Journal took accounts away from competing WEOL in nearby Elyria.

In asking for the dismissal, Defense Counsel Parker Fulton said the Government failed to establish (1) restraint of trade, (2) that interstate commerce was involved, and that even if such commerce was involved, there was no restraint on trade and (3) no conspiracy was involved to monopolize trade. In rejecting the plea, Judge Freed said he wanted the case carried through to its conclusion.

The Government, through antitrust attorney Victory Kramer, had sent more than 60 witnesses to the stand and introduced 256 exhibits

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Radio Writers Living In 'Purgatory' State as TV Spreads, Sez D.C. Scribe

Washington, March 14.

Radio writers today are living in something of a "purgatory" between the advent of television and the threatened obsolescence of sound broadcasting, Louis Hazam, NBC documentary scripter, told the National League of American Pen Women here last week. But Hazam, who authors the web's weekly series, "Living 1950," which has won five major awards the past year for public service, said he is not yet convinced that radio writers "will pass out of the picture."

Most of the TV budget today, he pointed out, goes for technical improvements and equipment, leaving very little for creative

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FCC Trying to Wind Up Color Hearings; Stanton Slated for All-Out CBS Bid

Washington, March 14.

After a two-week recess, FCC resumes its color television hearings tomorrow (15), with every indication the agency will push hard to get out a decision as soon as possible. Efforts of latecomers to join the proceedings are being turned down, except where a showing is made that something substantial can be contributed toward clarifying the issues.

Nine hearings have been scheduled for the balance of the month, and it is believed these should permit completion of direct testimony of the color phase of the proceedings. Cross-examination of witnesses will then take place, followed by rebuttal testimony. Barring unforeseen delays, it is likely the sessions will wind up by the end of April. Several months will then probably be required to analyze the testimony and prepare the case for Commission action.

Upon resumption of hearings this week, it is expected that Frank Stanton, CBS prexy, will take the stand in an all-out bid for adoption of Columbia color, on the grounds the system is ready for commercialization while others are still being perfected. Stanton called on President Truman last week and, while evasive on the purpose of his visit, admitted he discussed television. It's possible he may have talked on broad patent questions involved in the color controversy, from a standpoint of national policy.

That the Commission means business in its desire to wind up the hearings was shown in its denial last week of two requests to present testimony. To Wells-Gardner & Co., of Chicago, which wanted to testify regarding public demand for large-size screens and "probable" public reaction to the three proposed color systems, the Commission wrote that in view of its desire "to reach a determination at the earliest possible date with respect to the issues relating to color television," intervention at this late date "would not be warranted."

Similarly, to the Communications Measurements Laboratory of New York, which is working on a continuous dot sequential color system to operate with 8 mc, the agency said it has already speci-

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Autry Burned at Atlanta Videoing of Show; Gate Seen Hurt as a Result

Atlanta, March 14.

Gene Autry was plenty burned when he found out that his matinee, starting at 4:30 p.m., was to be televised over WSB-TV, Atlanta Journal station, when he brought his own show here Tuesday (7). Most school kids hiked immediately from their classes to their TV sets, generously inviting non-set-owning cowpoke devotees to join them at Autry parties.

Cowboy star's beef had considerable basis in fact, since he drew but $4,000 worth of patrons into 5,000-seat Municipal Auditorium. The night performance attendance was a mere corporal's guard, since most of the moppets caught the show in the p.m. or on TV, and a $2.40 top at the night show proved to be a little steep for the natives hereabouts to pay out to see the Autry opus.

Alternate-Week Sponsor For 'What's My Line?'

Stop-Ett deodorant this week signed to pick up the tab on CBS-TV's "What My Line?" Mark Goodson-Bill Todman package which has been aired as a sustainer for the last several weeks. Show will occupy the Wednesday night 9 to 9:30 slot on alternate weeks, starting April 12. It will rotate with the show to be sponsored by Toni, which tees off a week earlier. What program Toni will buy has not yet been decided.

Wednesday night period is presently occupied by the "Abe Burrows Almanac." CBS has made no decision about whether to find another slot for the Burrows show or drop it from the air and try to peddle it from a kinescope print.

Enough's Enough

Washington, March 14.

Yesterday's (13) press demonstration of the color system of Color Television, Inc., turned into a news conference as a result of the presence of Chairman Edwin C. Johnson (D., Colo.) of the Senate Committee on Interstate and Foreign Commerce. The senator, who is often credited with being responsible for the FCC color hearings, answered most questions freely.

But when he was asked when the Commission would act on the color question, he arose and said, "I better get out of here."

CTI Comes Back In Color Field With Okay Test

Washington, March 14.

Color Television, Inc., of San Francisco, put on a highly successful demonstration here yesterday (13) of its tint process and got back in the running for FCC consideration. Due to operational difficulties resulting from transfer of its laboratory equipment from the Coast, the system had failed to function properly when it was shown at comparative demonstrations before the Commission. But this time it was a different story. The colors were good and the pictures came through excellently on black and white receivers, proving the system's compatibility.

Chairman Edwin C. Johnson of the Senate Commerce Committee, who witnessed the performance, said: "I've seen a lot here that satisfied me. No one can discount CTI after this demonstration." Johnson told CTI prexy Arthur Matthews he would like to have other members of his committee, which has jurisdiction over FCC, as well as other Senators, see the system. "There's a great interest in these demonstrations," he said.

Matthews said he will ask for another opportunity to stage an official demonstration before the FCC. He said he would prefer to show the system in Frisco where CTI has better facilities and can operate at its best, but he indicated he would settle for another Washington test. Company demonstrated informally for Commission members last Friday (10) with satisfactory results. Additional demonstrations will be held this week.

Johnson told reporters he would like to see "a composite" of the

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Dizzy Dean's Du Mont TVer (Fore & Aft Yanks) Gets Philip Morris Coin

Importance of sports to broadcasters in providing revenue not only through the games themselves but also in programs around them is pointed up in Philip Morris' purchase, via Biow agency, of Dizzy Dean on WABD, N. Y. The erstwhile pitcher will conduct 10-minute pre-game and post-game interviews with baseball players, writers and celebs at the N. Y. Yankees 63 daytime games. Before the 14 night frays Dean will stage a 25-minute telecast, with a 10-minute stanza after the game. This will be the fourth year WABD has carried the Yankee sked.

Philip Morris is backing the ex-hurler with coin saved by cancellation of the Herb Shriner cross-the-board show on CBS-TV. In order to take the PM assignment, Dean has dropped the midwest network he had for the St. Louis Browns ballcasts. WABD buy marks the ciggie outfit's bow in TV sports, a field in which Chesterfield (N. Y. Giants baseball) and Luckies (college football) have been active. PM backs "Candid Camera" on CBS-TV and has five AM network shows.

'Pat 'n' Johnny' Expands

Detroit, March 14.

The "Pat 'n' Johnny" show, which has picked up nearly a full quota of sponsors in less than a month on WXYZ-TV, has been expanded from five to six afternoons a week.

New Saturday show will feature music and interviews of special interest to teenagers and men with special emphasis on visits with sports celebrities, outdoor sports films and the like.

Candy Companies Sugar Up Video's Coffers; Rank 7th

Candy companies are moving into video in a big way and now rank seventh among all product groups in tele, according to Publishers Information Bureau data. Reason for the splurge is that confectionery commercials in the medium do so well that retailers are asking jobbers for orders of "those television bars." Trade is also pointing up the significance of TV's effectiveness in moving low-cost, large-volume merchandise.

Curtis Candy last week bought "Knot-hole Gang" on WOR-TV, N. Y., to precede baseball (see separate story) and M&M Candy dropped radio (CBS' "Joe DiMaggio Show") to pick up a segment of ABC-TV's "Super-Circus." Part of the latter series is also sponsored by Canada Dry for its soft drinks, in a similar classification, biggest spender in the group. Pepsi-Cola is also heavily in TV spots.

Among the companies already in are Powerhouse, sponsoring "Captain Video" on DuMont, and Mars backing part of "Howdy-Doody" on NBC-TV. Nestle, Clark and Fifth Avenue bars also are promoted via spots. In addition, New England Confectionery (Necco) and Peter Paul are looking over the field.

Another sign of activity is the sweets outfits' agency shifts. M&M Candy has just shifted from Lynn Baker to William Esty, and on April 1, Peter Paul will consolidate its account with Maxon because of its hiked budget for all media.

No TV Takers On Chi Sox at 110G

Chicago, March 14.

The possibility that TV cameras won't gain entry this summer into Comiskey park, home of Chi White Sox, loomed larger last week as station salesmen appeared to be losing their zest in their attempt to peddle the expensive package. With American League entry's opener skedded for April 18, time is growing short to land a bankroller or bankrollers willing to pick up $110,000 tab Sox owners are asking for video rights.

WGN-TV, which had an exclusive option on the Sox, has dropped the exclusive, having its hands full selling its remaining half of the Chi Cubs' telecast. Peter Hand Brewing Co., for Meisterbrau Beer, is lined up for sponsorship of half of WGN-TV's Cubs telecast. WBKB is off the hook on their Cub games, with two bankrollers pacted last month.

Besides the price, the 20 night games of the Sox schedule have weakened both WGN-TV and WBKB's enthusiasm in landing sponsors. To carry the night games this summer will mean displacing several advertisers with attendant problems. Possibility remains that the two stations still in the picture may work out a deal with Charles Comiskey, Sox prexy, to carry only day games for a reduced tab. WBKB, with its CBS tieup, would find the night games difficult to handle.

ASCAP Decree

Government consent decree in the ASCAP anti-trust suit was handed down in N.Y. federal district court yesterday (Tues.).

Details on the decree's impact on television-radio on page 1.

Coy on Color, Off-Color TV

Norman, Okla., March 14.

FCC Chairman Wayne Coy said here tonight (Tues.) he hoped but would not predict that the freeze on TV stations would be lifted before the year is out. Speaking at the annual conference on station problems at the U. of Oklahoma, Coy said he hoped that the RCA single-tube will be developed and perfected. "However," he said, "in the case of this tube, as in the case of other much-heralded color television marvels, neither the Commission nor the rest of the country can afford to count such eggs before they are hatched. In the past few months I have seen too many press releases describing perfect television badly mutilated by bad performance."

Taking a crack at bad taste in radio and teevee programming, Coy suggested that stations and nets "clean house before public opinion demands the more drastic remedy of governmental action." He referred to complaints received by the FCC on "vulgarity" and "degrading antics" and said, "When a comedian gets so big that his network can no longer handle him, then we have a case of the tail wagging the dog. The boy who used to express himself with chalk on a wall is now provided with a television screen. The world has moved from the horse-and-buggy days to the electronic age but this type of comedian is still peddling livery-stable humor. The radio and the television carry it straight into the home without having taken the precaution to see that he is house-broken. Propriety is sacrificed for profit. The result is off-color television—tainted television."

Coy also criticized broadcasters for overdoing crime on the air, saying that the FCC is receiving "mounting protests against the merchants of death and hawkers of horror." He added that the situation is worsening.

Hint Jukebox Interests at Work In Duluth TV Ban in Bars, Liquor Stores

Minneapolis, March 14.

Duluth, Minn., which hasn't any television broadcasts of its own but where the handful of TV receiving sets get the KSTP and WTCN programs from here about half of the time, has banned television not only from its barrooms, but also from stores that sell liquor by the bottle for consumption off the premises.

The city commission, wrestling with the problem for more than eight months, had petitions signed by more than 3,000 bar patrons in favor of the barroom TV and petitions against them signed by more than 500 church people, but it voted 3 to 2 to prohibit the television. The ban, effective April 10, was hailed by the Rev. J. J. Runyan, Duluth Council of Churches executive secretary, as a great victory. "We think the city council majority is willing to consider the churches' influence," he said.

Jean James Minneapolis Tribune staff writer, sent to Duluth to get the story, said in her yarn "there is a strong suspicion in Duluth that the jukebox interests, and maybe the theatre owners, are happy about it, too."

Miss James also wrote in her story that "several tavern owners predicted that the end of the barroom TV saga is yet to be written." One of them, she said, put it this way: "There's going to be a lot more stink before this thing is settled." She found that fewer than 10 of Duluth's beer and liquor establishments have TV sets now and that the opinion is that it'll probably be more than two years before television broadcasts are started there.

At least half of the tavern owners don't want television anyway, ban or no ban, because they fear patrons will come in, sit down, buy one bottle of beer and nurse it through a whole basketball game, for example, according to Miss James.

Cleve's Record Set Sale

Cleveland, March 14.

February television set sales totaled 22,134, an all-time high for any one month. This brings sets in this area to 176,474.

Previous high for any one month was December, when sales reached 18,197.

Pa. Liquor Board Nixes TV Tourneys On Licensed Spots

Philadelphia, March 13.

Weekend ruling of the Pennsylvania Liquor Control Board prohibiting holders of liquor licenses from conducting contests for prizes on the licensed premises threatened three television programs here.

Coin machine operators have been using video as means of promoting product, notably by staging championship run-offs in various sections of city at recreation centers, clubs, fraternities, etc. In recent months "Q-Ball" and Shuffle Bowling have both set up TV tournaments, with selected contestants appearing on telecast to compete for grand prizes, as well as awards in the eliminations.

"Q-Ball" is carried by WFIL-TV and Shuffle Bowling has half-hour segments on both WFIL-TV and WCAU-TV. Liquor Board interest in the tele tournaments stems from fact that many of the "recreation centers," from which the contestants come, are saloons and neighborhood taprooms. Bars are obvious locations for coin machine games and the additional fact that most bars have television sets make medium ideal for promotion.

Frederick T. Gelder, chairman of Liquor Board, said regulations prohibiting "giving things of value" to get customers had been enlarged to include "contests for prizes." The order, Gelder said, includes all types of contests, such

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BILLION TV BILLINGS BY 1955, SEZ VOGEL

Syracuse, March 14.

American business will be spending $1,000,000,000 annually to bring topnotch television programs into 24,600,000 homes by 1955, Ernest H. Vogel, manager of marketing for the General Electric electronics' department, predicted in a talk here to the Syracuse Advertising and Sales Club.

He estimated that over 500 television stations would be in operation at that time, interconnected by four major networks, and more than 28,500,000 television sets will be in use, with 3,600,000 homes having two receivers.

NBC, CBS TO SPARK EARLY SATURDAY NITE

Both NBC and CBS moved this week to strengthen their early Saturday evening programming as part of the intense competition for the Saturday night audience. NBC set a new half-hour program starring Hank Ladd as emcee to take over in the 7:30 to 8 p.m. slot, starting this week (18). Titled "Waiting for a Break," the show will feature understudies from current Broadway musicals and legiters, as well as outstanding chorus talent.

CBS, for its part, inked a program featuring magico-mind reader Kuda Bux for the 7:15 to 7:30 p.m. period. With Mason Candy Bars as sponsor, it tees off March 25. NBC show will be launched as a sustainer, with the initialer including Lisa Kirk, featured in "Kiss Me, Kate," who will introduce her understudy, Joan Kibring, as well as Rudy Tone, understudy for Harold Lang in "Kate."

NBC'S 'ME, TOO,' ON TV ALERTNESS

Four TV Webs' Audience Pull

NBC television, reflecting the greater number of its primary affiliates in comparison with competing networks, again led the other three major video webs in average sponsored program ratings in the January network Hoopers, most recent available. Web, in addition, led with more sponsored shows, more homes reached and more stations used. As a result of the larger ratings and greater number of stations available to NBC advertisers, the web claims it is able to deliver an average of 130,000 more homes per program than CBS-TV, its nearest competitor.

Following is the four-network breakdown in the various categories for January:

	Average Rating	No. of Programs	Average Homes Reached Per Program in Hooper Cities	Average Hooper City Stations Per Network Program
NBC	27.2	28	853,300	23
CBS	21	26	723,175	17
ABC	20	11	314,553	15
DuMont	14.7	6	305,908	12

TV Problems in Hectic Going-Over At Chi Confab; Theatre Angle Stressed

Chicago, March 14.

Problems facing the TV industry were given full airing at the three-day National Television Conference attended by 260 video officials which ended here last Wednesday (8). Station managers, wrestling with red-ink operations, presented divided viewpoints on programming methods. Agency people offered varying opinions as to the effectiveness of the medium for individual products. This diffuse quality of video success stories, ranging from strong approval to friendly skepticism, was echoed by advertiser representatives along with complaints against unstable program costs.

Morning session of closing day was enlivened by argument between Henry C. Bonfig, Zenith Corp. veepee, and Robert H. O'Brien, secretary-treasurer of United Paramount Theatres, over impact of video on theatre audiences. Bonfig, in describing Zenith's Phonevision, said tele viewers are going to film theatres less and less, and some will stop altogether. This, O'Brien denied, saying TV will result in no such drastic change in theatregoing habits. There will be changes, he admitted, but the theatre, "rooted as it is in our oldest and most cherished social practices, will survive them."

Story Increase in Pix

Russ Johnson, v.p. of Jerry Fairbanks Films, speaking at the Wednesday luncheon, predicted a strong increase in use of TV films over

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WNBT's Femme Daytime Spree

Pressing to round out its daytime television plans before the new schedule tees off May 2, WNBT, key N. Y. station of the NBC-TV web, has retained Martin Stone Associates, indie package agency, to supervise an hour-long audience participation show for women, which will probably be patterned after radio's "Breakfast in Hollywood." Show is to be aired from 10 to 11 a. m. cross-the-board, preceding Kathi Norris' "Television Shopper." Quarter-hour cooking show featuring Josephine McCarthy will probably follow the "Shopper" program, from noon to 12:15 p.m.

Stone program, tentatively titled

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TILLSTROM PREPPING 'OZ' FOR FALL PREEM

"The Wizard of Oz" fantasy will probably emerge on television next fall when Burr Tillstrom, co-owner of the "Kukla, Fran and Ollie" TVer, puts it on out of Chicago. It will be a combo of live and puppetry, with an extensive production setup. It would be a half hour, weekly.

The teevee rights are owned by Al Levy.

'Beat the Clock' on TV

"Beat the Clock," radio quiz show which had a run on the CBS network last year, will be aired by the web as a television program starting next Thursday (23). It's to be slotted each Thursday at 9:45 p.m., starting off as a sustainer.

Show is a Mark Goodson-Bill Todman package.

Tuesday Bounces Back Into No. 1 Spot; Sunday 2d

Greater percentage of television setowners are now using their sets than ever before in the industry's history. That fact, revealed in a roundup of the most recent network Hooperatings, indicates not only that the so-called novelty factor in video viewing is less than was originally supposed, but that, if the trend continues as set circulation increases, other forms of show biz are in for a maximum of competition.

Hooper report for January, the latest available, also reveals Tuesday night regained its place as the top viewing night of the week, with Sunday a close second. In addition, the report underscores the heavier competition for audiences in N. Y. than in other network cities surveyed. Of 62 shows on which ratings for both are available, 49 showed a network rating bigger than its N. Y. rating, while eight had a difference of less than one point, and five had a higher rating in N. Y.

Steady increase in the percentage of sets tuned in during the month resulted in a sets-in-use figure for January of 60.3, highest of any month since network Hooperatings were instituted. Industry analysts point out that set sales enjoyed a tremendous spurt during the final three months of 1949, but believe the number of new sets was

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CBS' 50G STUDIO NUT FOR STORK CLUB SHOW

CBS television will spend a reported $50,000 to build a studio on the third floor of the Stork Club, N. Y., from where it plans to originate a 15-minute across-the-board stanza. Faye Emerson will probably be tapped to femcee the show, in which she'll invite visiting celebs to chat with her before the cameras.

Deal for use of the Stork's facilities was inked last week with Sherman Billingsley, owner of the eatery, by CBS program veepee Hubbell Robinson, Jr. Starting date for the series has not been set but it will probably be slotted from 7:15 to 7:30 p. m.

WEB FEELS SURE OF ITS FUTURE

By GEORGE ROSEN

The old adage "the good that men do lives after them" carries an "even into TV" appendage in regards to NBC currently trying to peddle its highly-lauded "Saturday Night Revue" to potential clients.

In the face of the critical and lay acclaim accorded its Saturday night marathon video showcase, NBC had hoped that the burden of wrapping up the necessary 15 bankrollers would be considerably eased. But the going hasn't been easy, and even though the network last week signed its fourth sponsor—Whitman's Chocolates—NBC is frankly disturbed over the general agency-client attitude toward the web.

In effect, NBC is now feeling the TV repercussions of a recognized lack of creative braintrusters in its programming operations. For despite the avowed merits of the Saturday night show, prospective clients, it's known, have been throwing back at the network such comments as: "Why hasn't NBC got a Tony Miner?" Or, again, "Why hasn't NBC created a 'My Friend Irma' or 'Godfrey's Talent Scouts'?"

A Few Questions

While acknowledging such shortcomings in radio, NBC, however, feels such criticism is unwarranted as regards TV. Who, the network argues, was the first to innovate the arena theatre production technique in video? Who was the first to recognize the potentialities of a major dramatic showcase by sustaining the Theatre Guild TV series? Who was the first among the TV networks to bring championship prize fights to the view-

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WBZ-TV Shaves 'Sat. Rev' To Pick Up Gillette Coin

Boston, March 14.

Three top basketball games which Gillette is sponsoring on 26 stations via ABC-TV will be seen in this city on WBZ-TV, the NBC-TV affiliate, because WNAC-TV, the ABC outlet, is tied up with a local commercial. To carry the games WBZ-TV will have to cancel the last half hour of NBC's "Saturday Night Revue." Cut into the big NBC show is reportedly being made because of Gillette's importance to both webs.

Telecasts, all of which start at 10 p. m. and originate in Madison Square Garden, will cover the National Invitation Tournament finals on Saturday (18); National Collegiate Athletic Assn. eastern regional finals, March 25; and the annual East-West all-star game, April 1. Agency is Maxon.

CBS-TV's $750,000 Saving Via Its Own Production-Line Technique

Taking a hefty swipe at gloomy predictions that television's skyrocketing production costs would soon drive out all but the top-spending advertisers, CBS-TV has come up with a new expense-saving technique that will save a total of $750,000 this year for its sponsors and its house-built sustainers.

Secret of the new system lies in the establishment of production-line methods for the usual production facilities, such as sets, props, costumes and other program necessities. Web now has 18 different weekly shows which require different scenery, and the production line has resulted in a weekly savings on these of $15,000, from which is derived the $750,000 per year. For another example, CBS points to "Studio One," a house package which is now bankrolled by Westinghouse. Through use of the new system, production costs on the show have been cut 26% over last year.

Cost-saving method is based on steady reemployment of sets and storage of props. Where the web at this time last year was building expensive sets, using them once and then destroying them, it now has a catalog of basic sets which can be repainted, rearranged and used over and over again. (Same situation holds true for props. Without adequate storage space, CBS last year was forced to rent props at consistently high rates. Web now has 1,800 square feet of space filled with props which it owns, and plans to have another 12,000 square feet by next fall. Consequent savings from the re-use of props alone is estimated at 20% over last year.

Decrease in costs, CBS emphasized, will be passed on to adver-

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TV a 'Luxury'

Cleveland, March 14.

Television sets are a luxury and won't be tolerated by city and county relief officials in homes of persons receiving charity.

Furthermore, reliefers who have TV sets must either sell them or else be stricken off the roles. To return to relief, they'll have to be reinvestigated. Cleveland and Cuyahoga County relief heads turned up more than 25 sets among their 4,000 clients. Several had purchased sets before they had been forced into relief.

GF Hopping On 'Hoppy' in Every Available Market

General Foods, in the first move to spend some of that new $30,000,000 yearly ad budget on television, is working on a deal with NBC to take over sponsorship of the Hopalong Cassidy western films on stations throughout the country. Through Young & Rubicam, one of the three agencies sharing the account, GF is shopping for contracts on the westerns, buying them up on local stations as fast as the pacts with local sponsors expire. Series had been sold by NBC originally on a local participating basis.

Which of its many products GF will plug on the video films hasn't been determined, but it will probably be a breakfast cereal to be grooved for the moppet viewers. Outfit also is currently bankrolling a radio version of "Hoppy" Sunday afternoons on Mutual, which will give it a virtual monopoly on the services of Bill Boyd, who portrays the title role, on AM and TV. Move will also put GF in the video picture alongside General Mills, one of its chief competitors, since the latter firm sponsors the "Lone Ranger" series of vidfilms on ABC-TV.

Deal for the "Hoppy" westerns is believed to mark only the begining of GF's anticipated splurge into video. Food firm will undoubtedly increase its evening programming.

Mounting Squawks Cause Nix Of Robeson on Mrs. Roosevelt's Airer

Scheduled appearance of Paul Robeson on Mrs. Eleanor Roosevelt's NBC-TV show next Sunday (19) for a discussion of "The Negro's Position in the American Political Picture," threw the whole radio-television "loyalty" issue into Page 1 newspaper prominence Monday (13). Result was that within 24 hours after the announcement that Robeson had been booked, the scheduled program was yanked and NBC was breathing easier.

Fact that Robeson would appear next Sunday, along with Rev. Adam C. Powell, Jr., was announced by Mrs. Roosevelt at the close of her program last Sunday. No sooner had the show gone off the air than the NBC phones started buzzing, demanding "how come?" NBC started putting the heat on Elliott Roosevelt, who packages the program along with Martin Jones. The situation was intensified Monday when the N. Y. Journal-American projected the issue via a Page 1 story, pointing to mounting squawks over the scheduled appearance, particularly among Negro leaders.

NBC's discomfort increased, with the pressure on Elliott Roosevelt and his mother to "forget the whole thing," with the Roosevelts finally yielding, calling off the program. Another panel of speakers is being substituted with Mrs. Roosevelt discussing the State Dept.

NBC found itself in the middle, for on the one hand it found itself putting the pressure on Mrs. Roosevelt to yank Robeson but at the same time not desiring in any way to antagonize her in view of her standing and the fact that she's parlayed the program into considerable stature and one of the most prestige-laden in video.

Armstrong's NBC $1,000,000 TVer

Armstrong Cork has purchased the Tuesday night 9:30 to 10 slot on NBC-TV for a new half-hour dramatic series starting next month. Show will replace "Life of Riley," which leaves the air following expiration of the current cycle sponsored by Pabst Beer. Armstrong show, which will be packaged by NBC, has been set on a firm 52-week basis and will get a full ride on all the web's live and non-interconnected stations. Total time and talent budget for the year runs over $1,000,000.

Addition of Armstrong to the list of video advertisers underlines the growing importance of the floor covering companies to TV broadcasters. All of them represent "new" money in that they had almost completely shunned radio. Bonafide Mills now bankrolls the "Bonnie Maid Versatile Varieties" on NBC-TV, Congoleum-Nairn has that web's "Garroway at Large," NBC also has the "Mohawk Showroom" (Robert Quinlan), and Masland sponsors the Earl Wrightson "Masland at Home" show on CBS.

'CRUSADE,' WPIX COP DU PONT TV AWARDS

Television kudos, included for the first time in the Alfred I. duPont Awards, went last week to ABC-TV for its "Crusade in Europe" vidpic series and to WPIX, N. Y., for its telecasting of current news and events.

Cash awards of $1,000 apiece went to Morgan Beatty, NBC commentator, for news reporting and interpretation; WNOX, CBS affiliate in Knoxville, Tenn., for public service by a station of more than 5 kw; and WWJ, NBC's Detroit outlet, for public service by a station of 5-kw or less. DuPont awards have been made for eight successive years.

WHO NEEDS

Hope doesn't. When he arrived on Broadway two weeks ago, the Great White Way was darker than a clergyman's waistcoat. No coal.

There didn't seem to be many people around the city of Times Square, either. That is, not until the Paramount Theatre opened its doors to a record-smashing crowd eager to see and hear America's funniest comedian.

Where was Hope when the lights went out? Packing them in at the Paramount.

Almost a week went by before the lights went on again. When they were bright enough to read the small print at the bottom of the attendance ledger, Bob Hope had broken records by the theatre-full.

Since the marquee lights went on at the Paramount 23 years ago, the biggest box-office names in show business have played there. Now Hope has topped them all by smashing every existing b. o. record—daytime, nighttime, week-end and holidays. Not only a shot-in-the-arm for a show business sagging under dimmed-out lights, but Hope's jet landing on Broadway has hypoed business all along the street.

But that's not particularly unusual, either. Hope's visits to Boston and San Francisco create the same sensation they do in Father Knickerbocker's grown-up burg.

Hope gets around, but there's one place he visits regularly and he's plenty welcome. Every Tuesday at 9:00 pm (EST) Hope drops in on millions of American homes, where radio listeners are tuned to NBC. When Hope's at home in America's living room, he's not content with warming the cockles of an occasional heart; Hope's humor heats the whole darned house.

Hope's a great guy...at his greatest on... NB

THE NATIONAL BROADCASTING COMPANY—A service of Radio Corporation of America

COAL?

C

UP FOR PAROLE

With Arthur Vinton, Chet Stratton, Rod Hendrickson, Jimmy Lipton, Mary Michael, Joe Julian, Ed Latimer, Susan Douglas; Harry Marble, narrator; Lee Vines, announcer
Producer-director: John Dietz
Writer: Allen Sloane
30 Mins.; Fri., 9 p.m.
CBS, from New York

"Up For Parole" is a twist on the usual whodunit. Instead of placing the emphasis on detection of crime, it stresses moral and ethical factors and listeners are asked to sit in judgment as a parole board sifts a convict's plea for release. After the dialer has made his decision, whether the prisoner remains in jail or goes free, he can compare his choice with the action of the parole board in the actual case.

The concept is good in that the stanza is dealing with human values rather than violence, and it impells audience participation and discussion on right and wrong. And where most suspense shows are weak in motivation, "Parole" explores the whys of lawbreaking. However, on the series opener Friday (10) the psychological insights lacked real depth and the drama tended in spots to hokiness.

Story concerned an interne, only two days away from getting his degrees, asked to help his brother who was shot in a holdup. Moved by family loyalty, he performed the operation, thus violating several laws, including practising without a license and harboring a criminal. But the questions were put, should society be deprived of his abilities as a doctor and were his motives good in trying to save his brother's life? It made an interesting moral poser and a realistically complicated one too, because the brother died as a result of inexperienced attention. However, case chosen to kickoff the series could have been more direct.

Format of a hearing before the parole board plunged into the yarn quickly and incisively, with flashbacks to earlier action and interrogation by the jurists varying the narration. Acting and scripting were generally good and had an authentic ring, although in some scenes the interne's conflict was over-dramatized. Harry Salter's musical bridges were highly effective. *Bril.*

RADIO BOXOFFICE

With Larry Curtis, Shirley Booth
Producer: Curtis
20 Mins.; Mon.-thru-Sat., 9:05 p.m.
THEATRE GUILD
WMCA, N. Y.

The Theatre Guild has a novel ticket selling device in "Radio Boxoffice," a 20-minute Monday-thru-Saturday series began on WMCA, N. Y. Monday night (13). Prospective patrons of the Guild's four current Broadway shows can reserve tickets by phoning the station, and ducats assertedly will be held for at least 48 hours in the caller's name.

While the program concededly will save theatregoers time in waiting on line or writing letters for seats, it goes about drumming up business by means of the same blatant, commercial techniques which are more in keeping with the exploitation of liver pills than the promotion of theatre tickets.

Format has emcee Larry Curtis doing a spiel for the quartet of Guild shows in every gap between records. Appropriately, the latter were culled from Guild musicals of the past — "Oklahoma!," "Carousel," etc. Sole bright spot was a brief interview with Shirley Booth of the "Come Back, Little Sheba" cast. However, it's doubtful that many dialers were still tuned in for her stint after those triphammer reminders to call "CIrcle 6-2500!" *Gilb.*

ONE GREAT HOUR OF SHARING

Producer Director Writer: Al Crews
30 Mins., Sat. (11), 6:30 p.m.
CBS, from N. Y.

Put on by CBS Saturday (11), this show served as a potent trailer for a chain of one-hour church services held Sunday (12), at 11 a.m. Program, like the prayer meets, was conducted in line with the Protestant and Eastern Orthodox Churches' appeal to secure funds for the resettlement of DPs and the furtherance of Christianity in Europe and Asia.

In presenting its case, broadcast hit an effective note in picturing U. S. living conditions as contrasted with those in foreign countries still suffering from the results of the recent war. Situations portrayed were dramatically handled with a realistic quality that should have had little trouble in fermenting sympathy among the listening audience.

Harold Stassen, Pennsylvania U. prexy, filled a brief spot with a pitch for the dialers to join in the Sunday services.

MASTERPIECES OF LITERATURE

With Peter Gravina, announcer
Producer-Director: George Wallach
25 Mins., Wed., 8:30 p.m.
Sustaining
WNYC, N. Y.

WNYC, N. Y., is bringing some literary masterpieces of yesterday and today to the ether in this new recorded series. Selections played, judged by the opening program (1), are a little highbrow and rather too specialized in material, but they will undoubtedly please a certain segment of literati. Selections themselves seem to be collector's items, and all in all made up an interesting, unusual airer.

Preem program, ably collected and prepared by George Wallach, had material from Elizabeth Browning, Gertrude Stein, James Joyce and Edgar Allan Poe. Without much preliminary, it went right to the subject-matter, with Basil Rathbone's affecting reading of Mrs. Browning's sonnet, "How Do I Love Thee?" Then came the late Miss Stein's voice, reading her "Valentine to Sherwood Anderson" somewhat quickly and indistinctly, to make the sequence rather confusing.

Joyce followed, in a reading from his "Finnegan's Wake" (the Anna Livia Plurabelle passages). Joyce's musical voice and attractive reading helped make up for material which sounded incomprehensible over the air. Closing selection, the longest, was a dramatic reading of Poe's "The Raven" by Benjamin de Loache, with its effect heightened by musical accompaniment played by Leopold Stokowski and the Philadelphia Orchestra.

Peter Gravina did a good job of introducing the various segments. Program, in addition to content, has added appeal by use of famous names on their air like Miss Stein and Joyce. Perhaps Miss Stein and Joyce are too much to take on one airer with Miss Browning and Poe, but that's a matter of taste. This series, anyway, is a little unusual and provocative, and off the beaten literary path. *Bron.*

Radio Followup

With its star returning to his chores with the N. Y. Yankees, CBS' transcribed Joe DiMaggio show faded off the air Saturday (11) until late this summer. Farewell shot was highlighted by the appearance of ex-President Herbert Hoover who spoke in behalf of National Boys Club Week (March 20-26).

Former chief executive's stint was preceded by a brief dramatization of the peaks of his career. Sketch of his sports background and Horatio Alger-like rise in the business world fitted in admirably with the general youth-building tone of this Jack Barry-Dan Enright package for juvenile dialers.

Rather incongruous, however, was a maudlin singing commercial for M. & M. candy which came only a few seconds after Hoover's dignified encomia for the Boys Clubs. Balance of the show comprised the usual boys vs. girls sports quiz, the Joe DiMaggio "Award of the Week" and a short sequence where the Yank player answered audience queries.

John B. Gambling celebrated his 25th anni in radio with a marathon stint on WOR and WOR-TV, N. Y., last Wednesday (8). His "Musical Clock" stanza (7:15-8 a.m.), which has been aired continuously on the Bamberger station for the quarter century, originated from the Longacre theatre which was packed with loyal listeners. Program was an informal gabfest, a family affair that included his 81-year-old father who came over from England for the event, his son John A. Gambling, who has his own series on the Dartmouth College station, and his wife. Among the guests were Gov. Alfred Driscoll of New Jersey and Manhattan Borough President Robert F. Wagner, Jr., Bernarr Macfadden, who sponsored Gambling when the "Musical Clock" featured setting up exercises in the early days, told how the old N. Y. Graphic used to run pictures of girls doing their calisthenics in the WOR studios.

Other WOR personalities—Martha Deane, Barbara Welles, Dorothy and Dick Kollmar, Joe Bier, Arthur Van Horn, Bruce Eliot, Dan McCullough and engineering veepee Jack Poppele (who originally hired Gambling when engineers doubled as announcers) took part in the ceremonies. It was all Gambling's party, but also a tribute to the hold that veteran radio performers have on their audiences.

DOCTOR GINO'S MUSICALE

With Henry Levine orch; Gene Hamilton, announcer; guests
Writer: Bill Rafael
Producer: Hamilton
30 Mins.; Mon., 10:30 p.m.
Sustaining
ABC, from N.Y.

Dixieland is surging back and this show is climbing on the bandwagon. It's a direct throwback to the "Chamber Music Society of Lower Basin Street," which held forth on the airlanes almost a decade ago. This show has virtually the same format, the same beat and the same musical director in the person of Henry "Hot Lips" Levine. For those who like hot jazz, this session is whipping it up according to taste.

By the iron law of all Dixie layouts, this airer teed off with the classic "Muskrat Ramble" with plenty of zest. Martha Lou Harp delivered a neat vocal of "Embraceable You" the band worked over assorted numbers like the "Original Dixieland One-Step" and "After You've Gone." Departing radically from the usual type of jazz instrumentation, Tony Di Girolamo fiddled through "I Surrender, Dear." Musically, the show was solid.

On the preem, guests Paul Whiteman and Walter Kiernan chatted pleasantly about musicians, their habitat and their jargon. Gene Hamilton also did a neat job of handling the introes with an unstrained line of gab and sense of humor. *Herm.*

ST. JOHN PASSION

With Robert Shaw Chorale; Ed Michael, announcer
Director: Walter Scanlon
Producer: Albert Crews
30 Mins.; Sun.; 7 p.m.
Sustaining
ABC, from N.Y.

For the longhair segment of the radio audience, this rendition of Bach's "St. John Passion" will be a welcome addition to the flock of pre-Easter programs. Aired under the auspices of the Protestant Radio Commission, this massive choral work is being presented in four weekly sections with the finale slated to fall on Easter Sunday. The work was specially recorded in complete form and is being aired via transcriptions.

Robert Shaw's choral group, which has waxed several large Bach compositions for RCA Victor, gave a superbly dramatic rendition of the opening section. At its best in serious music, this group infused feeling and color into this number for an overall impressive achievement. It's unfortunate that the work had to be cut up in this form. Shaw made a brief intro to explain the nature of the composition. *Herm.*

KITCHEN KAPERS

With Doc Wheeler
Producer-director: Wheeler
30 Mins.; Mon.-Fri., 10 a.m.
Participating
WWRL, N. Y.

Another in the WWRL lineup of shows slanted towards the Negro market, this half-hour cross-the-board disk jock session is an entertaining airer with general appeal. Program follows the routine pattern of most disk shows, but concentrates more on recordings by Negro artists. Airer's jockey, Doc Wheeler, frequently heard as emcee of WMCA's "Harlem Amateur Hour," creates a friendly atmosphere, throwing in some light chatter when the turn-tables aren't in use.

Slotted in the 10-10:30 slot, broadcast should find favor with WWRL's morning listeners, principally the housewife contingent. Commercials are given satisfactory handling by Wheeler.

TODAY IN ISRAEL

With Isaiah L. Kenen
Producer: Sam Elfert
10 Mins., Mon.-Fri.; 6:15 p.m.
Sustaining
WLIB, from N. Y.

WLIB should have little trouble drawing its Jewish - American listening audience to this 10-minute cross-the-board airer. Program, a daily news report on happenings in Israel, gives listeners a brief, but practically up-to-the-minute picture of the newly-formed state's problems and progress.

Newscasting on the show, broadcast from the Israel Consulate building in New York, is capably handled by Isaiah L. Kenen, director of information for the Consulate. Initial show, which bowed on March 6, was ushered in by Israel Consul - General Arthur Lourie. A portion of the show is also devoted to answering questions on Israel sent in by the dialers.

Tele Follow-Up Comment

NBC television did it again with its "Saturday Night Revue" last week (11), staging a two-and-a-half hour show that was tops to date. Program, including both the Chicago and N. Y. originations, was standout in talent, originality and production. So far, the web has given proof that its cast, producers and directors have the stuff to repeat week after week.

Judging from the trio aired so far, it appears that the program will fall into a definite pattern. Jack Carter's hour from Chi will follow a vaudeo format, with Max Liebman's N. Y. production sticking closely to the revue policy. Thus, Carter pulled a near Milton Berle on last week's session, taking part in practically every act and climaxing it via a sock turn with Cab Calloway and the Step Bros. in a "Minnie the Moocher" bop routine. Film actress Marie McDonald thrushed one tune neatly and then paired with Carter for a funny marital agency skit. Baritone Don Richards and comic Benny Baker repeated their good work and, of equal importance, the entire show's timing was on the button.

N. Y. "Show of Shows" was marked by several factors, including the fine emcee work and surprising comedic talents of Rex Harrison; the terrif comedy of Sid Caesar and Imogene Coca; the "Tramp Ballet" finale, reprised from last year's "Admiral Revue," and the originality of the songs, dances and sketches. Caesar's impersonation of a baby lying in his crib was as good as anything he's done and his teaming with Harrison to depict the difference in merchandise methods between England and America was bright hilarity. That "Radio City" skit sung by Miss Coca and the chorus should be restaged on the Music Hall stage, it was that good. Operatic work of Robert Merrill and Marguerite Piazza, plus the latter's "Still of the Night," was equally fine.

Against stiff competition from the "NBC Saturday Revue," CBS-TV's "54th Street Revue" last week (11) hit its stride with a highly entertaining airer. Joey Faye, supported by some diverting original sketches by Mel Diamond, clicked in a satire on Gallic films, in which the characters' French was translated by the comic through poster sub-titles. This was a fairly long scene, but it moved quickly and there were several amusing variations on the theme, with Mandy Kaye, Mort Marshall and Joe Silver aiding the burlesque. A good deal of originality went into the production. One skit, which took place in a subway rush hour, concluded with a disembodied arm hanging from one of the straps and one standee walking out with six arms, like an oriental diety. Staging of a "Candy and Cake" vocal also had a fresh touch, with chirper Virginia Gorski being crowded on a bench by the quartet. Ballet routine by John Butler, a gay dream-like sequence in the lost and found department of Grand Central Station, was neatly done.

The stanza's regulars—songwriters Dick Lewine and Ted Fetter, vocalists Marilyn Day and Jordan Bentley, terper - singers Tommy Wonder and Miss Gorski—did a good ensemble job, with Fosse and Niles adding a slick dance routine. Finale was a fair blackout sketch with Faye playing a would-be pic actor.

Cartoonist Al Capp and comedian Abe Burrows kicked around the subject of whether American humor is funny on CBS-TV's "People's Platform "Friday night (10). Two didn't reach any overall conclusions but each brought forth some highly salient points in a discussion that had in its plenty of serious thought. Capp reiterated his definition of humor as being based on "man's inhumanity to man," pointing to the public's feeling of superiority to the bum portrayed by Charles Chaplin as the basis of Chaplin's humor. Burrows disagreed, claiming humor is based on the sharp, incisive manner in which it cuts away sham.

Probably most important was the point on which the two agreed—that the many restrictions and censorships now hobbling American humor has stripped it of all its one-time virility. Capp noted he was forced to eliminate his "Senator Phoggbound" from his "Li'l Abner" strip because the character portrayed a crooked politico, and that he had to invent a country, "Lower Slobbovia," to make use of his penchant for dialects. Burrows picked up the idea to point out that all mass media are now faced with the same constricting forces.

Duo got in their share of witticisms but impressed, in the main, with the fact that they're both plenty erudite and deep-thinking. Charles Collingwood did his usual capable job of moderating the session.

Jack E. Leonard, on a repeat engagement on Ed Sullivan's "Toast of the Town," Sunday (12), again romped off with the show. He has a collection of hep humor and a superior delivery. Leonard utilizes his king-sized features to good effect, even doing a fairly graceful bit of terping. Leonard is a unique comic who now seems to be on the verge of the bigtime, and a few more video sessions of equal impact is likely to put him there.

Leonard walked away with top honors despite the presence of the Ink Spots and Don Cornell, latter a singer who's been making a splash of late. The Ink Spots covered themselves well with two tunes and a bit of clowning with Sullivan during the rendition of "If I Didn't Care." Cornell, with a full-bodied voice did two tunes including "There's No Tomorrow," both of which came off nicely.

Sharkey the Seal provided a good warmup and Renald and Rudy with graceful hand-to-handing shared a healthy mitting. As an afterpiece of latter stint, Sullivan became an understander for a quick handstand.

Because of time limitations, dance team of Virginia Gorski and Don Liberto took a bow in lieu of their turn.

CBS-TV's "Ford Theatre" put on its old hat Friday night (10) to present "Room Service," aged farce penned by John Murray and Allan Boretz. With Jack Carson bringing his warm personality to the role of the fly-by-night legit producer, the hour-long show rambled amiably along but it never overcame its senility. What with its original Broadway production, the Marx Bros. film and its more recent presentation on NBC-TV's "Kraft Theatre," the play probably was familiar to the majority of viewers. For those who had never seen it, it was probably good entertainment.

Producer Winston O'Keefe and director Marc Daniels could not have their usual rehearsal time on this one, since Carson was called home to the Coast by his father's death earlier in the week and Hume Cronyn, who played the director, was tied up with the Broadway preem of "Now I Lay Me Down to Sleep," which he is directing. That factor was apparent in several fluffed lines, camera miscues, etc. Also, the necessity for cleaning up the language of the original didn't help matters. But the two stars, aided by a generally good supporting cast, wrapped up the show okay. Chester Stratton was good as the naive playwright and Philip Coolidge and William Layton did neat jobs as the harassed hotel execs. Alexander Astro socked across his screwball waiter role and Morris Shrog scored as Carson's flunkey. Daniels achieved the necessary pace, both with the action and camera cuts, to sustain interest.

NBC-TV's "Philco Playhouse" turned to an older novel for last Sunday night's (12) stanza, via a good adaptation of Booth Tarkington's "Uncertain Molly Collicut." With Lilli Palmer starring, the show overcame a slightly pedestrian pace in the first act with a heart - warming denouement to emerge as one of the better in the series. Story was intelligent, adult fare, dealing with the growing up overnight of a young wife with a desire to be a perennial 18. (Why Tarkington didn't call it "Eighteen" is one of those literati Ripleys.)

Under the supervision of producer Fred Coe and director Gordon Duff, the cast was standout. Miss Palmer showed signs of what might have been "ike" fright by fluffing several times but more than recompensed with an appealing portrayal in the title role. Philip Bourneuf, an old hand at TV, was fine as her husband and Ben Lackland turned in a neat characterization as his wealthy client. Others showing well were Valerie Cossart, Jane Hoffman, George Reeves and Richard Sanders. William Kendall Clarke's adaptation maintained the mood of the Tarkington story and the [illegible] and other production accoutrements were up to par.

REQUEST PERFORMANCES

With Irv Kupcinet, emcee; Richard Hayes, Menasha Skulnik, Marie McDonald, and Jayne & Adam Di Gatano
Producer-director: Donald Cook
Announcer: Myron Wallace
30 Mins.; Sundays 6 p. m. (CST)
WILLIAM A. LEWIS CLOTHING
WGN-TV, Chicago

(*W. B. Doner*)

With the top name talent in town plus an excellent time slot, this show should have no trouble drawing a top Neilsen rating, once the bugs are ironed out—and there are plenty. Working on the early principles of Ed Sullivan, New York columnist, Irv Kupcinet, Sun-Times chatter writer, has garnered himself, and his advertiser, a $2,000 to $3,000 package at minimum talent rates.

However, lack of proper technical skill and also overlong commercial, mitigates much of the offerings. Middle ad was way overlong and with the models used to display clothing, plugs could have been inserted throughout the program rather than a solid, weary slug. Camera man is obviously enchanted with facial movements, with very few shots moving from above the neckline. Lack of sets, all performers working before a curtain, seems shoddy with surely, some old flats around, that can be used to relieve monotony.

Irv Kupcinet (Kup) is a scale above his local newspaper cohorts, but still is ill at ease before the lights. However, his personality makes him warmly acceptable and with some coaching he'll know what to do with his hands. He knows his acts and perhaps a little inside material on each one before he brings them on might give his status as a columnist a boost.

Richard Hayes, personable young singer, was one of those hampered by static camera, but got across, in fine fashion, fastie, "Old Master Painter." Menasha Skulnik, Yiddish stage comic, had several bits, which would have registered better with the aid of some stooges and background, especially a court bit. Marie McDonald, of the screen, didn't have the proper lighting or scenery to show off lush blonde's warbling of "Maybe You'll Be There." Adam and Jayne Di Gatano, top ballroom team, register with waltz to "Jeannie With the Light Brown Hair."

Emcee uses the spot to point out prominent entertainers seated in the audience and brings on sepia juve, Sugar Chile Robinson, for some quips, which child gets the better of him. Ending of the show was overlong and bring back of guests reminds of amateur shows, rather than program of this calibre. Also, undefined horseplay with Victor Borge was mystifying to viewers as no attempt was made to explain what was going on.

Zabe.

BEULAH KARNEY-KAY MORROW SHOW

Producer-Director: Dick Locke
Writer: Dan Schuffman
60 Mins.; Thurs., 3:30 p.m.
Participating
WENR-TV, Chicago

This afternoon show with its kitchen patter, fashion notes and household hints has the ingredients to appeal to the housewives. Its major handicap is its length. On the show viewed (9), the material was spread a bit thin over the hour-long stint. The first half-hour with Beulah Karney preparing, describing and spreading a Mexican dinner held sturdy video interest for audience aimed at. But second segment with Kay Morrow, devoted to interior decorating and fashion notes, lost the pace and some of the interest of preceding portion.

Miss Karney, plainly at home in the attractive kitchen set and aided by good camera action, moved easily through her demonstration of preparing Mexican dishes, from market to table. The live commercials, plugging food products, were smoothly integrated but film commercial used suffered by loss of intimacy.

Unfortunately for overall quality of combined segments, direction and camera work appeared weary during second half. Most of Miss Morrow's stint was a demonstration of slip covering a chair by a local interior decorator. Talking as he worked, his back was to the camera during practically the entire time he was on the set. The remainder of this portion dealt with fashion notes with Miss Morrow, using two housewive guests as examples, described proper clothes for certain figure types. A good idea dulled by weak presentation.

With stronger material, more effectively offered, during last half of session, the program should make a definite bid for afternoon audience.

Dave.

COURTESY HOUR

With Jim Moran, Danny O'Neill, Wilfred DuBois, Christine & Mol, Eddie Bartell, Noble Trio, Bob Nelson and Dorothy Dorben Line (7); Al Marney, conductor
Directors-producers: Greg Garrison, Al Sweetow
60 Mins., Fri., 10 p.m.
COURTESY MOTORS
WENR-TV, Chicago

(*Malcolm-Howard*)

Here's a show that's a dead cinch to please its sponsor. In fact, this sponsor is an important part of the show. Besides picking up what must be a heavy tab for this hour-long showcase of professional vaudeo talent, sponsor Jim Moran, as emcee, gets right into the stint. And on preem (3), he carried off top honors in a good field. Even more impressive than the acts he introduced and paid for, was the guy's obvious fondness for show biz and its people.

The segment built up steadily from a rather slow opener featuring the Dorothy Dorben dancers with Bob Nelson singing offstage to a strong closer which had Danny O'Neill leading the studio audience in "When Irish Eyes Are Smiling."

Wilfred DuBois' juggling routines in the second slot set the pace. Camera brought the reactions of the audience into the act for a good touch of video showmanship.

Christine and Mol, tapping duo, came off nicely in next spot. Miming and toe work of pair were made even more effective videowise by facile camera action.

Following act, a series of standard impersonations done by Eddie Bartell, lacked sparkle and slowed the tempo. The acrobatics of the Noble Trio on their 20-foot parallel bars also was weak video fare as long-range camera used failed to capture full effect of their work.

Show was wound up pleasantly by O'Neill's closer. With sponsor Moran obviously having a good time leading the "Irish Band" in accompaniment, O'Neill scored warmly with "The Old Shillelagh."

Surprisingly enough, the commercials fell far below the quality of the program itself. Aside from the generally high-flight talent used, much of the success of the stint can be credited to the direction and good overall camera work. Al Marney and studio orch supported ably.

Dave.

INVITATION TO FAITH

With Rev. J. Edward Carothers, Rabbo Gerald Klein, Rev. Walter Whitney, Northern Echoes Singers
Director: Bob Stone
30 Mins.; Sat., 5:30 p.m.
New York State Council of Churches
WRGB-TV, Schenectady

New series represents a forward step in the allocation of a block to State Council of Churches for a weekly program. More television time, local and network, for all the major faiths would be in keeping with the public service opportunities and responsibilities of this medium.

Program seems shaped in accordance with the ideas of the group who hold that religious videocasting should not be a pick-up or a reproduction of church services. Aside from a figured window against which the vocal group sings, there are no symbols and no vestments. Rev. J. Edward Carothers, Rabbi Gerald Klein and Rev. Walter Whitney are dressed in street clothes; they are seated in a room with no recognizable background.

Dr. Carothers, active in the tri-city Religious Radio Council and a broadcaster over WGY and WTRY, coordinates the half-hour, as well as reads religious news. Rev. Whitney, who conducted a rural program via WRGB for some time, tells a children's story with a moral. Rabbi Klein, of Temple Gates Synagogue in Schenectady, speaks on the devotional period. The Echoes, an Albany Negro quintet (with a sixth man accompanying on the quitar), offer spirituals and hymns, their contribution being the largest on the basis of time. The music ties the block together and also lends an entertainment value.

Feature is viewable for the devout and the mildly religious. The Singers, nicely dressed, display the vocal talent and the deep fervor characteristic of their race.

Dr. Carothers, who photographs well, is fairly poised. He reads the news a trifle too fast for easy comprehension. Voice is clear, although a shade twangy. Rabbi Klein is direct and persuasive; Rev. Whitney is folksy. All three speak to viewers in their "homes."

Jaco.

FUNNY FACES

With Jackie Gleason, Ken Niles, Harry Stewart, Jack Pierce, Lou Kosloff's Orch (15)
Producer-director: Frank Ferrin
Writers: Dick Conway, Dick Miller, Harry Stewart
30 Mins.; Sat. 8 p.m.
Sustaining
KNBH-NBC, Hollywood

Frank Ferrin, long-time radio packager ("Lassie," Smilin' Ed McConnell), is shooting the works on his entry into television. After all the bills are in, he'll write off close to $10,000 for two shots of "Funny Faces"—one for a kine and the other a live 'cast. He has invested the half-hour show with "the best money can buy" for this type of program and for the two showings rented the El Capitan theatre at $250 a night.

For a local venture it must be rated with the top 10 highest budgeted shows and its sales tag of $8,500 gives it a further distinction. Ferrin has a fresh idea and new approach to the audience participation format and though the pilot show came off not too well, the ingredients are there. After an hilarious first half, the pace slackened and the show sheared off from its game-of-faces pattern. Yogi Yorgenson, an alumnus of the old Al Pearce radio troupe, was brought on for two songs in svensk dialect, with Yogi (Harry Stewart) decking out in femme garb. In an earlier spot he revived his crystal ball bit with Jackie Gleason straighting.

Dominating the piece are Gleason, a forthright emcee and currently TV's "Riley," and Ken Niles, who photos as well as he sounds. Together they keep the laughs rolling, aided and abetted by four audience stooges and a makeup expert, Jack Pierce. It's when the main idea is skirted that the show loses its comedic values and needs bolstering.

"Funny Faces" tries to be just that. Participants are made up by Pierce or by each other to resemble some well-known character, such as on the opener, Groucho Marx, John L. Lewis and George Washington. Each contestant is given $25 for submitting to the makeup, another $25 if they do a turn suggestive of their portrayal, and a $200 jackpot payoff for identifying the historical figure who "wears a gray wig, has a Roman nose and store teeth." Everyone gets a guess and for a finale Gleason was made up as G. Washington to cue the winner. This bit tended to drag for the show's only serious note.

Ferrin unquestionably has a saleable idea with a high quotient of belly laughs but straying from the format isn't to its advantage. It should evoke some sponsor interest if the price is shaded. Show of this type doesn't need an orchestra of 15 men. "Funny Faces" has enough potential of its own without extraneous padding but Ferrin admits he's "feeling his way" and will make changes dictated by the general reaction.

Felm.

Color TV Follow Up

Washington, March 14.

Color Television, Inc., smallest of the current contenders battling for FCC approval, demonstrated Monday (13) morning that, despite its disastrous experience at last month's comparative tests, it is still in there punching.

Demonstration for the press showed great strides since company's "Rainbow Revue" of Feb. 20 (reviewed in VARIETY Feb. 22). Improvement, according to company's reps, is due, not to added experimentation or improvements in the system, but rather to successful ironing out of mechanical wrinkles encountered as the result of the cross-country transportation of equipment and the 11th hour setting up of shop.

Accent on latest CTI tests, which are to be repeated for various industry and government groups throughout this week, is on color rather than production. No effort has been made, as in previous tests, to line up an array of top-notch talent. Format is informal, rather a merchandising of color possibilities than a production unit. Lack of definite form in production, however, shapes to advantage for system, since there's no resultant confusion. It's strictly a color show, and stands or falls on basis of its tint merit. Effects of the press show on the assembled newsmen was all on the credit side of the ledger.

Show seen on receivers at the Statler Hotel had a sample of everything—fashions, color-laden costumes, familiar commercial packages, fruit, flowers, etc. If nothing else, CTI seems completely honest in its efforts to show

(Continued on page 42)

OPERA TELEVISION THEATRE ("La Traviata")

With Lawrence Tibbett, Elaine Malbin, Brooks McCormack, Janet Southwick, Nancy Trickey, Luigi Vellucci, Valfrido Patacchi, Manfred Hecht, Ben de Loache; Fausto Cleva, conductor
Producers: Henry Souvaine, Tibbett
Directors: Herbert Graf, Byron Paul
Scenic designer: Richard Rychtarik
90 Mins., Sun. (12), 5 p.m.
Sustaining
CBS-TV, from N. Y.

CBS continues to make opera an exciting entertainment. It followed its imposing "Carmen" of some weeks back with an equally effective "La Traviata" Sunday (12), to confirm past impressions of the appeal of this longhair art as a video medium—when properly presented. The 90 minutes of song-story were absorbing, dramatically as well as musically.

Of course, CBS had the help of the most tuneful of all of Verdi's operas. The opera had an appealing tale, the tragic love-story of the castoff lady of the camellias. But this could have been botched up, or presented literally and flatly. Instead, a group of sensitive, imaginative men transformed Verdi's opera for the new TV medium, and did a sterling job of it. The opera was done in English, in an excellent translation by George Meade. The dialog was colloquial, real and readily grasped. The necessary music cuts were made with good judgment. The third-act gypsy party music, for instance, was eliminated, to keep the dramatic story in focus. Pictorial bits were added that heightened the story, to make it more convincing as romantic drama than it is on stage.

The presentation had much more movement than in the operahouse, despite the limited focus of the TV camera. The camera moved along naturally from room to room, and from singer to singer. Richard Rychtarik worked wonders with limited scenic effects, and Herbert Graf did the rest with some fine staging. The exquisite first-act and fourth-act preludes had an added surprise, the first one being played against a pictorial prolog that showed Violetta buying camellias at a florist's shop and Alfredo first seeing her there, and the other being performed against a montage of the dying Violetta's romantic fancies.

Fausto Cleva conducted an excellent orchestra superbly. The singers, on the whole, were good. Elaine Malbin and Brooks McCormack made a good-looking romantic pair, and Miss Malbin did a virtuoso job histrionically as well as vocally. "Traviata" calls for some varied, challenging singing—a lyric soprano (with coloratura stretches) for the first act, a dramatic soprano for the other three—and she handled the music beautifully. She's a charming, sensitive actress, besides. McCormack sang with a somewhat metallic, nasal tenor, but was otherwise quite satisfactory.

Lawrence Tibbett, as the elder Germont, made up in impressive bearing and dramatic conviction for some vocal imperfections. He's still a distinctive performer, and got in some robust singing in the middle and lower registers despite a worn voice. All the singers were at the added disadvantage of singing familiar music in English, after years of training on it in the native Italian, which made their work that much more remarkable. Music lovers and lay viewers shared in a treat.

Bron.

GAIL & BILL

With Gail Meredith, Bill Harrington
Director: Edward Stasheff
15 Mins.; Mon.-thru-Fri., 7:15 p.m.
Participating
WPIX, N. Y.

Gail Meredith and Bill Harrington form a pleasant singing team. Their voices register nicely and they have an ingratiating manner. They also complete the cycle by making a nice appearance.

So far, this duo appears to be working hard to build up an audience. They take time off to announce birthdays, anniversaries and do a driving commercial on a nylon special which appears to be a pretty good buy. They're also running a contest to get a theme song. The charm invested in this particular program should result in a good mail payoff.

The sets and camera work are okay, a degree of imagination being used in an attempt to provide some good shots. Most of the pictures are nicely framed and further add to the pleasant mood of the show.

Jose.

BERWYN PLAYHOUSE ("The Imaginary Invalid")

Starring Harry K. Smith; with Penelope Gray, Bradford Hunt, Will Sandy, Brad McCall, Bill Tregoe, Basil Macknik, Frances Greet and Fran Hallis. Play by Moliere, adapted by Denis Brown
Stage Director: Sherwood Keith
Producer: Harvey Marlowe
Television Director: Dwight Hemion
Settings: Brad McCall
60 Mins., 8-9 p.m. Mondays
Sustaining
WFIL-TV

The Berwyn Playhouse, in Main Line suburban community, is putting on the first hour-length dramatic series ever attempted locally. Opening production given Monday night, March 6, was an adaptation of Moliere's classic comedy, "The Imaginary Invalid."

Under the terms of a unique arrangement with V. Nelson Barrington, owner of the Berwyn theatre, the production was given twice nightly (March 2-3-4) with a Saturday matinee at the suburban playhouse, before it was considered ready for the TV cameras.

The onstage advance workouts were evident in the smooth-running tele-show. The Denis Brown adaptation cut the original French play down to slightly more than 50 minutes which left plenty time for production credits and commercials, of which there were none. Play ran straight through and cuts in no way seemed to impede story line, nor mar characterizations.

"The Imaginary Invalid" is set in Paris in the late 17th Century. Central figure is the hypochondriac Argan, who insists that his daughter Angeline marry a doctor, in spite of the fact that she loves another young man. Through the efforts of her maid, who seems to have an unusual run of the house, and Argan's healthier brother, the "invalid" is cured, his shrewish wife is trapped by her avarice, and true love trumphs for the daughter.

Barrington's choice of the stylized classical comedy is commendable from the artistic and scholarly standards, but its mass appeal is limited. Moliere's noted phobia for the medical profession, however, still comes through pertinently. Settings were Grade A for video and the properties looked as if stage crew had gone to great trouble to simulate furnishings of the Louis Quatorze period.

Acting of mixed professional and amateur cast came through acceptably, although the laughs weren't as many as there might be. But players romped through costume piece, and previews at the Berwyn Playhouse removed all signs of "jitters," which was the primary purpose of run-throughs. Cameras played it straight, covered action fully and without tricks. Large stage gave plenty of opportunity for movement as well as group scenes. Director Sherwood Keith relied on the most elementary and traditional bits of foolery for the comedy business.

Barrington has veered his play series heavily on the classical side, with succeeding Monday evenings to bring dramatic fare from Ibsen, Shakespeare, Goldsmith, Oscar Wilde, etc.

Gagh.

HOLLAND'S HAPPINESS HOUSE

With Jimmy Nelson, Annette Olsen, guests; Sid Breese, announcer
Director: Bob Cook
Producer: Hal Polaire
30 Mins.; Wed., 9 p.m.
HOLLAND'S JEWELRY STORES
WGN-TV, Chicago

(*Malcolm-Howard*)

Brightest switch on this mildly successful variety half-hour debuting Wednesday (8) was the emceeing of Jimmy Nelson, ventriloquist, using his wooden friend, Danny O'Day, as mouthpiece. Quick patter of not-so-dumb and smooth, non-visible work of his master lifted show a notch above mine-run quality. Pair would have scored stronger had they left the vocal chores to Annette Olsen, as their duets with her came off to no one's advantage. O'Day's gagging of "Best Things in Life are Free" with Nelson puffing cigaret while dummy sang was good video and all the falsetto singing the show needed.

Paul Regan fitted nicely into the stint with a fast-moving impersonation routine covering a round dozen of Hollywood celebs. Benham Bros., tap duo, bogged the pace slightly with a too-lengthy skit. Miss Olsen ably sold "Summertime" as feature solo. Sid Breese spieled the commercials with a shade too much gusto. Camera work was generally smooth and Bob Trendler's band backed firmly. Show was tied neatly with firm direction.

Dave.

From the Production Centres

IN NEW YORK CITY . . .

ABC program veepee **Bud Barry** to Florida on month's vacation . . . CBS' **Robert Q. Lewis** due back tomorrow (Thur.) after week in Bermuda . . . **Jack Manning** started a new role in "Helen Trent" this week . . . **John Gibbs** has postponed his Coast trip to March 29 . . . ABC script editor **Pete Martin** left Friday (10) for week at Vero Beach, Fla. . . . **Edward DeGray**, of CBS station administration, taking part in Eastern Indoor Tennis Championships starting Friday (17) . . . **Nancy Douglass** and **Lauren Gilbert** into cast of "Young Widder Brown" . . . CBS' **Larry Lowman** to Europe for four weeks . . . **Norman Corwin** to Coast for several weeks . . . WJZ and "Miss Liberty" baritone **Johnny Thompson** triples into Raleigh Room beginning tomorrow (Thur.) . . . **Hank Sylvern** named music consultant for Radio Registry Damon Runyon Fund costume ball in Waldorf March 31 . . . National Assn. of Radio Station Representatives topper **Tom Flanagan** left Friday (10) for three-week vacation in Arizona . . . **Bob Dailey**, McCann-Erickson Cleveland AM-TV director, and copywriter **Jean Kane** in Gotham as part of the branch office's video indoctrination, looking toward increased TV activity in Cleveland . . . **Dick Pack**, of WNEW, to become a country squire in Great Neck . . . MBS prez **Frank White** on a 10-day tour of southern affiliates.

ABC engineering veep **Frank Marx** became the father of twin boys Saturday (11) . . . WMGM airing 14 pre-season games of the Brooklyn Dodgers on the "Grapefruit Circuit" with Schaefer and General Foods sponsoring . . . WFDR's **Lou Frankel** out with the flu . . . Radiodiffusion Francaise beaming a program with pianist **Sondra Bianca** to France . . . **Mel Goodman**, Compton's assistant casting director, in Toronto for week handling recording of Procter & Gamble commercials . . . **Nancy Craig** to open the International Flower Show when she does her ABC program from Grand Central Palace on Monday (20) . . . ABC's **Harold Day** elected prexy of Colgate U's N. Y. alumni assn . . . **Peggy Bruder**, 13-year-old "Juvenile Juror," understudying **Iris Mann** in "The Innocents" on Broadway and stepped into the role last week on her first day on the job . . . **Art Ford**, of WNEW, WPIX and ABC-TV, and **Buddy Basch**, of Gibraltar agency, fly Sunday (19) for two weeks in France and England. Ford will gather disks for his broadcasts and Basch is seeking American video rights to British and French films . . . **Morris Novik**, American Federation of Labor radio consultant, in Hollywood confabbing with labor leaders and AFL commentator **Frank Edwards** on labor's help in film industry campaign to lift the 20% ticket tax.

IN HOLLYWOOD . . .

J. Donald Wilson, erstwhile ABC program head in N. Y., has formed a partnership with **Don Sharpe**, agent, for the packaging of shows . . . CBS continues to sustain "Escape" on the Coast while Richfield Oil sponsors the **Bill Robson** chiller on 50 stations in the east. Richfield out here (no business kin) doles out its billing to ABC . . . **Ben Alexander**, who does 11 shows a week on radio and TV, took time out last week to marry **Lesley Spurgeon** of "Queen For a Day" staff . . . Ayer's **Glenhall Taylor** became a papa last week . . . **Harry Ackerman**, **Cy Howard** and **J. Carroll Naish** flew to Catalina last week to chat with **P. K. Wrigley**, but never did get on the ground. Fog drove their ship back to the mainland . . . CBS took an option on "I Dive For Treasure," based on the tome by **Lt. Harry Reseberg** and will air the audition script on "Escape" . . . **Arch Oboler** must qualify as a prophet of sorts. In September of 1945 Mutual broadcast his "Rocket to Manhattan," which had to do with the hydrogen bomb (by that name) . . . **Phil Harris** must go where **Jack Benny** goes so they'll both do their shows from Palm Springs March 26 and April 2 . . . Rexall will give up its Sunday NBC time and move **Dick Powell** into a Wednesday night niche come summer . . . **Groucho Marx's** summer sub may be "It Pays To Be Ignorant" . . . In his audition of "A Slice of Life" for NBC, **Tony Leader** wrote, directed, narrated and acted . . . **John Guedel**, who is Uncle Sam's best penny postcard customer, is buying up all in sight because of their imminent discontinuance. On most of the cards he just writes the word "thanks" . . . **Sam Cherr**, Young & Rubicam's merchandising veepee, around for a week. Another Y & R arrival from New York is **Bob Hussey**, returning to handle talent on Silver Theatre's tele series . . . **Nick Keesley**, radio-TV topper for Lennon & Mitchell, due out to set up two radio originations for **Ted Mack's** Original Amateur Hour. Mack will fly back for the TV'er.

IN CHICAGO . . .

Bud Campbell will do play-by-play of eight-game Chi Cubs exhibition stint aired on WIND, sponsored by Peter Fox Brewing . . . **Irving Showerman**, NBC v.p. and general manager of WMAQ, received annual award from National Conference of Christians and Jews presented to WMAQ for best local program last year dealing with human relations. Show was written by **Richard Durham** . . . **Ade Hult**, MBS v.p. in charge of sales, and **Paul Jonas**, MBS sports director, visited Mutual Central division officers here last week . . . **Harold Safford**, WLS program director and president of Illinois Broadcasters Assn., on speakers' panel at public relations conference at Illinois State Normal University March 11 . . . **Gene Wilkey**, newly-appointed general manager of WCCO, Minneapolis, here last week visiting Chi CBS toppers at WBBM . . . **Mary Afflick**, producer of Mutual's "Tom Mix and His Straight Shooters" smitten by flu bug last week . . . **George Halleman**, NBC national spot salesman, on business trip to St. Louis and Kansas City . . . **Don Kelley**, former WBBM publicity director, joins WLS promotion staff this week . . . New NBC continuity staffer is **Robert Pierron** . . . "Be the Good Lord Willing," song written by **Jack Fulton**, WBBM musician, and based on the **Arthur Godfrey** signoff line was introduced on **Gene Autry** show March 11 . . . Ted Bates & Co. has inked two-year pact for National Nielsen Radio Index service . . . **Carroll Marts**, MBS central division manager, back in town after N. Y. business trip . . . **Tom Moore** will air "Ladies Fair" from Atlanta, Ga., April 5-6 . . . **Bob Brethauer**, ABC account exec, in Minneapolis this week . . . **Marc Platt** of "Kiss Me Kate" cast guested on NBC's "Quiz Kids" last week. **Keith Andes** and **Anne Jeffreys** of same show will visit "Kids" March 24.

Henderson, Mayfair To Give Europe 9-Week O.O.

Charles Henderson and Mitzi Mayfair, co-producers of ABC-TV's "Stop the Music" for the Louis G. Cowan office, are slated to take a nine-week leave starting early in May for a onceover of television in Europe. Duo will divide their time among England, France, Denmark and Italy, hoping to discover some new techniques which they can incorporate into "Music" on their return. Show, incidentally, stays on throughout the summer, with Old Golds and Admiral continuing as sponsors.

Henderson, meanwhile, is now working on a new video package titled "Meet Your Mate," which is to be an authentic TV version of the lonely hearts clubs. He plans to bring members of the organizations before the cameras to introduce them face to face. Casting has not been completed yet.

Detroit — WXYZ-TV show "Detroit Tigers in Training," has been purchased by Hygrade Food Products Corp. Program will be telecast five nights a week beginning March 27.

WPTZ's 6-for-1 Sales Technique

Philadelphia, March 14.

WPTZ is launching a commercial coverage technique in which each participating sponsor gets hour-long coverage for the cost of a single participation.

Known as "six-for-one" coverage, the WPTZ plan provides audio and video coverage and sponsor identification for all four sponsors at each commercial period on daily full-length feature film, "Hollywood Playhouse."

Besides getting a full participation commercial, each sponsor gets a product identification slide and audio mention at the time each of the other sponsors gets his minute-long participation spot. Additionally, each participating sponsor is given an opening and closing slide and audio credits.

Only four sponsors are accepted to a program and commercials are rotated day by day. The five "pluses," however, guarantee each sponsor program-long recognition.

Alexander W. Dannenbaum, Jr., WPTZ commercial manager, said the station had been looking for a method of assuring complete coverage for low-budgeted advertisers ever since WPTZ had brought its daytime schedule out of the blueprint stage. The six-for-one plan is geared for local advertisers, particularly those at the retail level.

Dallas' TV Upsurge

Dallas, March 14.

Television biz in the Dallas area due to improvement in programs and the debut of two local TV outlets, reached the boom stage during the last quarter of 1949.

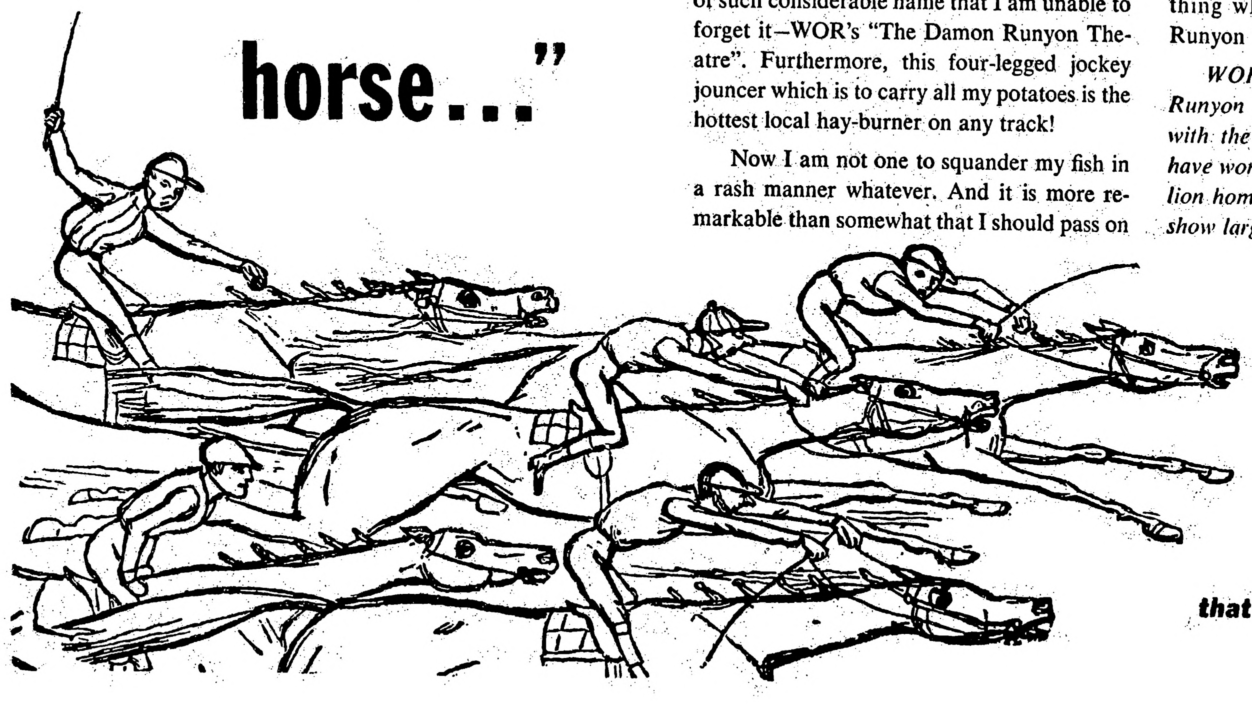
Radio Manufacturers Assn. reported delivery of 9,045 sets in the Dallas area during the final quarter of '49. This number was 63.7% of the 14,802 sets shipped to Dallas during 1949.

"this story, I inform him, is about a remarkable horse..."

WELL, THE EAR steps up beside me and tells me in no queasy terms that he has for me a very special Sunday horse. He recommends a horse of such considerable name that I am unable to forget it—WOR's "The Damon Runyon Theatre". Furthermore, this four-legged jockey jouncer which is to carry all my potatoes is the hottest local hay-burner on any track!

Now I am not one to squander my fish in a rash manner whatever. And it is more remarkable than somewhat that I should pass on one of the Ear's honorable hints. But I am thinking that in these times nobody—especially an advertiser—can afford to pass up a sure thing which is what this certain "Damon Runyon Theatre" is.

WOR's "Damon Runyon Theatre" is real Runyon A crack Sunday night show, peopled with the beloved Broadway characters who have won the hearts of approximately ¼ million homes in Metropolitan New York. It's a show large in heart—small in price.



WOR

that power-full station at 1440 Broadway, in New York

TWO OUT OF THREE

The 1949 Alfred I. duPont Radio Awards

ONE—to Morgan Beatty, NBC's ace newsman, heard daily at 7:15 p. m. (EST) on **News of the World**, sponsored by Miles Laboratories, Inc. the 1949 Alfred I. duPont Radio Commentator Award for:

Accurate coverage of the day's biggest news stories.

Expert analysis of world and national affairs.

Reliable interpretation of significant events.

Aggressive reporting of the news as it happens.

Consistently excellent gathering and reporting of news by radio.

Just as Morgan Beatty has distinguished himself in 1949...So NBC newsmen and correspondents have always been the recognized leaders in gathering and reporting the news with traditional accuracy and timeliness.

TWO—to our longtime affiliate, WWJ, Detroit, one of the two 1949 Alfred I. duPont Radio Station Awards for:

"**Outstanding** and meritorious service in encouraging, fostering, promoting and developing American ideas of freedom Loyal and devoted service to the nation and to the community served."

This honor is particularly timely in 1950 as pioneer station WWJ rounds out a quarter century of operation. From its first broadcast, WWJ has been a notable example of American radio at its best.

NBC...America's No. 1 Network

The National Broadcasting Company

A service of Radio Corporation of America

Chi TV Conference

Continued from page 31

live shows in the next five years. Films can apply mass-production methods to programming, he pointed out, with resultant savings and improvement in quality. Touching upon what he called the "grave problems" of kinescope, he said one of the reasons Hollywood names are avoiding kine is its inferior quality.

Divergent approaches to programming highlighted the Tuesday panel, moderated by John Mitchell, general manager of WBKB, Chi, dealing with station sales and management. Francis Van Konynenberg, general manager of WTCN, Minneapolis, stressing the need for business-like operations, defended the double-shooting technique. He pointed out the arrival of the cable will eliminate part of this revenue because of the shorter station break period. Exception to double-spotting was taken by Hoyt Andres, of WKY, Oklahoma City. Because of the need to increase set circulation in this new market, the station is stressing program quality, Andres said, and is avoiding double-spotting and limiting commercial time on shows.

Sports Angle

A likely decline in sports remotes was indicated by statements made on this and subsequent panels. At Tuesday session, Van Konynenberg and E. Y. Flanigan, general manager of WSPD, Toledo, warned against too much emphasis on sports telecasting. This view was reflected by Arthur Fielden, radio and TV director of Campbell-Ewald agency, Detroit, who pointed out that sport remotes have more than their share of technical difficulties which works against video in the eyes of sponsors. He also mentioned the difficulty of getting a firm price on remotes from stations and networks.

Question of TV paying off or not was threshed out on Tuesday afternoon panel made up of agency and sponsor reps and moderated by Holman Faust, Schwimmer & Scott, Chicago. Expression of panel was best summed up by Hal Rorke, J. Walter Thompson radio director, who said the answers vary with the products. He said he would like to see more TV success stories on mass-produced staples with small profit margins. This view was also expressed by Lester Waddington, radio director of Miles Laboratories.

Panel devoted to research heard Hugh M. Belville, NBC research director, ask survey agencies for better and more frequent ratings, improved set figures by markets and better measurement of non-set owning audience.

Carl Haverlin, BMI prez, on panel discussing program problems, said his organization had been preparing for television since its formation in 1940. In the face of any possible withdrawal of ASCAP music from video, Haverlin quietly inferred BMI services will remain available.

At the first day's session, Charles R. Denny, NBC executive veepee, and John McLaughlin, ad manager of Kraft Foods, warned TV officials against too reckless an advance. McLaughlin also protested strongly against coat-tail riding of spots on expensive shows.

The Conference-sponsored Chi Television Council is slated here again next year.

Lansing, Mich.—Roger S. Underhill has been appointed director of sales for WJIM-AM and TV. For the past year, Underhill was general manager and sales manager of WCIU-TV, Erie, Pa.

WJBK-TV to Preem 'Matinee With Murphy'

Detroit, March 14.

Because of "the increased demand for daytime television entertainment," Richard E. Jones, general manager of WJBK-TV, announced the addition of "Matinee With Murphy" from 3 to 4 p. m. across-the-board, featuring disk jockey Bob Murphy.

Jones said the show is planned as an educational and instructional program. Included in the regular format will be instructions to Boy and Girl Scouts on earning merit badges, tips to homemakers on child care, interior decorating and tailoring, etc.

KBTV 575G Sale Gets FCC's Okay

Dallas, March 14.

The Dallas Morning News has received the FCC approval for the purchase of KBTV for $575,000 from the Potter Television Co., headed by Tom Potter, Texas oilman. The News took an option on the outlet in December and exercised it in late January.

Martin Campbell, general manager of WFAA, stated that the TV outlet would retain its old call letters for the time being but later it would be changed to WFAA-TV.

Bert Mitchell, formerly production manager of WFAA, will supervise the integrating proceedings between the two operations, radio and TV.

According to Campbell, one of the first moves will be to put KBTV on the air seven days a week. It is now silent on Wednesdays.

This gives the newspaper an AM outlet, FM and TV. Potter is expected to stay in an advisory capacity.

Inside Stuff—Radio

The Seattle local of the American Federation of Radio Artists has signed a new contract with three network stations in Seattle. New contract calls for a raise of $1.90 per week for announcers, newscasters and writers, retroactive to Feb. 15, and also includes a definition of a newscaster for the first time. Newscaster definition says that "any announcer whose regular duties include the rewriting of wire reports and gathering of original news shall be classified as a newscaster for the time so employed." Newscasters receive approximately 7% more pay than straight announcers' wage of $85.90 per week.

Negotiations are continuing on fees for freelancers and for specified announcers, etc.

New contract to be negotiated with independent stations is not expected to present any difficulties. In the past the indies have always followed the lead of the network stations in signing with AFRA.

WMGM's "Books on Trial," which has just won a Newspaper Guild "Page One" award, will be rebroadcast overseas by the State Department. Sterling North, syndicated book critic who conducts the program, was signed this week to a five-year pact. Tome up for discussion on next Tuesday's (20) broadcast is "My Son, the Lawyer," by Henry Denker. Latter is a radio scripter, who has written and directed "Greatest Story Ever Told."

Raymond Katz produces and Milton B. Kaye directs "Books."

In a move designed to solve the problem of how to cope with the many requests from charitable organizations for free air time, WNBC, N. Y., has decided to slot them in unsold participating time. They'll thus be treated the same as one-minute commercials but will, of course, continue to get a free ride.

Most of the public service pitches now flooding the station, it's pointed out, are on disks which run a full minute. In that form, they're too long to be used at station breaks, so WNBC decided on the new slotting procedure. Station usually has five or six open participating spots each week and will make these available to the charitable groups.

Under the new system, all requests for time go first to program manager Harvey Gannon for screening, who then turns them over to pub relations chief Schuyler Chapin. System will work the same way for WNBT, the station's television sister.

Radio Registry is staging a Damon Runyon Costume Ball in the Waldorf-Astoria, N. Y., on March 31, with proceeds going to the Damon Runyon Cancer Fund. Prizes will be awarded for the most original costumes representing radio, television and Broadway stars. Alfred de-Liagre, Jr., Moss Hart and Russell Markert will be among the judges. Doris Sharpe is chairman of the ball, with James Sauter heading the executive committee. Al Rylander is heading the publicity committee and Herb Sanford is arrangements chairman. Ed Cashman will produce the show, with Henry Sylvern acting as musical director.

WOR, N.Y., Pacts 2 Shows On Dodger Ballcasts

WOR-TV, N. Y., has built and sold two shows to be aired around its Brooklyn Dodger ballcasts. Curtis Candy, via C. L. Miller agency, has bought "Knot-hole Gang," a 25-minute stanza to be broadcast before the Dodgers' 50 daytime and 21 night home games. Ehler's Coffee, via Weiss & Geller, is picking up the tab for a 15-minute series, "Clubhouse Quiz," to be carried following the play-by-plays. Airers will also go on before Dodger exhibition matches.

"Knot-hole" will feature Happy Felton as emcee, with youngsters from sandlot teams, clubs, Police Athletic League and school organizations interviewing athletic stars and pitching or batting on the Ebbets Field diamond. Moppets who win contests staged on the show will get autographed equipment and at the season's end an exhibition game with the youngsters will be telecast.

"Clubhouse" will star Bob Edge in a telephone quiz with three viewers called on each broadcast to identify a "mystery Dodger," past or present, from clues that will include photos, film clips and recordings. Prizes totalling $50,000 will be awarded during the season. Ernie Byfield, Jr., TV director of W&G, will produce.

Philly Orch

Continued from page 26

phia Orchestra officials, who had made a previous announcement of the concerts and indicated that James C. Petrillo had given his blessings to the project.

The series, which was to run sustaining Sunday afternoons between 3 and 4:30 p.m., was expected to continue until the Philharmonic resumed in the fall. Action of the National board of the AFM will cost the 105 musicians of the Philly Orch something between $50,000 and $60,000 in wages, it was said here. The musicians were to be paid for their services, and in addition some extra revenue would have gone to the Orchestra

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Cleveland—WEWS has sold to Leisy Brewing the Harry Wismer film "1950 Baseball Preview." Station also gets the General Mills Golden Gloves Finals. Third announced sale is local-package Hi-Time, with Coca-Cola buying the Barbara Page Monday through Friday half-hour 4.30 chatter about the younger set.

Freddy Martin In KTTV Program Tieup From L.A. Palladium

Hollywood, March 14.

Freddy Martin and his orchestra have been set to helm a once weekly television layout over KTTV. Program titled "Band of Tomorrow," will bow April 11 when Martin's crews opens at the Palladium.

KTTV will give $1,500 per week to Martin until station can corner a sponsor. Outlet also will kinescope program for distribution through its Television Recording Corp. Martin would get extra coin for such commercial sales; ditto his sidemen.

Martin will do show from the Palladium during his four-week stay there at 50% of the gate admissions plus a guarantee. He then will do a studio show for nine weeks, simultaneously playing one-niters hereabouts, thus giving himself and crew a partial vacation. Bandsmen will be kept on full salary throughout.

Buell Making Chase Oaters for Dempsey

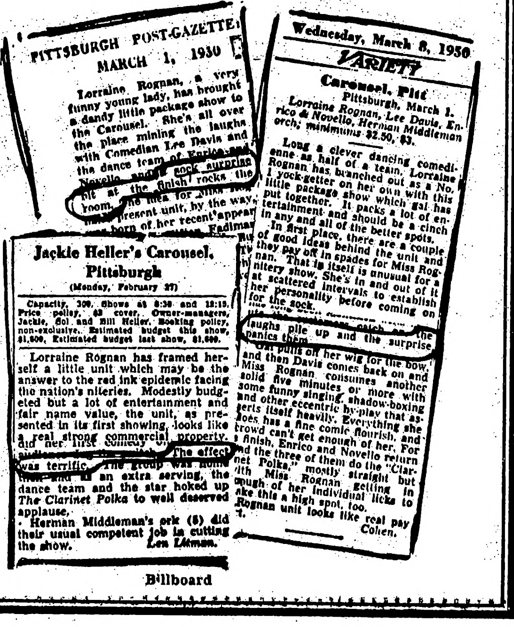
Hollywood, March 14.

American Releasing Corp., headed by Jack Dempsey, will roll a series of westerns for television starring the heavies of motion picture oaters. Jed Buell will produce the pix.

Dick Wiley agency has set Charles King in lead role throughout the series. King will participate in the net profits from the sale of the films to television.

"TERRIFIC" Sez Billboard
"SOCK SURPRISE" Sez Pittsburgh Post Gazette
"PANICS THEM" Sez VARIETY

See
LORRAINE ROGNAN
On the
Cavalcade of Stars
Sat., 9 P.M. (Mar. 18)
DUMONT TV
Management:
MATTY ROSEN



PITTSBURGH POST-GAZETTE
MARCH 1, 1930

Lorraine Rognan, a very funny young lady, has brought a dandy little package show to the Carousel. She's all over the place mining the laughs with Comedian Lee Davis and the dance team of Enrico and Novello, and a sock surprise bit at the finish rocks the room. The idea for

present unit, by the way, born of her recent appear

Wednesday, March 8, 1950
VARIETY

Carousel, Pitt
Pittsburgh, March 1.
Lorraine Rognan, Lee Davis, Enrico & Novello, Herman Middleman orch; minimums $2.50, $3.

Long a clever dancing comedienne as half of a team, Lorraine Rognan has branched out as a No. 1 yock-getter on her own with this little package show which gal has put together. It packs a lot of entertainment and should be a cinch in any and all of the better spots.

In first place, there are a couple of good ideas behind the unit and they pay off in spades for Miss Rognan. That is itself is unusual for a nitery show. She's in and out of it at scattered intervals to establish her personality before coming on for the sock.

laughs pile up and the surprise panics them.

and then Davis comes back on and Miss Rognan consumes another solid five minutes or more with some funny singing, shadow-boxing and other eccentric by-play that asserts itself heavily. Everything she does has a fine comic flourish, and crowd can't get enough of her. For finish, Enrico and Novello return and the three of them do the "Clarinet Polka," mostly straight but with Miss Rognan getting in enough of her individual licks to make this a high spot, too.

Rognan unit looks like real pay

Cohen.

Jackie Heller's Carousel, Pittsburgh
(Monday, February 27)

Capacity, 300. Shows at 8:30 and 12:15. Price policy, $3 cover. Owner-managers, Jackie, Sol and Bill Heller. Booking policy, non-exclusive. Estimated budget this show, $1,800. Estimated budget last show, $1,800.

Lorraine Rognan has framed herself a little unit which may be the answer to the red ink epidemic facing the nation's niteries. Modestly budgeted but a lot of entertainment and fair name value, the unit, as presented in its first showing, looks like a real strong commercial property.

The effect was terrific.

an extra serving, the dance team and the star hoked up *The Clarinet Polka* to well deserved applause.

Herman Middleman's ork (8) did their usual competent job in cutting the show. Lee Zhito.

Billboard

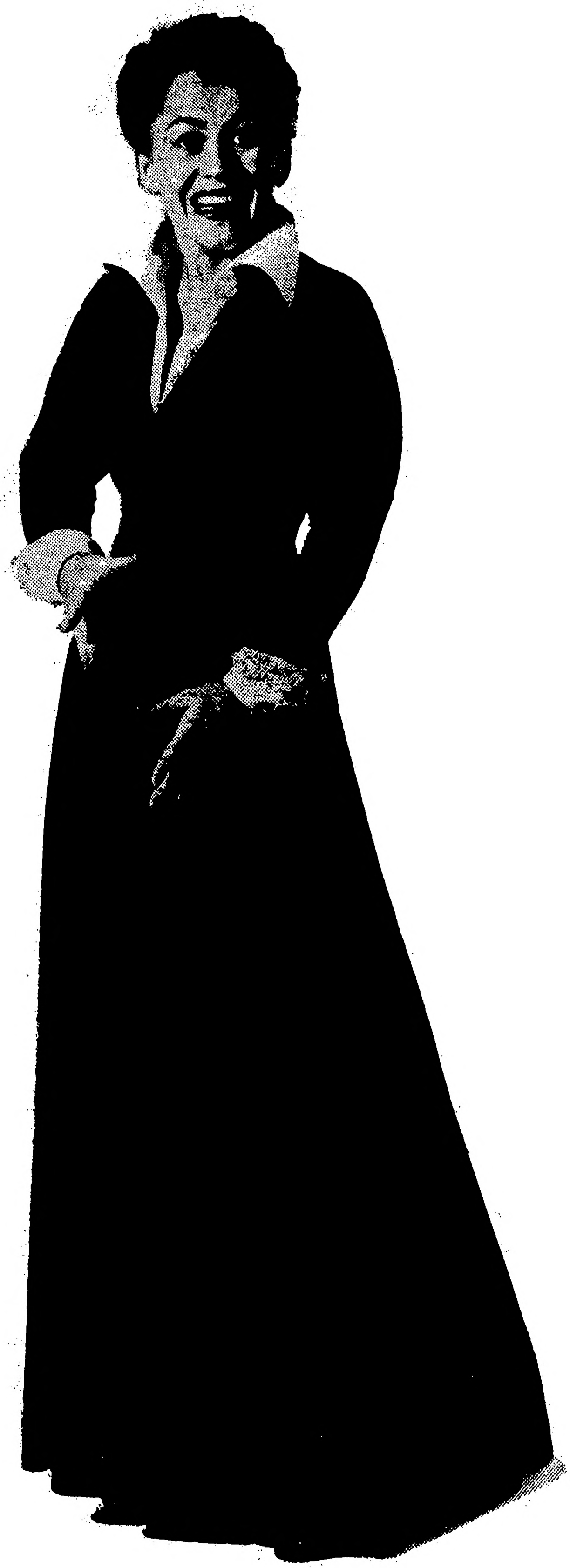
Courtesy of M-G-M
'THE GREAT RUPERT'
For George Pal Prods.
THE CAMEL SHOW
Every Friday Nite, 9:30 E.S.T., NBC
Mgt.: LOU CLAYTON

Board Room Available
Telephone service, desk, chairs; $60 a month.
Radio Writers' Guild
6 E. 39th Street, New York City

"Her Nibs"

Miss Georgia Gibbs

★ in Her Cafe Debut



WEDGWOOD ROOM

Waldorf-Astoria, New York

"She proves herself a smash right from opening for any style patron.

"Miss Gibbs, more polished and pleasantly-stylized than in the past, is on first and gives Caesar a hard act to follow. She looks good and sells so well she puts one in mind of the Sophie Tuckers and Jolsons of previous generations rather than the immobile and unshowmanly crop of latter-day warblers.

"Rhythm is Miss Gibbs' strength, and she wisely sticks pretty much to it . . . she stuck to such tunes as 'Taking a Chance on Love,' 'Funny That Way,' 'Manhattan Towers' and 'Somebody Loves Me,' which she could bend to her style. She did a total of seven numbers and had a hard time begging off."

Variety Issue Feb. 15th Herb.

"Georgia Gibbs is doing the best girl-singing to be heard anywhere in town."

Doug Watt—Daily News.

"For a pleasant change, our town is loaded with good singers at the moment and one of the best is a girl named Georgia Gibbs, at the Waldorf-Astoria's Wedgwood Room. For some reason Georgia has been allowed to languish away from New York but at the Wedgwood Room, she proves that she's an original stylist with complete control of everything she tries, and she can try any kind of song in any range and make it sound good. Perhaps the nicest thing about her is that she isn't, like most microphone singers, brash. There's music and melody and imagination in everything she does and it looks as though nobody can stop her from here on in."

Robert Sylvester—Daily News.

★ in Television

"Georgia Gibbs a bundle of musical nerves. A smash on the Berle stanza."

Sid Shalit—Daily News.

★ in Recordings

LATEST CORAL RELEASE

(If I Knew You Were Comin')

I'D'VE BAKED A CAKE

Backed by

STAY WITH THE HAPPY PEOPLE

Direction—WILLIAM MORRIS AGENCY

Cleveland AM vs. TV

Continued from page 29

little harder with the sales tools of promotion, publicity and merchandising....

"The results have been highly encouraging. WGAR has maintained an upward trend in sales for the past 19 months. 1949 was the greatest year in our history. In January and February of this year, our figures are larger than those of 1949. The list of WGAR advertisers is now the greatest in our history and we have good reason to believe that 1950 will be greater than 1949." WGAR is a CBS outlet.

Over at WJW, similar opinions are expressed. Larry Webb declared that figures from November through the past month, were as good as if not better than during Nov., 1948, through Feb., '49. Although the station lost the Cleveland Indians, it won't be down on the financial side since ABC network commitments and new biz through new programs will see billings moving ahead of a year ago.

Hal Gallagher, sales manager of WTAM (also WNBK-NBC's TV outlet) compared television to a "rapidly growing infant . . requires a great deal of rest. There are three TV stations in Cleveland; they are on the air of 172 hours per week . there are seven AM radio stations . . on the air a total of 924 hours per week . . broadcasting is still the main course, with TV the dessert. Of course, everybody loves dessert and to fully enjoy it we are willing to forego some of the main course. But in 1950 there isn't enough dessert to go around."

The extent of AM's drawing power is further evident by two mail counts made at WTAM. Sportscaster Tom Manning in brief announcements offering free baseball schedules on his two daily sponsored programs for a period of less than two weeks realized more than 12,000 pieces of mail. Each letter also contained a 3-cent stamped return envelop. WTAM's Farm Editor, Jim Chapman, has just started a juvenile safety club, and through his 6:15 a. m. announcement has already received 1,500 requests for membership.

David M. Baylor, vice-president and general manager of indie WJMO, maintains that the novelty of TV is wearing off and that there is a "swing back to the favorite radio programs. Thus it can be assumed that television will not replace AM radio as an entertainment medium; more likely the two will be supplementary."

K. K. Hackathorn, WHK (Mutual) points to the opening, within another 60 days, of WDOK, the eighth AM station as evidence that radio isn't moving out of the picture. "Cleveland," he adds, "is going through a competitive situation not heretofor experienced in this market, but the end result may well be an increase in radio advertising for all of us as the good word of the real worth of radio advertising is spread through our competitive efforts."

There are three TV stations in Greater Cleveland. Besides WNBK, there are WEWS, the Scripps-Howard unit, and WXEL, indie.

NAB Hotfoot

Continued from page 27

no definite idea as to just what his qualifications should be; the bid to bring out the broadcasters for the convention by putting the accent on top-ranking speakers rather than a promise to tackle vital industry problems—these are interpreted as part of the uncertainty and bewilderment besetting the organization.

It's the consensus that the fur will be flying when the broadcasters get together for their annual assemblage.

Romulo Heads Up Speakers

Washington, March 14.

The NAB will have Gen. Carlos P. Romulo, president of the UN General Assembly, as a principal speaker at its 28th annual convention April 12-19 in Chicago. Romulo will open the agenda of the April 17 sessions with an address on "The Broadcaster's Responsibilities in World Affairs."

Romulo is a Pulitzer prize-winning editor and author who served as aide to Gen. Douglas McArthur in major battles in the recapture of the Philippines. He was elected president of the fourth regular session of the UN at its opening last September in New York.

First four days of the NAB convention will be devoted to engineering matters and the last three days, beginning Monday, April 17, to the Management Conference. Theme will be "The American Broadcaster's Responsibility in the World Today." Association will soon announce names of other prominent speakers who will address the convention on responsibility in industry, advertising, government, agriculture, and coming generations.

Savannah

Continued from page 29

grams were sponsored, that 88.6% of the time was commercial, that no time was devoted to educational programs, and that only two news broadcasts were made.

Council said the operation of WEAS is a "complete reversal" of the policies proposed by Rivers when he applied for the station in 1946 and when he filed for license renewal in 1948. Present schedules it added, show "marked discrepancies" from previous representations.

In view of Rivers' record at WEAS, Council asked that the Commission set aside its grant for a daytime station to Rivers or hold up the permit pending a hearing on the case. Council said that FCC would not have granted the Savannah permit without a hearing if it had been aware of Rivers' policies in Decatur.

The Council was formed in November, 1948 "to provide for uniform action by the radio stations of Savannah in matters where uniformity promotes such public interest, as well as to maintain and protect proper ethical standards, including the maintenance of non-discriminatory practices . . ."

Members of the Council are WCCP, WDAR, WFRP, WSAV, and WTOC.

Corwin

Continued from page 29

would not carry the Corwin program) was made without my knowledge. Neither myself nor program director George Roeder (brother of the newscaster) was told that any statement would be given out, and we knew nothing of what had transpired until we received a telephone call from Abe Schechter of Mutual. When the situation was explained to us, we assured Mr. Schechter and Mutual that we had no objections to the documentary. We told them also that no letter of protest would be sent, and we added that we would take the broadcast. That's how the situation stands."

Amarillo, Tex.—Mark Roberts, formerly chief announcer for KAMQ here, has been appointed program director for another local outlet, KFDA.

"LEAVE IT TO THE GIRLS"

Thanks VARIETY

... The gals now have Regent as a sponsor and it's the dream commercial the way Maggi McNellis puts it on, plus that finale quiz show routine with all the other gals for the afterpiece. None the less it's an obvious reason why Jack Benny's AM audience around 7 p.m. in N. Y. has been curtailed in TV homes.

Miss McNellis is a beauteous and literate regisseur, and whether she has Eloise McElhone, Robin Chandler, Lois Andrews and Dorothy Kilgallen on her panel, or any of the other regulars—Betty Furness or Faye Emerson (that gal must have a real big bicycle the way she gets around)—it's invariably a crack show.

VARIETY, WEDNESDAY, MARCH 1, 1950

THE MODERATOR
MAGGI McNELLIS
Thanks you!

THE SPONSOR
REGENT Cigarettes
Thanks you!

THE AGENCY
BSF&D
Thanks you!

THE PRODUCER
MARTHA ROUNTREE
Thanks you!

Speaking of variety
have you tried Regents?

Radio Writers

Continued from page 29

writing. When the medium is prepared to spend a much larger share for programming, he said, it will need trained writers and will turn to radio and the film industry for them.

"Very little in the way of a true documentary has been done in television," he said, "but I believe we will do tremendous things in the future."

Hazam said he's been told the radio writer is about to be as extinct as the passenger pigeon or "the fellow who makes holes in the rolls for a player piano." But he feels heartened, he said, by Fred Allen's comment that TV is "a wonderful medium for puppets. I give human beings just one more year."

If that's the shape of things to come, he observed, "I've nothing more to worry about than anyone else."

Hazam has been writing documentaries for 15 years and has accumulated so many awards and citations he's stopped counting them. He lives in suburban Silver Spring, Md., where he does his work.

He has been doing the "Living" series for NBC since it began as "Living, 1948." Show is carried sustaining on Saturday 4-4:30 p. m., with Ben Grauer as narrator.

Cigarets

Continued from page 27

Luckies will continue to ride along with it.

Competing With Self?

(While not exactly competing with itself, Luckies' sponsorship of Jack Benny Sunday at 7 on radio, and inviting an immediate switchover to video for the 7:30 pickup of "This Is Show Business," presents something of a media Ripley to the trade.)

Chesterfield: Company is reported unhappy over the Perry Como Sunday night TV showcase on NBC, since all the rating laurels are being snared by the competition, namely, Ed Sullivan's "Toast of the Town," on CBS. Some say Chesterfield wants out on the show.

Philip Morris: It's a tossup whether PM will play along with "Candid Camera" at the end of the current TV cycle, the ciggie company having also been hesitant at the previous option time. It's considered entirely likely that a video version of the Horace Heidt show may move in as next season's substitute. Company has also bought Dizzy Dean for DuMont baseball.

Old Gold: Still getting one of the best per-cost buys in AM and TV with its dual spread of "Original Amateur Hour" and "Stop the Music," with no changes contemplated.

Pall Mall: Ditto with its AM-TV "Big Story," "and we're very happy, thank you."

Transit Radio

Continued from page 29

transit vehicles are "the bonus factor" which attracts sponsors to FM stations. It expressed hope that "at some time in the future" the transit sets will be a small minority of FM receivers in operation, "but until that time arrives, the transit sets in use serve to create circulation which is otherwise difficult to establish and even more difficult to prove. They make possible the program service that is required to build FM receiver use."

Cleve. Next?

Cleveland, March 14.

Soon there may be music for this city's streetcar and bus rider.

Cleveland Transit System officials have indicated they are studying the possibilities of wiring their equipment. CTS General Manager Donald C. Hyde says he likes and wants transit radio, and that a decision might soon be forthcoming on whether radio would be installed, at no cost to the CTS, but with advertising revenue going to the CTS.

Schenectady — G. William (Bill) Givens, supervisor of farm broadcasting at WGY, WRGB and WGFM for the past two years, has been appointed supervisor of the stations' publicity and promotion, by Robert B. Hanna, stations manager.

West Texas, New Mexico Broadcasters Organize

Big Springs, Tex., March 14.

The West Texas-New Mexico Broadcasters Assn. has been formed here. Emphasis will be placed on regional as well as national problems related to the radio industry.

Membership is open to all stations operators in the area. Jack Wallace, of KBST, here is prez, and J. M. McDonald, of KCRS, Midland, is secretary-treasurer. Directors of the organization are Jack Hawkins, KRIG, Odessa; Harley Hubbard, KXOX, Sweetwater; Lewis Seibert, KGKL, San Angelo; W. D. Dixon, KVWC, Vernon; R. E. Bruce, KRUN, Ballinger, and W. E. Whitmore, KGFL, Roswell, N. M.

Stations now affiliated in the association include KRIG, KGKL, KCRC, KGFL, KVWC, KXOX, KBST, KRUN, KOSA, KTXN, KIUN, KTXL and KVLF.

Lorain

Continued from page 29

aimed to show merchants that advertised over the radio from a station just nine miles from Lorain were not permitted to advertise in the paper.

As the second week of testimony got under way, the Government called Donald Heisner, radio store operator, to the stand. He testified that late in 1948 he had a contract with the Journal, that just before Christmas he took time on WEOL, and then was notified by the paper that his contract had been cancelled. Later, when he tried to advertise again, he was refused by the paper's advertising manager, Victor Bremer, who said, "If I'd play ball with the Journal they'd play ball with me."

Several other merchants, including James Resar, tool rental operator; George Llewelyn, Pontiac dealer, told of similar instances of being forced to either drop WEOL or losing their contract with the Journal.

Another witness was William E. Bennett, sales promotion manager of the Chicago group of Sears & Roebuck stores. He said he moved onto the scene when the Lorain Journal rejected advertising copy from the Lorain store after two Sears ads appeared in the Lorain Sunday News, the other competing media in the Lorain area. Bennett added Sears spent about $20,000 annually with the Journal, and that subsequently the News account was dropped.

The Journal and four of its executives are charged with violation of the civil anti-trust law in that merchants were denied advertising space when they bought radio time from WEOL.

Judge Freed has already notified opposing attorneys they would have a month to prepare their briefs. He will then hear their arguments and decide at a later date whether he will order the Journal to stop the practices alleged in the Government complaint. The case is expected to conclude this week.

The Lorain Journal rested its defense yesterday after one witness, Publisher Horvitz, testified paper's policy was against doing business with concerns using WEOL.

TV ADVERTISING FILM FOR LOW BUDGET ACCOUNTS
ONE MINUTE FILM WITH VOICE
ONLY $150
WRITE CALL OR SEE
FILMACK
1333 SOUTH WABASH AVE.
CHICAGO
HA. 7-3395

Apts. for Rent
NEWLY REMODELLED BLDG.
448 West 55th Street, New York
Immediate Occupancy
2 & 3 Room Fur'd Apts., $120-$145

To

JACK BENNY

voted

"The greatest radio personality during the last **25** years"

...and he's only 39

Congratulations from CBS

Tele Chatter

New York

Bea Lillie and **Dinah Shore** were pacted this week to guest on the **Bob Hope-Frigidaire** show Easter Sunday via NBC-TV . . . **Bob Keeshan**, portrayer of "Clarabelle, the Clown" on "Howdy Doody," now doubling as the new Indian character on the show . . . As a result of his success in the TV version of "On Borrowed Time," seven-year-old **Tommy Rettig** has been inked by Metro for a role in the next Jane Powell starrer, "In the Tender Hours" . . . Actress **Marie Kenney**, featured on NBC-TV's "Big Story" twice last month, set for a role in CBS-TV's "Escape" tomorrow night (Thurs.) . . . **Harry Blackstone** has packaged a magic show for TV, which **Dan Tuthill**, as exclusive rep, is now peddling to agencies and clients . . . **Stanton M. Osgood** upped to coordinator of CBS-TV production services . . . With Sunset Appliances picking up the tab for **Dennis James'** Monday night boxing via DuMont, the announcer's sports schedule is now completely sold out . . . INS-Telenews sports review, "This Week in Sports," will be sponsored by Guinness Stout via WPIX starting this month . . . CBS-TV's **"Faye Emerson Show"** became a five-station network program starting Monday night (13), with four stations outside N.Y. picking it up . . . Special Purpose Films pacted to lens a series of TV spots for Sealtest, through N. W. Ayer.

WJZ-TV is airing 30 minutes earlier on Fridays (at 1:30 p.m.) to carry "Adventures in Sewing," which Apollo Distributing Corp. and Sulzman Distributing Corp. are backing . . . **Arthur Godfrey's** Mariners Quartet planning a classical concert in N. Y., similar to their recent venture in Baltimore . . . **Lenore Lonergan**, recently in "Alive and Kicking," on Broadway, will play the telephone operator in "Holiday Hotel," which preems March 23 on ABC-TV. **Tom Adair** will script and **Don Sadler** will direct the choreography . . . **Tony Charmoli**, choreographer for "Stop the Music," will guest on CBS-TV's "Winner Take All" Saturday (18) . . . **Sylvia Peyser**, wife of CBS-TV director **John Peyser**, playing "Little Women" in Gotham hospitals . . . **Lute Pease**, 81-year-old Pulitzer Prize-winning cartoonist, to guest on "Life Begins at 80" next week . . . **Charles Collingwood**, of CBS-TV's "People's Platform," to conduct debate at Philadelphia Bulletin's fourth annual forum

London

The Oxford-Cambridge boat race, which last year proved to be one of the topical highlights of British TV, is to be telecast again April 1. Four mobile units will be used to insure stroke by stroke coverage . . . Film Star **Valerie Hobson** makes her bow in a TV play when she will have the part of the strange lady in Shaw's "A Man of Destiny." **Hugh Burden, Brian Coleman** and **Percy Walsh** are featured . . . From Monday (13) until next Wednesday (22) there will be six telecasts of the World and European ice-hockey championships from Wembley, Harringay and the Empress Hall . . . Next Sunday (19) and the following Friday there will be a revival of "Men of Darkness," which was first telecast two years ago. **Royston Morley** is producing and the cast is topped by **Clement McCallin** and **Victoria Hopper.**

Richards

Continued from page 26

views which appear to be pro-Republican and anti-Communist."

One of the Richards' stations involved in the commission's investigation is WJR, in Detroit. Richards has also proposed to transfer voting control in his stations to three Michigan trustees. The qualifications of the trustees (two directors of General Motors and the president of Michigan State College) to take over Richards' operations is an issue in the proceedings.

Ferguson suggested the possibility that FCC "may be using its authority over radio stations for political censorship. If this is so, it is of vital concern to every member of the senate and to the country."

The senator said that "if radio station owners of one particular leaning are being favored and those of opposite leanings are being frowned upon, clearly then the commission is embarking upon the dangerous course of political censorship."

Clete Roberts today (Tues.) testified at FCC hearing here that while he served as director of KMPC department of public affairs Richards gave him instructions to place FDR and Mrs. Roosevelt always in an unfavorable position in station's news broadcasts: to minimize Truman administration, to present Republicans in best and most favorable light and to quote frequently from such columnists as Westbrook Pegler and Fulton Lewis.

Richards, he said, referred to Truman as "that necktie salesman in the White House."

Boston—Joseph Lopez, formerly manager of Yankee Network's Providence outlet, WEAN, has been appointed sales manager for the newly-formed sales office in Boston. Lopez will direct sales for network stations outside Hub, which include WEAN, Providence; WONS, Hartford and WICC, Bridgeport. Mowry Lowe of WEAN sales staff will take over management of WEAN during Lopez's absence.

Color TV Followup

Continued from page 35

what its system can tackle. There was even a demonstration of a spinning white rod, highly touted at recent FCC comparative tests as the most difficult technical feat for color TV. Object is to show that white, which is a composite of all colors, emerges on the screen sans color break up. Results were convincing; at its highest speed of rotation there was a pale green fringe, but general effect was one of whiteness.

CTI color, at its best test here to date, is bright and faithful. Such familiar objects as a bunch of grapes, package of well known breakfast food or household soap flakes, flash on the screen as almost exact reproductions as the original. Contrasts between colors is sharp, and closeups are excellent. Facial features are still the weak point of the system, but there's marked improvement.

Skin tones are truer than in any of the competing systems, even that of CBS. There is a faint color fringe, which could easily be the result of lighting, but even this is not objectionable. Haziness in long shots has still to be overcome, but general effect is impressive.

Biggest improvement showed up on the black and white receivers, proving company's claims of compatability. In past tests, the black and white images were hazy and unsteady. Use of direct view, rather than projection receivers, undoubtedly helped, as seen Monday the black and white reception of the color test was of first rate quality.

Sen. Edwin Johnson (D., Col.), present at the test, summed up the situation by stating, "No one can discount CTI after this demonstration." This reviewer is inclined to agree with the senator. *Lowe.*

CBS-TV Savings

Continued from page 31

tisers. Web spokesmen pointed out that they are in business to sell time to sponsors, not to make a profit on production facilities. In fact, the spokesman said, CBS in the past has lost money by quoting a price to sponsors which was less than the show actually cost. New production rates have been lined up to hit a break-even point. While the web is taking advantage of the lower costs now, all advertisers will reap the benefits at their next option times. CBS claims it can now give a sponsor and agency a flat price according to a script and make that price firm.

In addition to sets and props, the web has effected savings up and down the line. It has pacted with Eaves and Brooks costume outfits for bulk buying, which brings down the overall price. In addition, it now rents trucks on a yearly basis, which again means a savings of 25% in trucking charges. Other savings in production facilities include 9% in the hour rates for set design; 6% for operating labor; 30% for lighting supervision; 23% for prop shopping, and 25% for wardrobe attendants.

NBC's 'Me, Too'

Continued from page 31

ers? Who introduced opera and rodeo to TV fans?

Who was the first to successfully achieve the cross-fading split screen technique for video? Or, again, who, but NBC, provided video fans with one of the alltime single telecast sparks by that memorable initial performance by Arturo Toscanini and the NBC Symphony?

How, too, NBC argues in presenting its case for TV leadership, can you laugh off a $40,000,000 cash reserve as revealed in the RCA parent company balance sheet?

The network refuses to yield to contentions that CBS outstrips NBC in TV imagination and initiative, whatever the general reaction about radio rivalry. The projection of the "Saturday Night Revue" with the emergence of Max Liebman into variety production leadership; the Tuesday night rating bonanza; the ability to transfer Monday night CBS allegiance on radio to NBC allegiance on TV through the Robert Montgomery "Lucky Strike Theatre" dramatics—these are cited as evidence that, video-wise, NBC is alerted to the need for creative knowhow in patterning for the TV future.

Inside Television

CBS television this week pacted to move the transmitter for WCBS-TV, its N. Y. flagship station, to the Empire State building, N. Y., from its present site atop the tower of the neighboring Chrysler building. CBS shift represents the fifth of the seven N. Y. video outlets who will be broadcasting from the same transmitter site, which is expected to prove a boon to the majority of setowners. Only station holdouts in the metropolitan area are WOR-TV and WATV, both of which now transmit from across the Hudson river in New Jersey.

WCBS-TV transmitter will be installed on the 83d floor of the Empire State, with the antenna to be set up on the new tower now undergoing construction. Date when the station will begin transmitting from the new site has not been set, but there will be no holdup in present operations.

CBS-TV's "Ford Theatre" may be the next big dramatic show to switch to film via the Jerry Fairbanks multi-camera system. While nothing has been signed yet, spokesmen for the Kenyon & Eckhardt agency, which produces the show, said this week they had been huddling with Fairbanks reps in N. Y. on the possibility of testing the system on an experimental basis. Ford might run into difficulties over film rights, however, which would make it more difficult to procure scripts. K&E does not kinescope the series, specifically so as not to buck the major film companies for TV rights to story properties.

Agency has decided, meanwhile, to set up two separate production units on the Ford show when it goes once a week next September. Move will virtually double the overall budget, since Ford will be forced to spend each week as much as it now spends on its alternate week setup. Certain economies might be effected, however, by having some of the administrative personnel double in their duties.

New promotion stunt for "Howdy Doody" devised by Martin Stone Associates and NBC to find the boy in the U. S. who most closely resembles the television puppet is expected to be one of the major TV promotions of the year. All 25 NBC video outlets carrying the show will be tied in on the search to splurge on publicity at the local level. In addition, the kid who eventually wins will be brought to N. Y. to guest not only on the H-D show but on several other top video programs.

Contest tees off March 17, which marks the 500th program in the series. Total of 500 prizes will be awarded, 250 going to the "Double-Doody" winner and another 250 to the charitable organization of his choice. Prizes include such items as film projectors, bicycles, record players, radios, TV sets, etc.

Following a report of the Stamford, Conn., survey last week showing high school students with video sets spend as much time watching their screens as they spend in their classrooms, it was revealed this week by the Fort Worth Star-Telegram that highschoolers in that Texas city benefit from TV via better grades. Survey conducted by S-T video editor Ira Cain showed 60% of all students with TV sets had boosted their grades over the previous year, 5% more than the decrease in grades shown by the remaining 40%. Less than 15% of the students listed any restrictions from parents on viewing time. From that group, one student dropped from a B to a C-plus average, one raised from B-plus to an A, while the others maintained their A averages.

WFIL-TV, Philadelphia, received a trans-ocean phone call from a Bermuda-bound DC-4, flying 200 miles southeast of the city. Col. Victor Dallin, director of the Philadelphia International Airport, called the station and said the guests aboard at that moment were watching the Dennis James' "Okay Mother" show on WFIL-TV and the program was "coming in fine."

The plane, the "Esso-Atlas Sky Merchant," was transporting a group of civic and business officials from Philadelphia for an introductory "week-end in Bermuda." The trip was made to induce airlines to schedule regular service between this city and Bermuda. Among the passengers were the mayors of York, Allentown, Bethlehem, Chester and Williamsport, Pa. Col. Dallin represented Mayor Bernard Samuel of Philadelphia.

DuMont this week reshuffled its programming setup, integrating its production facilities under supervision of a central group of execs, instead of spreading them out under local studio chiefs as before. Move was taken, according to program director James L. Caddigan, because of increased programming activities resulting from more shows being fed to affiliates and renewed emphasis on daytime programs.

New setup includes four basic departments—program development and procurement, production, studio supervision and training. Alvin Hollander, formerly supervisor of the web's Studio A, N. Y., was upped to the newly-created post of production facilities manager. Don Russell has been named chief announcer, and Duncan MacDonald supervisor of training.

FIRST AGAIN

February TV Pulse reports 7 out of 10 top once-a-week TV shows in Cincinnati are seen on

WCPO-TV
CHANNEL 7

WCPO-TV . 7
TV STA. B . . 2
TV STA. C. 1

. . . and in multi-weekly TV shows WCPO-TV takes 6 out of the top 10 shows

WCPO-TV . 6
TV STA. B . . 4
TV STA. C. 0

. . . TV surveys always show WCPO-TV has the MOST viewers MOST of the time!

WCPO-TV CINCINNATI, OHIO
Call a Branham Man for Availabilities

for profitable selling INVESTIGATE

WDEL WILMINGTON DELAWARE
WGAL LANCASTER PENNSYLVANIA
WKBO HARRISBURG PENNSYLVANIA
WRAW READING PENNSYLVANIA
WORK YORK PENNSYLVANIA
WEST EASTON PENNSYLVANIA

and

WDEL-TV WILMINGTON DELAWARE
WGAL-TV LANCASTER PENNSYLVANIA
NBC AFFILIATES

STEINMAN STATIONS
Clair R. McCollough, General Manager
Represented by ROBERT MEEKER ASSOCIATES
Chicago San Francisco New York Los Angeles

Color Hearings

Continued from page 30

fied 6 mc for color and, further, that it is not interested in systems which are still in the "theoretical" stage.

New Converter

However, the agency told the Celomat Corp. of New York, which has developed a converter for CBS color to be marketed for $9.95, that "this information is pertinent to the issues relating to color television and should be made a part of the record" in the hearings.

Celomat's converter is for use in sets which would be adapted to receive CBS 405-line color in black and white. This would be accomplished by incorporating adaptation (compatibility) in new sets at the factory through use of a device invented by CBS and improved upon by an FCC engineer which would automatically tune in colorcasts from three different systems in monochrome.

Incorporation of adapters, either at the factory or by set owners, is predicated on adoption of CBS color or of multiple standards, which would give broadcasters a choice of color transmission systems and the public a choice of color receivers or converters. FCC Chairman Wayne Coy pointed out recently during Commission hearings that if adaptation was built into sets at the factory, the compatibility problem of CBS color could be licked on all new sets, and that in a few years, with production climbing, only a small proportion of existing sets would be incompatible, or incapable of receiving color.

While FCC has no control over manufacturers, it is anticipated that adaptation would be built in, once color is authorized. Should the larger companies resist putting in adapters, it is believed the smaller companies would take the lead and force the issue. However, it is regarded doubtful that reputable firms would risk almost certain public censure, to say nothing of possible Federal Trade Commission or anti-trust action, to avoid a relatively slight change in cost and design of receivers.

Actually, it is suggested, there is nothing to prevent manufacturers from putting in adapters now—without waiting for the color decision. With the possibility that buyer resistance may develop as action on color draws near, it is believed that the first producer who can offer "all-compatible" receivers may gain a distinct competitive advantage.

Pa. Liquor Board

Continued from page 30

as raffles, dance contests, and other tournaments. The order applies not only to the bars, but to all parts of the licensed premises.

Gelder said change was made after numerous licensees and others had inquired if licensed places could be used for such contests. Gelder said "Licensed places are for the sale of food and the dispensing of liquor and are not places of entertainment. A place of entertainment needs an amusement license."

The order, according to Gelder, was aimed directly at the recently organized leagues playing the pool bowling machines and shuffle boards. This ban, however, does apply to clubs, which are exempt from the amusement provisions of the liquor law, nor to private parties held on licensed premises.

A bridge club, for example, would still be permitted to award prizes in a hotel or restaurant and a private organization could still award dance prizes. But the licensee, under no consideration, is permitted to offer or award prizes, Gelder emphasized.

WNBT Daytime

Continued from page 31

"Ladies First," will originate from a remote location in line with the station's plan of spreading out to solve the studio space problem. WNBT and Stone are now dickering with the Tavern-on-the-Green eatery, in Manhattan's Central Park, as a possible site. While some cash prizes will be handed out to winners of contests staged on the program, emphasis is to be placed on entertainment. Ed Herlihy has been pencilled in as emcee, with Dick Doan handling the show for the Stone office. Cooking show is being packaged by the Mole-Davis agency.

WNBT's daytime plan received a push forward this week with the signing of Sacks-34th Street, department store, to continue as sponsor of the first half-hour of "Shoppers Matinee" when Miss Norris moves the program over from its present spot on the DuMont web. Second half-hour is to be pitched to participating bankrollers under the same system as it was sold on DuMont.

CTI

Continued from page 30

best features of the CTI, RCA and CBS systems worked out as the solution to the color problem. "I realize it's not simple," he said. "It's like mixing an ox, a camel and an elephant, but I do hope that some composite standard can be developed."

Asked what he thought of multiple standards which would give the public a choice of all three systems, he said: "I don't take to them like a duck takes to water but I would favor them as a last resort."

Johnson said that color video is "no longer just around the corner. It's here, though it's not perfected." The CBS system, he said, is further advanced than the others. "It could give very good service. With respect to its potential, I won't commit myself."

Tues. Top Nite

Continued from page 31

only partially responsible for the king-sized sets-in-use total. Figure, they contend, also reflects the fact that those people owning their sets for a long time previously also had them tuned in during the month. As more sets are sold, consequently, new viewers will be added to the older setowners, which will result in increased competition for radio, films, etc.

While Tuesday night regained its spot as the No. 1 viewing night, the spread in sets-in-use figures for the various nights of the week showed a tendency to decrease again reflecting that more people are watching their sets more of the time. Tuesday figure was a 64.8, with Sunday a close second with 64.2. Other nights showed Monday with 62; Wednesday, 58.6; Thursday, 59.2; Friday, 58.6; and Saturday, 55.8. Intensified competition among the networks for Saturday nights is expected to boost the total on that night.

Affiliates Cry 'Chain Gang'

Continued from page 29

some bankrollers firm rates means that others will have to get similar guarantees and will tend to hold down rates generally, both local and national.

Works Both Ways, Says Rep

Chain spokesman reply that protection is a two-way proposition, with the stations being assured of a 104-week contract and no cancellations. Even though an affiliation contract is for only one year, pacts are firm regardless of possible changes in affiliation. "Lone Ranger" plan got heavy acceptance, it's stressed, because broadcasters feel it is a strong audience series.

While local outlets may beef that some spot spenders are going network, chains answer that on an overall basis national spot was up 7% and local biz up 6.4% in 1949 with net billings down 4%, which doesn't indicate the stations suffered. Additionally, the webs argue, shifts in ad allocations from AM to TV or from spot to network are reflections of the advertisers' needs and preferences.

On the charge that webs are moving into station option time, it's pointed out, about 95% of national commercials are in network option time and the remaining 5% in station time with the outlets' consent. (FCC regulations limit network option time to three morning, three afternoon and three evening hours.) However, those airers in local time are strong and affiliates would gripe if these were dropped for any reason.

Although stations may contend that nets can pressure them to yield station time and other concessions, webs argue that stations are free agents. On one AM web last year there were over 3,000 single broadcast cancellations (because of public service or local commercial broadcasts) and many more delayed broadcasts. These cost the chains money and endanger accounts. And in TV, it's stressed, stations are calling the tune.

Webs admit that some big sponsors using net shows to plug many products may withhold coin from the spot field. But, it's pointed out, these sponsors are paying for good programs which offer the affiliates lucrative adjacencies for local bankrollers.

Many of the affiliates' gripes are handled by station representatives on behalf of their clients. But, webs counter, if the outlets are unhappy with their affiliation, why do so many seek chain ties and why do the reps use their influence to obtain network pacts for their stations? Answer, they say, is that stations need the networks as much as vice versa.

famous firsts in T-V

In 1927 television by radio was demonstrated — both image and sound on the same frequency band by a single transmitter.

★

Blair-TV Inc. was the first exclusive representative of television stations.

BLAIR TV INC.

REPRESENTING

Birmingham	WBRC-TV
Columbus	WBNS-TV
Los Angeles	KTSL
New Orleans	WDSU-TV
Omaha	WOW-TV
Richmond	WTVR
Salt Lake City	KDYL-TV
Seattle	KING-TV

Old MacDonald had a Farm
Ee-i Ee-i DOUGH

And on this farm he has need for new implements, fencing, paint and electrical appliances for his home. Farmer MacDonald also has the money . . . plus the inclination to spend.

Just where can you find this potential customer? Right in the heart of WLW-Land. And there are 689,999 other WLW-Land farmers just like him. All together, they plan to spend $890,000,000 in 1950.*

It's the greatest farm market in history

And the quickest, surest way to reach this rich market is via WLW, which attracts *one-sixth*—16.1% —of all rural radio listening throughout WLW's four-state area.**

Of all farm families in the WLW Merchandise-Able Area, 38.7% listen to WLW more often than to any other station (with 257 stations competing). WLW reaches . . .

85.2% of all rural radio homes in four weeks

69.1% of all rural radio homes during an average week

And, the average rural home reached listens ONE HOUR AND TWELVE MINUTES PER DAY to WLW.

For further information, contact any of the WLW Sales Offices in

Cincinnati,
New York,
Chicago or
Hollywood.

* *Special farm consumer survey—now available*
***Nielsen Radio Index, Feb-March, 1949*

THE GREATEST FARM MARKET IN HISTORY
THE GREATEST SELLING MEDIUM IN THE MIDWEST

WLW
the nation's most merchandise-able station

Crosley Broadcasting Corporation

Rossiter, 83, Celebrates 60th Year As Pub; Van Alstyne's 50th as Writer

Chicago, March 14.

Two of Chicago's pioneers in the music publishing and composing business will have celebrated their 50th and 60th years in the business within 10 days of each other. Tomorrow (15) marks the 83d birthday and 60th year in publishing for "Uncle" Will Rossiter. Egbert Van Alstyne, composer of "Memories" and "In the Shade of the Old Apple Tree," celebrated his 72d birthday and 50th year in the field on March 5.

Both are active. Rossiter still has his publishing firm and is busy plugging his latest composition, "You Haven't Changed." Van Alstyne, although confined to his bed, is still writing and is awaiting release of the Warner picture, "Pretty Baby," which features his better-known tunes, including the title song.

Both have their individual ideas on the tunes of today as compared to those of 20 and 30 years ago. Rossiter doesn't think today's compositions compare. He points to one of the present hits and makes a wry face. But he can't quite pin down the reason for it. At one point he is definite, though. The older tunes had the quality of leisureliness and stateliness that are lacking today.

Van Alstyne, on the other hand, says, "There are wonderful songs written today." He points out, though, that he can use only his own experience as a guide as to what makes a good song. "I've been very fortunate," he says, "in being able to write songs for common individuals whom I know." He feels that a good song must have some element of universality to it. And some of the songs today, he goes on, have this element of universality.

Modern Plugging

But both agree that whatever good music is written today doesn't last for long. And they agree in attributing this to modern methods of song-plugging and to radio. The average life of a song 30 years ago was four or five years; today it is four or five weeks. "They hammer them to death," both say. "You can't eat icecream 10 times a day and continue to like it, no matter how good it is. And it's the same thing with a song. No matter how good it is, if you keep hearing it, you're going to get tired of it."

Neither sees any way out of the dilemma. In fact, they feel that with the successful advent of television, it will be accentuated. "An ambitious composer," Van Alstyne says, "isn't going to tell his publisher not to plug his tune."

Rossiter points to another development radio has brought about. Radio artists, he says, won't touch a new tune until somebody else does it, whereas in the vaudeville days a performer would pay to be the first to introduce it. The paradoxical thing about this situation, he goes on, is the fact that the vaudeville performer had to stand in front of an advertising curtain, which carried ads of stores and restaurants, and try to deliver the song while the audience sat and read the ads. Today over radio, the audience in the studio applauds on cue. "What in the world," he wants to know, "are they afraid of when the audience is guaranteed to applaud?"

Rossiter Started in 1890

Rossiter started in the business in 1890. He had written his first song, "Sweet Nellie Bawn," and had been turned down by publishers. When he decided to publish it himself, he was in business to stay. Other hits came quickly; he published "Some of These Days," "Darktown Strutters Ball," "Meet Me Tonight in Dreamland," "The Vamp" and "Turkey in the Straw." Under the pseudonym of W. R. Williams, he wrote a score of hits, including "I'd Love to Live in Loveland With a Girl Like You," which is still selling. The list of composers who wrote for him is a "Who's Who" in modern pop music. One of these was Van Alstyne, who, after realizing that he was not good enough to be a successful concert pianist, started to write.

Rossiter published a march and some waltzes for Van Alstyne. That was about 1900. In 1903, Van Alstyne wrote his first hit—"Navajo." Then came "Memories," "In the Shade of the Old Apple Tree," "Pretty Baby," "Pony Boy" and "Good-a-Bye, John."

"Good-a-Bye, John" was the only tune ever interpolated into a Victor Herbert score. Montgomery and Stone, leads of the "Red Mill," wanted a song which they could sing to a barrel organ with a monkey capering round it. Herbert felt that to write such a song was beneath his dignity, and they called upon Van Alstyne to write it.

Van Alstyne's 20 Scores

Van Alstyne wrote about 20 musical comedy scores, but quit after his greatest success, "The Broken Idol," which ran for two years in Chicago. "Too much work, too much worry and anxiety," he says. He has written several film scores, and his total of compositions number over 700. For the past 45 years, Remick Music has been his publisher, ever since his first contract with them was a shake of the hand with Leon Remick.

Van Alstyne's bed, from which he celebrated his birthday, was canopied with strings of telegrams and cards of congratulations, and he has been named guest of honor at the Chicago Music Festival in August. Rossiter has a cabinetfull of recorded radio tributes to him.

S-B GETS U.S. RIGHTS TO ENGLISH DP TUNE

Shapiro, Bernstein & Co. last week obtained the American sales rights to "Where Can I Go?" English song about displaced persons in which a number of U. S. publishers had shown interest. Song, in a minor key, was written by Leo Fuld and Sonny Miller (words) and Sigmund Berlant (music). Fuld has an international reputation as a singer.

Shapiro, Bernstein acquired the number via transatlantic phone conversations with John Firmin of B. Feldman & Co., original publishers of the song in England.

Al Donahue's 8-Weeker

Al Donahue band closes at the Hotel Statler, Washington, D. C., March 18, following an eight-week run.

Orch goes into the Rice hotel, Houston, April 11.

Best British Sheet Sellers

(*Week ending March 4*),

London, March 7.

Dear Hearts	Morris
Jealous Heart	New World
Harry Lime Theme	Chappell
Down in the Glen	Maurice
Bunch of Coconuts	Box & Cox
Garden of Weeds	Box & Cox
I'll String Along	Feldman
Hopscotch Polka	Leeds
Music, Music	Leeds
Is It True About Dixie	Wood
Why Is It	Cinephonic
Breaking My Heart	Sterling

Second 12

Our Love Story	Carolin
Mule Train	Chappell
Where Are You	Victoria
Scottish Samba	Sun
Forever and Ever	F.D. & H.
Is It Too Late	Yale
Song In Our Heart	20th-Cent.
Clear Blue Sky	Yale
Kiss in Your Eyes	Bosworth
Someday My Heart	Chappell
Best of All	Connelly
Confidentially	New World

ROBBINS SUES ASHLEY ON FOLIO'S COPY ACT

Charging unfair competition, J. J. Robbins & Sons, Inc., brought suit in N. Y. supreme court last week against Ashley Music Supply Co. The Robbins firm complains that it published a series of books, from 1947 to 1949, called "Music for Millions." These volumes, which contain selected copyrighted and public domain songs, were said to have sold in excess of 70,000 copies prior to the "fraudulent and deceptive" acts of the defendant.

Originally a jobber for Robbins' series, Ashley assertedly set up Amsco Music Publishing Co. to publish "Everybody's Favorite Series," an allegedly similar group of albums. In papers filed by Abeles & Bernstein, it's claimed that, prior to forming Amsco, Ashley had never before engaged in the publishing business.

To "palm off" the defendant's series on the public by imitating the Robbins' format, the suit charges that Ashley even hired the same printing firm. Last fall Ashley was said to have been twice notified to discontinue its "unfair" practices, but continued to do so.

An injunction, accounting and damages sustained by the allegedly unfair competition is asked in the action. Julian T. Abeles, Robbins' legalite, is scheduled to move for a restraining order in N. Y. supreme court next Monday (20).

Jocks, Jukes and Disks

By HERM SCHOENFELD

Frankie Laine "Swamp Girl"-"A Kiss For Tomorrow" (Mercury). "Swamp Girl" has all the earmarks of a standout hit. It has a dramatic lyric, a driving tempo and a deep-colored vocal job by Laine. Even more so than "Cry of the Wild Goose," this number is tailor-made for Laine's flamboyant style, particularly because of its pashy overtones. Disk is effectively backgrounded with Loulie Jean Norman's eerie soprano and Harry Geller's orch. Reverse is a good item with a quasi-Latin beat.

Stan Kenton "Innovations in Modern Music" (Capitol). This four-disk album won't diminish Kenton's rep as a purveyor of daring music that strays way off the beaten commercial track. Yet, despite all the atonal dissonances and other ultra-modernistic flourishes, Kenton retains a basic syncopated attack that keeps him within the pop precints. Jocks with a taste for the unusual will give some of these sides a big-play. A few of these numbers are in the straight pop vein except for some superimposed fancy instrumental twists. Kenton's new orch is far better than his former aggregation, giving out with more depth, resonance and, above all, a self-assurance of style. Tipping off the musical approach, disks are titled "Trajectories," "Conflict," "Theme For Sunday," "Incident In Jazz," "Lonesome Road," "Mirage," "Solitaire" and "Cuban Episode. Latter is driven by a powerful drum and voice solo by **Carlos Vidal.** Vocalist **June Christie** is spotted on a couple of sides with her voice integrated into the orchestral arrangements a la **Kay Davis** in **Duke Ellington's**. "Creole Love Call."

Fran Warren-Tony Martin "Darn It Baby—That's Love"-"That We Is Me and You" (Victor). This disk falls in line with the marked upbeat in mixed vocal duets. Miss Warren and Martin join on a couple of cute numbers that should garner heavy jock and juke play. "Baby" has a clever lyric and a light bounce that easily sells on basis of the duo's neatly blended styles. It has a better chance than the flipover, which has, however, a pleasant novelty lilt. Background orch is batoned by **Henri Rene.**

Mary Martin-Arthur Godfrey "Go To Sleep, Go To Sleep, Go To Sleep"-"But Me, I Love You" (Columbia). A takeoff on an a.k. romance, "Sleep" is slated for the hit lists. It's a clever number winding on a once-lightly-over risque note that doesn't hurt. The Martin-Godfrey disk is solid in its vocal contrast and well-timed crosstalk both singers wrapping it up with a sense of humor. The **Mindy Carson-Don Cornell** pressing for Victor is equally good, according to taste, with the number dished up in a snappier beat. M-G-M's **Betty Garrett-Larry Parks** version is okay but doesn't have the personality touch of the other two. Reverse of the Columbia disk is another nice novelty, but designed for the younger generation.

Sammy Kaye "Wanderin'"-"The Bicycle Song" (Victor). Kaye gives a powerful ride to "Wanderin'," a moving folk-type ballad in the manner of "Lucky Old Sun." Disk is impressively dressed with a **Tony Alamo** vocal backed with choral harmonies. It's offbeat from Kaye's normal light rhythms but it has a solid b.o. impact nonetheless. Bottom deck has more of the usual Kaye flavor, a deftly executed pop with a duet by **Laura Leslie** and **Don Cornell.**

Lionel Hampton "Sad Feeling"-"Hamp's Gumbo" (Decca). Both firstrate jock and juke items for a racey change of pace. "Feeling" is a slow-tempoed number with a solid beat vocalled in blues-shouting stlye by **Sonny Parker,** a fine jazz singer, who is particularly impressive here. Flipover is in a jumpier style also well-vocalled by Parker. Hamp's vibraharp solos are spotted on both sides.

Eddie Cantor "Enjoy Yourself"-"I Love Her" (Victor). Two cute numbers that could catch on. Cantor's style has been standard for these many years, and he isn't tampering with it in his last couple of waxings for Victor. "Enjoy Yourself" is a bright inspirational number with a good lyric and some French-accented horseplay by Cantor. Reverse is a clap-hands type of bouncy ballad with Cantor having a good time. **Three Beaus** and a **Peep** lend a rhythmic choral background.

Platter Pointers

Approach of the Easter season is hatching another mystifying holiday hit like last Christmas' "Rudolph the Red-Nosed Reindeer." Now it's "Peter Cottontail," which has been waxed by almost a dozen diskeries. It's another kid's tune that's getting a big play on regular pop labels. Among the best versions (although they're all very much alike) are **Gene Autry's** (Columbia) and **Jack Day's** (Coral). **Guy Lombardo** has at least tried to put a neat dance twist on his Decca pressing. Lombardo has also sliced two fine novelties with organist **Ethel Smith,** "Zing-A Zing-A Zing Boom" and "Scottish Samba" (Decca). . . The oldie, "Rain," is coming back with **Toni Arden's** ace out for Columbia and **Dean Martin's** for Capitol. **Larry Fotine's** orch version for Decca and **Frank Petty Trio's** for M-G-M aren't likely to get the same play. . . Interest in the "Third Man Theme" is generating those "zither dithers" on disks. **Irving Fields' Trio** has cut a tricky version for Victor as has **Dave Apollon** for National. Best arrangement, outside of the original by **Anton Karas,** is **Ray McKinley's** for Victor. . . **Jerry Gray's** cut of "Star Dust" for Decca is a solid jock bet. . . Reports that **Dizzy Gillespie** has given up on bebop are not backed up by his latest sides for Capitol, "Carambola" and "Honeysuckle Rose," both wild and woolly. . . **Lisa Kirk** has a solid juke and jock item in "Kiss Me" (Victor). . . Ditto **Margaret Whiting's** "Dream Peddler's Serenade" (Capitol). . . **Art Mooney** has a good, though slightly late, waxing of "Flying Dutchman" and "Cry of the Wild Goose" for M-G-M. . . **Billy Holiday** (Decca) cuts a fine side in "Gimme a Pigfoot and a Bottle of Beer," a standard worked over by the late **Bessie Smith.**

Standout hillbilly, western, race, polka, jazz, etc.: **Red Alton,** "I Keep So Many Women" (Capitol) . . . **Jimmy Dickens,** "Then I had to Turn Around and Get Married" (Columbia). . . **Buz Butler,** "A Year of City Living" (Decca). . . **Delmore Bros.,** "Sand Mountain Blues" (King). . . **Alvino Rey,** "A Snow White Horse" (Capitol). . . **Mae Williams,** "Don't Take Your Love From Me" (Crystalette). . . **Brother John Sellers,** "When the Rolls Is Called Up Yonder" (Decca). . . **Pee Wee Hunt,** "Royal Garden Blues" (Capitol). . . "Fat Man" Robinson Quintet, "Gimme a Pound O' Ground Round" (Decca).

Fiske Joins MCA

Former bandleader Charlie Fiske has joined the band dept. of Music Corp. of America N. Y. office.

He'll work with Johnny Dugan in handling bands for theatres.

VARIETY 10 Best Sellers on Coin-Machines

Week of Mar. 11

1.	MUSIC, MUSIC, MUSIC (7) (Cromwell)	*Teresa Brewer* *Eddie Miller*	*London* *Rainbow*
2.	RAG MOP (7) (Hill & Range)	*Ames Bros* *Ralph Flanagan*	*Coral* *Victor*
3.	CHATTANOOGIE SHOESHINE BOY (5) (Acuff-Rose)	*Red Foley* *Bill Darnell*	*Decca* *Coral*
4.	I SAID MY PAJAMAS (8) (Leeds)	*Martin-Warren*	*Victor*
5.	CRY OF THE WILD GOOSE (2) (American)	*Frankie Laine*	*Mercury*
6.	DEAR HEARTS, GENTLE PEOPLE (13) (Morris)	*Dinah Shore* *Bing Crosby*	*Columbia* *Decca*
7.	THERE'S NO TOMORROW (15) Paxton)	*Tony Martin* *Alan Dale*	*Victor* *Harmony*
8.	ENJOY YOURSELF (1) (Morris)	*Guy Lombardo*	*Decca*
9.	DEARIE (1) (Laurel)	*Merman-Bolger* *Stafford-MacRae*	*Decca* *Capitol*
10.	CRAZY HE CALLS ME (3) (Massey)	*Billie Holiday*	*Decca*

Second Group

IF I KNEW YOU WERE COMING (Robert)	*Eileen Barton*	*Mercury*
DREAMER'S HOLIDAY (15) (Shapiro-B)	*Perry Como* *E. Wilson-Jenkins*	*Victor* *Decca*
I CAN DREAM CAN'T I (25) (Chappell)	*Andrews Sisters*	*Decca*
FOOLISH HEART (Santly-Joy)	*Gordon Jenkins*	*Decca*
OLD MASTER PAINTER (13) (Robbins)	*Sinatra-Modernaires* *Snooky Lanson*	*Columbia* *London*
C'EST SI BON (Leeds)	*Johnny Desmond*	*M-G-M*
DADDY'S LITTLE GIRL (Beacon)	*Dick Todd* *Mills Bros.*	*Rainbow* *Decca*
BROKEN DOWN MERRY-GO-ROUND (Vogue)	*Whiting-Wakely*	*Capitol*
HAVE I TOLD YOU LATELY (Duchess)	*Crosby-Andrews*	*Decca*
QUICKSILVER (Morris)	*Crosby-Andrews* *Doris Day*	*Decca* *Columbia*
SITTING BY THE WINDOW (Shapiro-B)	*Dinah Shore* *Billy Eckstine*	*Columbia* *M-G-M*
BIBBIDI BOBBIDI BOO (Disney)	*Perry Como* *Dinah Shore*	*Victor* *Columbia*
WE'LL BUILD A BUNGALOW (Algonquin)	*Johnny Long*	*King*
EYES WIDE OPEN I'M DREAMING (Crawford)	*Patti Page*	*Mercury*
IT ISN'T FAIR (Words-Music)	*Sammy Kaye*	*Victor*
SENTIMENTAL ME (Knickerbocker)	*Ames Bros.*	*Coral*

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

DISK 'EXCLUSIVES' AS PUB AID

'49's 'Battle of Speeds' Generates 1950 Fast Tempo Sales of 33 and 45 RPMs

After sloughing the record business last year, "the battle of the speeds" has begun to pay off with increasing sales for both the 33⅓ and 45 rpm type of disks. Industry leaders regard the upbeat in the slow speeds as the direct result of the heavy competitive promotions by Columbia and RCA, which made the public "record conscious" on a wider scale than ever before.

Columbia, which launched the LP development about 18 months ago, has jumped away from the rest of the field in disk sales. According to the company's latest figures, 5,500,000 LP disks have been produced since their birth, or an equivalent of about 27,500,000 conventional 10-inch platters. Currently, Columbia has stepped up production of the LP's to 600,000 per month.

In the pop field, Columbia is cutting approximately 1,000,000 seven-inch LP disks monthly. Victor, which entered the field months later with the 45 rpm disks, is now turning them out at the rate of over 600,000 per month and is planning to step up that figure to 1,200,000 before the end of the year. Victor, at the same time, began marketing its 33⅓ records this week. Columbia, however, is making no move to enter the 45 rpm field but, on the contrary, is renewing its promotion of the 7-inch LP's for pop music and shorter classical selections.

Latest figures on LP machines show that approximately 2,500,000 homes are currently equipped to play 33⅓, while there are about 1,000,000 45 rpm machines in circulation. Columbia, through the VM company of Chicago, is presently turning out 1,000 player attachments daily and it's estimated that all other companies are producing an equivalent number.

JIM MURRAY NEW VEEPEE AT CAPITOL

Hollywood, March 14.

Jim Murray, formerly a top executive with RCA-Victor and Columbia, has been made a v.p. of Capitol Records. Murray begins his new job this week.

Murray left RCA several months ago, resigning a vice-presidency during a policy battle at that waxery. Before going with RCA in 1942 he was with Columbia for more than 10 years, after breaking into the biz with the old Okeh label in 1928.

Cascade Gardens New Dancery in Brooklyn

Another indication of the possible resurgence of the dance band field is the addition to the New York ballroom scene of the Cascade Gardens, Brooklyn. New dancery, formerly a rollerskating rink, opened Friday night (10) with a weekend (Friday, Saturday and Sunday) policy of three bands nightly.

Opening orch array last Friday comprised Art Mooney, Esy Morales and Lee Merrill's 12-man house crew. Blue Barron replaced Mooney Saturday and Sunday, latter having started a Capitol theatre, N. Y., run Saturday. Band lineup for this coming weekend is Shep Fields Friday night, Elliot Lawrence Saturday and Sunday, and Jose Curbelo for the rhumbas over the three nights, in addition to the Merrill house orch. Pencilled in for Sunday, March 26, is Charlie Spivak.

Cascade Gardens also is trying a hillbilly square dance policy Tuesday nights, first of which teed off last night (14). Typical western talent will be offered at 50c. a head. Weekend admission is $1.

Ballroom, operated by Harry Rifkin, has an approximate capacity of 2,500, and drew 6,000 over the first three nights. Leonard Green is handling the band-buying for the spot.

Muzak's Unique Trailer For Romberg's Concert

In a unique promotional tieup, Sigmund Romberg's concert at Carnegie Hall, N. Y., March 17, received heavy plugging for a full night last Thursday (9) in the New York metropolitan area via the Muzak system. It's the first time that Muzak entered into such a deal with any composer or conductor and it was done on a test basis for possible similar projects in the future.

Harry D. Squires, Romberg's manager, angled Muzak's cooperation on a reciprocal arrangement in which Squires paid for ads in the daily press for both the Romberg concert and Muzak while the latter agreed to pipe Romberg's music in 800 restaurants and hotels in N. Y. Muzak also distributed printed programs to each of its outlets detailing the time and titles of the Romberg compositions to be played and the date of the concert. Carnegie Hall date, which was made on short notice Feb. 22, is currently near to an advance sellout.

Col. 'Speedup' Plan Pays Off With 2 Big Hits

Columbia Records' new "press 'em and sell 'em" speedup plan has paid off with two hits released during the past three weeks. One of the biggest Columbia sellers in several years, the Mary Martin-Arthur Godfrey waxing of "Go to Sleep, Go to Sleep, Go to Sleep" is hitting well over the 200,000 marker since its release Feb. 23. Diskery is also getting big action on Gene Autry's "Peter Cottontail," which is currently around 175,000.

Under the new regime inaugurated by Mitch Miller, Columbia's pop artists chief, "Go to Sleep" was pushed into distrib channels within three days of the initial Martin-Godfrey recording session. Similarly, "Cottontail," first cut by Decca, was readied in a couple of days, with Gene Autry flown in from the west for the recording date.

Columbia's a.&r. division, meantime, was slightly reshuffled last week to give Miller more elbow room on the creative end. Joseph Higgins, formerly assistant director of the division, was upped to associate director to handle publisher contacts and release dates. Percy Faith also stepped into his new job as musical director.

Kaye Wants Ex-Vocalist Don Cornell for Cap Date

Sammy Kaye is angling to get vocalist Don Cornell on the bill with him when he opens at the Capitol, N. Y., April 8. Singer's appearance looks dubious, however, since theatre has already hit its budget for the show.

Bandleader is still looking for a vocalist to replace Cornell, who recently left his aggregation to do a solo.

Irving Fields' Kine

The Irving Fields Trio is kinescoping a half-hour TV show for audition purposes. Program, labeled "Melody Cruise," is being produced by Arthur Modell. Madelaine Chambers, who was in the recent Broadway production of "Alive and Kicking," will appear as vocalist on the show.

A dance team will also be spotlighted.

HIT SEARCH HELPS GIVE FREE TESTS

Major music publishers who for some time have been finding it increasingly difficult to interest recording companies in their plug material, because of the diskers' strong desire for "exclusive" rights to new songs, are now turning that desire to their own advantage. In recent months a number of publishers have used one or another of the disk firms as a proving ground for tunes not scheduled for a No. 1 plug and sometimes still only in manuscript form.

Pubbers feel that since the recorders are so hot in their quest for that exclusive hit platter they might as well let them try and find it among their own tunes not slated for any particular plugging attention. Giving one waxworks a temporary exclusive on such material results in a good test of the song for the publisher, with the expense all on the side of the disk firm. If a hit emerges, the pub has a readymade moneymaker that he might otherwise have relegated to the shelf. If nothing happens, he's had a free test of a song that he didn't expect much from anyway.

The system of exclusivity has its drawbacks, however, in the case of tunes in which publishers place great faith. Poor performance of a song can ruin the disk's chances, and unless immediate sales strength is shown, other labels aren't likely to cut the number, thus removing the possibility of another platter version that might have made the song a hit. But where a publisher gives an exclusive on a tune which he himself feels has little chance to hit, he figures he's not taking too much of a risk that way.

The record companies' yen for exclusive material has been as rough on major pubs trying to line up disks on plug tunes as it has been a boon to smalltime songwriters and publishers who don't care what financial or other concessions they have to make as long as they can get their tunes on a record. Big publishers can't afford to invite antagonism from other diskers by giving one company a temporary exclusive, and the stymie becomes complete with the reluctance of recording men to show interest in plug tunes which they know everybody else will be cutting.

CARLE 'EXHAUSTED,' FORCED TO REST

Maestro Frankie Carle will be out of action for the next few weeks as the result of nervous exhaustion which caught up with him last weekend while playing a Cleveland ballroom. Doctor's orders call for complete rest for at least a couple of weeks, and the bandleader left Cleveland for California yesterday (14) to follow the prescription.

Orch will be forced to cancel a batch of midwest dates, and will be idle until Carle's return, unless a suitable substitute front man can be gotten to fill in on some of the one-niters.

Incidentally, Carle's orch has been pencilled in for a big push this spring by RCA Victor under the company's dance band promotion. Following his waxing of a brace of Frank Loesser numbers in Victor's "design for dancing" series, Carle will record a "Sweethearts" album for April release. Bandleader has also cut singles for Victor, including "Spaghetti Rag" and "Little More Time."

Before his moveover from Columbia to Victor, Carle was a major piano album seller. Manie Sacks, Victor's artists relations' director, intends to maintain the keyboard accent in Carle's upcoming disks.

Les Brown band booked for one nighter, at Club Sevenoaks, San Antonio, April 12, when spot opens its Starlit Terrace for summer season.

Fran Allison's 1st Disk; RCA Eyes 'Kukla' Album

Chicago, March 14.

RCA-Victor hopped on the "Peter Cottontail" bandwagon last week when it cut the side, featuring Fran Allison, star of the "Kukla, Fran and Ollie" television show here.

Columbia has been promoting Gene Autry's version of the song as another "Rudolph the Rednosed Reindeer." Since "Petter Cottontail" has the seasonal angle, Victor is speeding pressing to get it on the market in time for Easter sales.

This was Miss Allison's first record date. She cut only two sides. Victor is huddling with Burr Tillstrom, who does the other voice parts on the TV show and writes the show, on prepping a "Kukla, Fran and Ollie" album.

Record Retailers Mull National Org To Buck Distribs

Chicago, March 14.

Record retailers may organize on a national scale and hold their first convention here in July simultaneously with the annual convention of the National Assn. of Music Merchants, it was indicated last week.

The Record Retailers Assn. voted to send letters to record dealers all over the country questioning them on the advisability of such a move.

Dealers feel that the advent of three speeds in records is putting them in unfavorable position in a number of ways. First, they feel that it is an "economic necessity" for them to have at least a 10% return privilege. Some dealers charge tie-in sales, others delivery discriminations and franchise holders point out that 45-r.p.m. record franchises are being handed to appliance shops, hardware stores, furniture dealers and automobile dealers.

They argue that the three speeds in records are forcing them to build up inventory without a corresponding acceleration in sales, and claim the situation is further aggravated by constant shifts by manufacturers in distributorships, injuring their credit setup.

Hogan Takes Over Universal Recorders

Hollywood, March 7.

With the purchase of 140,000 shares of stock, Arthur B. Hogan has gained complete control of Universal Recorders. Hogan bought out the interests of his partner, Wesley I. Dumm. Universal is capitalized at $500,000, with $250,000 in capital stock.

Dumm will retire from the business to devote his time to four Frisco radio stations he owns: KSFO, KPIX-TV, KWID and KWIX.

Durante, Sinatra, Rooney Help Damone in Pic Bow

Hollywood, March 14.

Vic Damone will break into pictures in Metro's "They All Sing," the story of a singer breaking into pictures.

Film is slated for summer shooting, with Frank Sinatra, Jimmy Durante and Mickey Rooney playing themselves.

Dick Kuhn Music Corp., N. Y., changed name to Margold Music Corp., according to papers filed in Albany.

100% Performance Would Be Key To Revised ASCAP Pub Classification

American Society of Composers, Authors and Publishers board of directors is finally giving serious consideration to a completely revised system of publisher classification which has been suggested to it on previous occasions, but which has periodically been tabled.

Proposed new publisher ASCAP classification plan would do away with the present 55-30-15% payoff split for, respectively, performance, availability of catalog, and seniority in the Society. Replacing the three-way classification system would be one whereby publisher revenue from ASCAP would be based 100% upon performance.

ASCAP Decree

Details on the Government consent decree in the ASCAP anti-trust suit, handed down yesterday (Tues.), on page 1.

Under the revised setup discussed at the last ASCAP board meeting, performance points on songs would be weighed according to the age of the particular tune, with a 10-year-old song receiving more points than a five-year-old one, and so on up and down the line, even though the actual performance values on copyrights of different ages might be equal. Thinking behind this is that a song which has survived as a good performance tune for 10 years is entitled to greater payoff consideration than one whose durability has been proven over a period of time only half as long.

The major reason for the elimination, if and when, of the availability and seniority sections of the present pub classification system would be to obviate the protests and embarrassment that have always stemmed from the looseness and intangibility of the availability rating. While performance and seniority are a matter of record and bookkeeping, availability—the overall value, importance, prestige, etc., of a catalog—has always been a sore spot for publishers with complaints about their ASCAP ratings, as well as a difficult and embarrassing annoyance to the ASCAP board before which the complaints are laid.

Typical of such embarrassment was the recent squawk of a publisher who felt his availability rating was less than it should be, and who compared his catalog with that of another pub in substantiation of his claim. The ASCAP board found it could not raise the protesting pub any higher, but decided that in all fairness the catalog with which it was compared had to be lowered. What made the matter even more uncomfortable was the fact that the publisher whose rating was dropped was a member of the board.

With any adoption of a pub rating based 100% on performance,

(Continued on page 52)

MERCURY WINS 100,000 ORDER ADVANCING DATE

Chicago, March 14.

A quick decision by Mercury Records to switch release date on "Swamp Girl," Frankie Laine's latest side, brought it an advance distributor order of 100,000 disks.

Decision was made at Music Operators of America meet here last week, when persistent rumors circulated to the effect that Columbia musical director Mitch Miller was going to record tune with Frank Sinatra. Mercury pushed release date from April 1 to immediate release, and secured orders from distributors at meeting for 100,000 disks. Waxing was Miller's last session at Mercury before he took over present Columbia spot.

Song was written by Michael Brown, young pianist-singer-composer, now appearing at the Buttery here. Publisher is Hill-Range.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is based on information gathered from disk-spinners across the nation and is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

WEEK ENDING MAR. 11

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	Pub.		N. Y.	Chi.	L. A.	Boston	Cincy	Port., Ore.	D. C.	St. L.	Alaska	Phil	Det.	S. F.	Syracuse	Omaha	Denver	Richmond	K. C.	Seattle	Pitt.	N. O.	Ft. Worth	Port., Me.	Atlanta	L'ville	TOTAL POINTS
								Paul Brenner—WAAT	Jim Lounsbury—WIND	Al Jarvis—KLAC	Art Tacker—WTAO	Nelson King—WCKY	Sammy Taylor—KWJJ	Jackson Lowe—WWDC	Pat Bradley—KXLW	Hal Knutson—KENI	Joe McCauley—WIP	Larry Gentile—WJBK	Les Malloy—KYA	Ed Murphy—WSYR	Joe Kennedy—KOWH	Herb Trackman—KMYR	Mike Novello—WRNL	Bob Kennedy—WHB	Wally Nelskog—KRSC	Art Pallan—WWSW	Larry Wilson—WNOE	Jimmy Lowe—KXOL	Dick Smith—WMTW	Herb Harris—WQXI	Del Roy—WKYW	
1	6	6	Frankie Laine	Mercury	Cry of the Wild Goose	American	BMI		4	2	3	9	7		6			1	3	1		7		6	2	3		4	1			106
2	4	7	Teresa Brewer	London	Music, Music, Music	Cromwell	ASCAP		2	3	5	2		10	2		2	2							1	1		5	3		5	100
3	1	10	Ames Bros	Coral	Rag Mop	Hill-Range	BMI	3	3	5		3	2		5				1				3	5	4	6					1	91
4	2	20	Tony Martin	Victor	There's No Tomorrow	Paxton	ASCAP						3	3			5		2		5	10		2	5				6		2	67
5	9	7	Sammy Kaye	Victor	It Isn't Fair	Words-Music	ASCAP	2			4				1			3						4			8	3	7		4	63
6	3	9	Red Foley	Decca	Chattanoogie Shoeshine Boy	Acuff-Rose	BMI		1			1			3	1												6	5			49
7	8	5	Bing Crosby	Decca	Chattanoogie Shoeshine Boy	Acuff-Rose	BMI			4									4		1	3				5					3	46
8	5	7	T. Martin & F. Warren	Victor	I Said My Pajamas	Leeds	ASCAP						10	6			3		10		3	1										33
9A	20	2	Eileen Barton	Mercury	If I Knew You Were Coming	Robert	ASCAP		7		8	5		9				8								4	5					31
9B	7	10	Patti Page	Mercury	With My Eyes Wide Open	Crawford	ASCAP				1			2	7												6	8				31
11A	..	2	Phil Harris	Victor	Chattanoogie Shoeshine Boy	Acuff-Rose	BMI						1												3					2		27
11B	11	8	Bill Darnell	Coral	Chattanoogie Shoeshine Boy	Acuff-Rose	BMI							7			4							3			3					27
13	34	5	Mindy Carson	Victor	Candy and Cake	Oxford	ASCAP									6					7		2			7			8			25
14A	14	7	Vaughn Monroe	Victor	Bamboo	Shapiro-B	ASCAP			6					10	5				4						8						22
14B	..	2	Billy Eckstine	M-G-M	My Foolish Heart	Santly-Joy	ASCAP				2			4				5														22
14C	12	7	Ames Bros	Coral	Sentimental Me	Kn'bocker	ASCAP										1	4							8				9			22
17	..	1	Carmen Cavallaro	Decca	Music, Music, Music	Cromwell	ASCAP													2		5								5		21
18A	16	5	Ralph Flanagan	Victor	Rag Mop	Hill-Range	BMI									2					4							7				20
18B	16	29	Andrews Sis. & G. Jenkins	Decca	I Can Dream, Can't I	Chappell	ASCAP												5		10	2			7							20
20A	16	4	Mills Bros	Decca	Daddy's Little Girl	Beacon	BMI		5												2										7	19
20B	26	5	T. Martin & F. Warren	Victor	Have I Told You Lately	Duchess	BMI														8		4						2			19
22A	51	5	B. Crosby & Andrews Sis.	Decca	Quicksilver	Morris	ASCAP						4		8										6						9	17
22B	21	4	Lionel Hampton	Decca	Rag Mop	Hill-Range	BMI							1								4										17
24	13	5	Gordon Jenkins	Decca	My Foolish Heart	Santly-Joy	ASCAP	10		1																				6		16
25A	..	2	Guy Lombardo	Decca	3rd Man Theme	Chappell	ASCAP			7																		10		3		13
25B	..	1	Fran Warren	Victor	Almost Lost My Mind	Hill-Range	BMI					8											1									13
25C	23	14	Bing Crosby	Decca	Dear Hearts and Gentle People	Morris	ASCAP												8								1					13
28A	16	9	Bill Eckstine	M-G-M	Sitting By the Window	Shapiro-B	ASCAP			9		4													9						10	12
28B	..	1	Ames Bros	Coral	Music, Music, Music	Cromwell	ASCAP												6								4					12
30A	..	4	Frank Sinatra	Columbia	Chattanoogie Shoeshine Boy	Acuff-Rose	BMI	1										10														11
30B	15	11	Dick Todd	Rainbow	Daddy's Little Girl	Beacon	BMI								9		9												4			11
32A	29	3	Bill Farrell	M-G-M	It Isn't Fair	Words-Music	ASCAP		6			6																				10
32B	38	13	Owen Bradley	Coral	Blues Stay Away From Me	Lois	BMI																	1								10
32C	..	1	Russ Morgan	Decca	Sentimental Me	Kn'bocker	ASCAP																					1				10
32D	..	2	Dennis Day	Victor	Dear Hearts and Gentle People	Morris	ASCAP																							1		10
36A	23	5	Johnny Desmond	M-G-M	C'est Ci Bon	Leeds	ASCAP	9	8									9					9									9
36B	..	1	Don Cornell	Victor	It Isn't Fair	Words-Music	ASCAP																			2						9
36C	..	2	Guy Lombardo	Decca	Rain or Shine	Lombardo	ASCAP																				2					9
36D	..	1	Bing Crosby	Decca	Yodel Blues	Chappell	ASCAP																					2				9
40A	40	2	E. Merman & R. Bolger	Decca	Dearie	Laurel	ASCAP				10									7										8		8
40B	..	1	Perry Como	Victor	Dream Is A Wish, Heart Makes	Disney	ASCAP									3																8
40C	..	1	B. Crosby & C. Richards	Decca	Sunshine Cake	Morris	ASCAP													3												8
43A	..	2	V. Damone	Mercury	God's Country	Robbins	ASCAP	4																								7
43B	40	4	Doris Day	Columbia	Quicksilver	Morris	ASCAP															6		9								7
43C	23	4	Blue Barron	M-G-M	Big Movie Show in the Sky	Chappell	ASCAP																							4		7
46A	..	1	Frank Sinatra	Columbia	Sunshine Cake	Morris	ASCAP	5																								6
46B	10	18	Dinah Shore	Columbia	Dear Hearts and Gentle People	Morris	ASCAP						8																		8	6
46C	40	6	Guy Lombardo	Decca	Enjoy Yourself	Morris	ASCAP									8	8															6
49A	..	3	Richard Hayes	Mercury	Flying Dutchman	Oxford	ASCAP		10											9			10									4
49B	..	2	Vic Damone	Mercury	Kiss Me	Jefferson	ASCAP																7									4
49C	..	1	Jack Burch	London	Bibbidi-Bobbidi-Boo	Disney	ASCAP																							7		4
52	..	1	Leo Fuld	London	Where Can I Go	B. Feldman	ASCAP	8																								3

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This week's New Releases ...on RCA Victor

RELEASE 50-11

POPULAR

MINDY CARSON AND DON CORNELL

Go to Sleep, Go to Sleep, Go to Sleep
Ask Me No Questions (And I'll Tell You No Lies) 20-3718—(47-3718)*

FRANKIE CARLE

Spaghetti Rag
A Little More Time 20-3719—(47-3719)*

THE HONEYDREAMERS

Silver Dollar
Plaything (To You) 20-3720—(47-3720)*

GENE KRUPA

Dust
These Foolish Things Remind Me of You 20-3721—(47-3721)*

THE THREE SUNS

Blue Prelude
I May Hate Myself in the Morning (For Falling in Love Tonight) 20-3722—(47-3722)*

BLUEBIRD

LUCYANN POLK

It's So Nice to Have a Man Around the House
(If I Knew You Were Comin') I'd've Baked a Cake 30-0027—(54-0027)*

POP SPECIALTY

MERRIE MUSETTE

Chug-a-Lug Polka
Chalet in the Valley 25-1152—(51-0059)*

ELTON BRITT AND ROSALIE ALLEN

Acres of Diamonds (Mountains of Gold)
Prairieland Polka 21-0302—(48-0302)*

HANK SNOW

I Wonder Where You Are Tonight
The Drunkard's Son 21-0303—(48-0303)*

BLUES

THE FOUR TUNES

Am I Blue?
There Goes My Heart 22-0072—(50-0072)*

*45 r.p.m. catalog numbers.

NOTE: All records in this panel are listed alphabetically by song title.

Going Strong...

$ . . . *indicates records which, according to actual sales, are recognized hits. The trade is urged to keep ample stocks of these records on hand, or to reorder promptly when current stocks begin to approach the "sold-out" stage.*

7 . . . *designates that record is one of RCA Victor's "Certain Seven"—among the leading numbers on the trade paper best selling retail sales charts. Obviously, sure things!*

$	**Bamboo** Vaughn Monroe		20-3627—(47-3143)*	7
$	**Candy and Cake** Mindy Carson		20-3681—(47-3204)*	7
$	**Chattanoogie Shoe Shine Boy** Phil Harris		20-3685—(47-3208)*	
$	**I Said My Pajamas** Tony Martin-Fran Warren		20-3613—(47-3119)*	7
$	**It Isn't Fair** Sammy Kaye		20-3609—(47-3115)*	7
$	**Marta** Tony Martin		20-3598—(47-3104)*	
$	**Mommy and Daddy Broke My Heart** Eddy Arnold		21-0146—(48-0150)*	7
$	**Music, Music, Music** Freddy Martin		20-3693—(47-3217)*	
$	**Rag Mop** Ralph Flanagan		30-0025—(54-0020)*	7
$	**There's No Tomorrow** Tony Martin		20-3582—(47-3078)*	7

Coming Up...

★ *indicates records which have enjoyed better than average initial consumer acceptance and stand an excellent chance of entering the top-selling hit category. The trade is advised to watch these records carefully in order to maintain stocks consistent with demand.*

★ **C'est Si Bon**
Tommy Dorsey . . 20-3712—(47-3712)*
(Billboard Tips on Tops March 11th.)

★ **Wilhelmina**
Freddy Martin . . 20-3693—(47-3217)*
("The catchy novelty ditty from the "Wabash Ave." flick gets a crisp, sparkling orking and happy warbling from Merv Griffin and group." Billboard Possibilities March 11th issue.)
(Number five the Disk Jockeys Pick. The Billboard March 11th.)
(Number two the Operators Pick. The Billboard March 11th.)

★ **Roulette**
Tony Martin . . . . 20-3695—(47-3219)*
(Number one the Disk Jockeys Pick. The Billboard March 11th issue.)
(Number one the Retailers Pick. The Billboard March 11th issue.)

★ **Count Every Star**
Hugo Winterhalter
20-3697—(47-3221)*
(Number two the Disk Jockeys Pick. Billboard March 11th issue.)

★ **I Almost Lost My Mind**
Fran Warren . . . 20-3686—(47-3209)*
(Number three the Disk Jockeys Pick. The Billboard March 11th issue.)

★ **Did Anyone Ever Tell You, Mrs. Murphy**
Perry Como . . . . 20-3684—(47-3211)*
(Number seven the Disk Jockeys Pick. The Billboard March 11th issue.)

★ **We'll Build a Bungalow**
Larry Green . . . . 20-3624—(47-3130)*
(Number nine the Retailers Pick. The Billboard March 11th issue.)

★ **Quicksilver**
Elton Britt and Rosalie Allen
21-0157—(48-0168)*
(Number five Most Played by Country and Western Disk Jockeys. The Billboard March 11th issue.)

The stars who make the hits are on **RCA VICTOR Records**

RCA VICTOR DIVISION RADIO CORPORATION OF AMERICA, CAMDEN, NEW JERSEY

JAN FEB MAR *The* APR MAY JUNE *Swing's to "45"*

Music Operators Indicate Strength At Closing of Chicago Convention

Chicago, March 14.

First annual Music Operators of America convention closed on note of strength as members swept present officers back into office and unanimously voted to hold a convention in 1951. Time and place were left to the executive committee.

George A. Miller will serve again as national chairman and trustee and Al Denver as vice-chairman. Present executive board was reelected and board will be expanded to include heads of each state operator association.

One factor indicating success of 1951 meeting was reaction of exhibitors. Every major record company had an exhibit, and some smaller ones came in for the meeting. The exhibits, originally designed for benefit of the operators, soon became a sort of market place where contactmen hit talent present for the show, record companies met and got orders from distributors, and publicity men met with reporters.

Certainly the exhibitors considered their time and money well spent, and all have given indications they'll be back in greater force next year. Add to that the fact that manufacturers and record companies paid for associate memberships in MOA, and it adds up to a stronger convention for 1951.

Final day of convention was spent on public relations. Operators reiterated need to change public opinion of the industry. Along these lines, Hirsh De La Viez, chairman of the Washington, D. C., Music Guild, outlined a program for operators to get into public favor. Program included cutting records for charities and public health drives and placing them in machines, bringing in talent for charities, donating jukeboxes and records to community centers and schools, and generally participating in civic and charitable activities.

Pinball Machine Gripes

Objection of most operators to being associated in any way with pinball or slotmachine operators was pointedly demonstrated during the convention. At one point, while De La Viez was illustrating value of public relations and mentioned a legal battle involving his pinball machine activities, a member rose from the floor and vehemently objected to De La Viez having brought up the pinball industry. Miller then ruled De La Viez out of order and forbade all mention of any coinmachines other than jukeboxes.

Objections to slot and pinball machines were more sharply voiced when, discussing MOA campaign to bring industry under the fair trades acts of the states, Miller said that purpose of campaign was to "eliminate possibility of the industry being degraded by the introduction of other types of equipment inimical to our interests."

Also on the fire for the next convention is an educational program in merchandising. Most operators displayed complete lack of knowledge of the music business. D. M. Steinberg, head of New Jersey's Music Guild of America, outlined merchandising methods used by that organization in order to select records which would bring in most business. Organization used its own "record play scoresheet," "Hit Parade" service, radio logging systems and tradepaper lists of best-selling records. All information was distributed to members of Guild, enabling them to save "thousands of dollars in hidden costs," according to Steinberg.

Individual operators left convention with feeling that they had an independent organization that would both represent them on a national basis and would help them on the local level with public relations and merchandising studies, and organizational problems. One indication that the MOA might become a strongly-knit body was a vote to have local groups study advisability of incorporating the executive board and make known its decision to the board in 90 days. Up to now, the whole thing has been purely voluntary and informal.

Leide to Head Up Pops; 20G Budget Seen for May Non-Profit N.Y. Series

Enrico Leide, conductor of the Atlanta Symphony, has been appointed musical director of Carnegie Pops, longhair series which will be presented during May at Carnegie Hall, N. Y. Leide will also conduct, along with Alfredo Antonini, of CBS; Franco Autori, N. Y. Philharmonic's associate conductor, and Igor Buketoff, Fort Wayne Symphony maestro. Musicians (65) will be members of the N. Y. Philharmonic.

Concerts will be given six nights a week (Sundays omitted), starting May 3 and ending May 31. Series will be managed by a new non-profit org, Music Sponsors Foundation, with Arthur Judson as advisory manager and William M. Judd as manager. Weekly budget is estimated at $20,000.

Series was started four seasons ago by Daniel Rybb, a Philharmonic player, and ran three seasons, being discontinued last year. This year's event is admittedly a setup to give Philharmonic players an extra month's work, between regular winter and the summer Lewisohn Stadium seasons. Judson is manager of the Philharmonic, and Judd is associated with him in his Columbia Artists Mgt. concert work.

Onorati Vice Hendler As Victor Ballyhooer

Henry Onorati, RCA Victor field promotion rep, has been named to succeed Herb Hendler, who exits this week as the company's promotion manager in New York under Dave Finn. It's understood that Hendler's former chores will be split up between Onorati and another staffer, as yet undesignated.

Hendler resigned from Victor to join Bernie Woods in the management of the new Ralph Flanagan band which recently completed auditions for its roster of sidemen and vocalists.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending March 11

National Rating This wk.	National Rating Last wk.	Title and Publisher	New York, MDS	Chicago, Carl Fisher	Los Angeles, Morse M. Preeman	Boston, H. N. Homeyer	Detroit, Grinnell Bros.	San Francisco, Pacific Coast Music	Philadelphia, Charles Dumont	Minneapolis, Schmidt Music Co.	Seattle, Capitol Music	Rochester, Neisner Bros.	St. Louis, S. L. Music Supply Co.	Omaha, A. Hospe Co.	TOTAL POINTS
1	5	"Music, Music, Music" (Cromwell)	1	2	1	7	2	5	1	3	2	1	3		93
2	1	"Chattanoogie Boy" (Acuff-Rose)	2	1	2	5	3	1		4	1		1	1	89
3	3	"I Said My Pajamas" (Leeds)	5	4	6	4	5	3		5	4	3	5	8	69
4	2	"Dear Hearts, People" (Morris)	8		3	2	6	2	9		8		2	5	54
5	12	"Dearie" (Laurel)	3	8	8	3	1		5	9					40
6A	4	"There's No Tomorrow" (Paxton)	10	9	7			8	4				6	2	31
6B	9	"Rag Mop" (Hill-Range)				8	8	4		1	9		9	7	31
7	6	"Bibbidi-Bobbidi-Boo" (Disney)		3		10		9		6	5		4		29
8	11	"Cry of Wild Goose" (American)		10						2		6		4	22
9	10	"Daddy's Little Girl" (Beacon)	6						2			5		10	21
9B		"Enjoy Yourself" (Morris)	7	5			4					7			21
9C		"Candy and Cake" (Oxford)					10		8			2		3	21
10	7	"Johnson Rag" (Miller)		6				7	3						17
11		"Knew You Were Coming" (Robert)	4		5	9			10						16
12	14	"It Isn't Fair" (Words-Music)	9			1						9	10		15
13		"Dream Is a Wish" (Disney)			10						6	4			13

DIXIE VOGUE REVIVES 2 BASIN ST. 'MUSICALES'

Concurrent with the Dixieland music "revival," a new "Chamber Music Society of Lower Basin Street" is scheduled for an NBC audition Friday (17). Show, which was a popular airer about a decade ago, has been under wraps for about seven years. Half-hour program will spotlight Arthur Treacher in the moderator role, originally handled by Milton Cross. Also featured in the "music society" will be Henry ("Hot Lips") Levine and an 11-piece orchestra; Abrasha Barodkin and his chamber music string quartet and vocalist Martha Lou Harp. Robert K. Adams is directing the show written by Welbourne Kelly.

Also in line with the Dixieland trend is "Dr. Gino's Musicale," half-hour show, which bowed over ABC Monday (13) night. If the NBC audition pans out, Levine will be holding down two radio spots since he's musical conductor also on the ABC airer.

Ex-Sec to Start Jail Term for Orch Fraud

Tulsa, March 14.

Wanda Wall, 27, former secretary of Leon "Take-It-Away" McAuliffe, western orch leader, is in Tulsa county jail awaiting transfer to McAlester state penitentiary to start serving two concurrent four-year sentences for embezzlement of orch funds. Miss Wall admitted taking nearly $10,000 during a six-month period and spending it on "clothes, whisky and living."

Coral Re-Pacts Roberts, Takes on Day, Coleman

Coral has inked western singer Kenny Roberts to a new two-year pact and has taken on another country artist, Jack Day, on an exclusive disking basis.

Pianist Cy Coleman, head of a rhythm trio currently at the Shelbourne hotel, N. Y., has also been pacted by the Decca subsid.

SPIKE JONES TO DEFRAY COSTS FOR RUNYON FUND

Chicago, March 14.

Spike Jones will play the Hollywood Bowl this summer in a giant benefit, at which he will pay all costs of musicians and production, the proceeds to go to the Damon Runyon Memorial Fund. Although no definite date has been set as yet, it will probably be late in July.

Group, currently at the Lyceum, Minneapolis, for two weeks opening yesterday (13), starts a long one-night trek March 27 and ending on the Coast June 11. Tour starts in Minneapolis, swings south into Virginia and North Carolina, then back for 25 days in Canada alone before hitting California.

Donahue Cuts 1st Four Sides for Dana Records

Sam Donahue cut his first four sides for Dana Records this week, including the novelties, "Go To Sleep" and "If We Could Be Alone."

Donahue orch is booked for the Paramount theatre, N. Y., starting March 29 and will wax additional sides for Dana following that date.

'SUGAR THROAT BURNS,' 'HOPPY' TOPICAL SONGS

Two songs, born of topical radio and video situations, have just been hatched. Harry Ruby with Joe Cooper whipped up "Sugar Throat Burns," a novelty western inspired by the recent radio running gag wherein George N. Burns (& Gracie Allen) fancies himself a crooner. Edwin H. Morris will publish.

Al Piantadosi, in collaboration with Charles Nields, has written and is self-publishing "I'll Tell Hoppy On You," a kid song inspired by the television-popularity of the "Hopalong Cassidy" westerns, with the youngsters.

Bill Boyd's Objection

Hollywood, March 14.

Al Piantadosi and Bob Stabler, Bill Boyd's (Hopalong Cassidy) manager, are tangling over publication of the former's tune, "I'll Tell Hoppy on You." Controversy stems from fact that Boyd long ago copyrighted all phases of "Hopalong Cassidy" usage, including, according to Stabler, incorporating the word Hoppy in a song, particularly where it obviously is a direct reference to Cassidy character.

Six months ago Stabler notified publishers that all tune material on the subject must be submitted to Boyd and that only one number would be officially okayed. Piantadosi did not submit his song and he defies Stabler to stop him from exploiting it.

U. S. Jazz Disks Going Over Big in Denmark

Copenhagen, March 7.

Danish jazz expert Timme Rosenkrantz, recently returned from New York, is bringing out a series of American disks under the special label of Baronet, the platters being pressed and distributed by the big Danish gramophone company, Tono.

The first bunch of seven disks has been enthusiastically received by Danish fans and crix. Mary Lou Williams and Joe Sullivan in piano solos, Teddy Wilson's and Lennie Tristano's trios, Yank Lawson's band and Moe Koffman's Main Stemmers present old and new styles in American rhythm, and Coleman Hawkins plays solo-variations on sax.

New L.A. Ballroom

Inglewood, Cal., March 14.

While Coast band biz isn't booming, new ballroom here is the Hawthorne, which unveiled Saturday (11) here with Denny Beckner's 12-piece crew.

Glenn Hepler, formerly floor manager at the Aragon, is heading the new spot. Beckner will get $1,650 weekly against a 50% privilege.

In My 83rd Year!
Our first "NATURAL"
"YOU HAVEN'T CHANGED"
BY W R. WILLIAMS
Writer of "I'd Love to live in Loveland"
WE KNOW The greatest compliment we can pay the FAIR SEX is to tell 'em "YOU HAVEN'T CHANGED" and the melody has a regular Vaudeville KICK FINISH. Anyone can "stop the show" with this "NATURAL."
WILL ROSSITER 173 WEST MADISON STREET, CHICAGO, 2. ILL.

1928—"LONESOME ROAD"

1930—"SONG OF THE VAGABOND"

1932—"BROTHER CAN YOU SPARE A DIME"

1933—"HALLELUJAH I'M A BUM"

NOW... The great hit of 1950

WANDERIN'

INTRODUCED ON A POWERFUL "DOWN TO EARTH" SMASH HIT RECORD BY...

SAMMY KAYE

WITH A SENSATIONAL VOCAL BY...

TONY ALAMO

RCA VICTOR Records

78 rpm 20-3680

45 rpm 47-3203

Beneke Charges RCA Brushoff For Flanagan; Asks Contract Release

That perennial row over the inheritance of the late Glenn Miller's mantle has broken out again in the band field. Latest hassle revolves directly around the new Ralph Flanagan orch and Tex Beneke's crew, both with RCA-Victor, with the Jerry Gray band, on the Decca label, also getting into the act.

Beneke, currently on the Coast, brought the smoldering dispute out in the open last week when his manager, Don Haynes, asked Victor to release the band from its recording contract, which expires next January. Haynes charged that Victor had been brushing off Beneke in its advertising campaigns in favor of Flanagan, who also plays in the Glenn Miller style.

While on the Coast recently, Manie Sacks, Victor's new director of artists relations, attempted to iron out Beneke's grievances. Haynes, however, put in his bid for a contract release following Sacks' departure to his New York homeoffice.

Decca, meantime, has also been building up Gray as the logical successor to the Miller organization. It's being pointed out that Gray was the arranger for Miller and composed some of the latter's most popular tunes, including "Pennsylvania 6-5000," "Sun Valley Jump" and "String of Pearls." Gray has recently been on the receiving end of a strong Decca promotion in line with the disk industry's general accent on dance bands.

Seek Jenkins Release For Performance Of Portion of 'Towers'

Gordon Jenkins' television presentation of his "Manhattan Towers" on the Ed Sullivan CBS-TV Sunday night show in New York a couple of weeks ago resulted in a demand by radio artists and recording companies for the release for performances and disks of the "New York Is My Home" theme of the work. "Towers," since its Decca album issue by Jenkins, has been on the restricted list as regards performance and waxing.

Reaction from its recent video airing and the appearance of New York's Mayor O'Dwyer on the show to pay tribute to Jenkins and his composition aroused enough public response to bring on the increased pressure from diskers for recording permission.

"Towers" has never been available in published form nor been given blanket release for recordings and performances largely because Jenkins has felt that inferior interpretation or indiscriminate performance of it might weaken the value to him of his close association with the composition not only as composer but as its principal delineator. Further reason for reluctance on the part of Pickwick Music, newly-activated Lou Levy firm, which controls the copyright on the work, to issue a blanket release at this time stems from interest of several picture companies on the possibilities of getting rights to the title and story line of the work.

Oscar Peterson, Canadian pianist, who bows at Bop City, N. Y., March 16, signed recording contract with Mercury.

Tops of the Tops

Retail Disk Best Seller
"Music, Music, Music"
Retail Sheet Music Seller
"Music, Music, Music"
"Most Requested" Disk
"Cry of the Wild Goose"
Seller on Coin Machines
"Music, Music, Music"
Best British Seller
"Dear Hearts, Gentle People"

ASCAP Decree

Continued from page 1

by individual members of ASCAP or by the Society itself. Film licensing provision of the decree is for a two-year trial period, unlike other licensing arrangements which may be made for a period of not more than five years.

Right of individual ASCAP members to make deals for their music independently of the Society is only one aspect of the loosening of ASCAP's authority over its members ordered by the decree. Members may now resign from ASCAP and take his music with him, on one year's notice. Members also will now be able to carry appeals for reclassification beyond the previous limit of the ASCAP board of directors to an outside panel of impartial arbitrators.

Users of ASCAP material also have further recourse as regards dissatisfaction with fees fixed by the Society. Licensees may now take ASCAP to court in the event of a dispute over the amount of licensing costs.

Foreign Rights

Consent judgment in the international cartel field orders ASCAP to terminate all arrangements which give it exclusive control of a foreign country's music or which compel foreign societies of authors and composers to deal only with it. ASCAP was further restrained from belonging to any international organization of such societies which would help it to create or maintain a monopoly of foreign music in this country.

In video, broadcasters won a major point in the consent decree's ordering of ASCAP to license the use of recorded material for both radio and television programming. Up to now, video broadcasters were forced to get such rights for the use of recordings from individual publishers and composers since ASCAP refused to license directly the use of music on disks.

Elections to the ASCAP board of directors will also have to undergo a change in procedure. Under the decree, the full board has to be voted in every two years in place of the current practice of electing eight members out of the 24 directors on a rotating annual basis.

Wrigley's 'Spearmint' Tie

Benny Strong's waxing of "Does the Spearmint Lose Its Flavor (On the Bedpost Over Night?)" on the Rainbow label has whetted the interest of Wrigley Gum in the 25-year-oldie. In a tieup with Mills Music, publishers of the number, Wrigley is sending every disk jockey a box of Spearmint.

Billy Rose and Ernest Breuer authored the words and Marty Bloom wrote the music.

Cap Times Distrib With Kenton Dates

Capitol has set up a staggered distrib arrangement for Stan Kenton's new album, "Innovations in Music," through which the four-disk set is being released in conjunction with Kenton's concert dates. Album, being marketed this week, will first be shipped to the half-dozen midwestern cities where Kenton has already played this month. Future distrib points will be spotted in Detroit, Buffalo and several Canadian cities, where Kenton's itinerary will take his crew this month.

Kenton is due in New York in April for a Carnegie Hall debut of his new 40-piece orch.

Band Review

JOE OLIVER ORCH (7)
With Carmen Velez
Eddy's, K. C.

Band originated on the Coast four or five years ago under the leadership of Dale Cross. When he died a few weeks ago, drummer Joe Oliver stepped in to take the helm and keep the outfit intact and on the job at Eddy's Baltimore Ave. eatery, where the crew has been since last December.

Oliver is holding the band pretty much to its established style—essentially sweet music with emphasis on the reeds and drums. To section of three reeds Oliver has added trumpet, string bass, piano and drums for compact instrumentation. The prettier current ballads are the basis for dance tempos, Oliver working up a fairly good balance with Dixieland, Jump, Latins and novelty numbers intermixed. Eddy's is one of the newer downtown spots, and the evening crowd there is a hep terping patronage. They're finding the Oliver rhythms suitably danceable as evidenced by the 12-week stand for the band.

In the vocal department Oliver has Carmen Velez, young singer who handles ballads in firstrate fashion and also doubles in amiable manner on m.c. work for the evening shows and band specialties. Crew adds to its versatility with generous sprinkling of vocals, calling on nearly every member for solo, trio or choral work.

Following its date at Eddy's, Oliver takes the crew into Louisiana, but will continue more or less in the midwest area. *Quin.*

Disk Jockey Review

RECORD ROOM
With Bob Wortendyke
2½Hrs.; Sat., 1:30 p.m.
Participating
WROW, Albany

Unadorned and unpretentious platter-patter has drawn as many as 800 letters and cards per broadcast, the only offers being theatre tickets and an album of records, for identification of two mystery tunes.

Wortendyke, who started at WTRY, introduces numbers in simple, straight-forward style. He lists names of those who have requested the transcription and "dedications." Style is friendly though not too personal. A record shop gets a moderate amount of plugging (an MGM album) is offered. Spot announcements are included.

Considering length of program, Wortendyke's voice holds up well. It's resonant, but has a throaty drag and some tonal unevenness. *Jaco.*

Col. Irving Fogel, president of Hollywood's Tempo Record Co. of America, sails from New York to Genoa March 21.

Songs With Largest Radio Audience

The top 30 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

Survey Week of March 3-9, 1950

A Dream Is Wish Your Heart Makes—†"Cinderella"	Disney
Bibbidi Bobbidi Boo—†"Cinderella"	Disney
Big Movie Show In the Sky—*"Texas, Li'l Darlin'"	Chappell
Blossoms On the Bough	Bourne
Candy and Cake	Oxford
Chattanoogie Shoe Shine Boy	Acuff & Rose
Cinderella Work Song—†"Cinderella"	Disney
Copper Canyon—†"Copper Canyon"	Famous
Daddy's Little Girl	Beacon
Dear Hearts and Gentle People	Morris
Dearie	Laurel
Echoes	Laurel
Enjoy Yourself	Morris
Happy Times—†"The Inspector General"	Harms
I Don't Know Whether To Laugh Or Cry Over You	Porgie
I Said My Pajamas	Leeds
I Wanna Go Home	Paxton
If I Knew You Were Coming	Robert
Little Gray House—*"Lost In the Stars"	Chappell
Music, Music, Music	Cromwell
My Foolish Heart—†"My Foolish Heart"	Santly-Joy
Old Master Painter	Robbins
Quicksilver	Morris
Rag Mop	Hill & Range
Sitting By the Window	Shapiro-B
Some Enchanted Evening—*"South Pacific"	Williamson
There's No Tomorrow	Paxton
With My Eyes Wide Open	Crawford
You Missed the Boat	Advanced
You're Wonderful—†"Paid in Full"	Famous

The remaining 20 songs of the week (more in case of ties), based on the copyright Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

Bye Bye Baby—*"Gentlemen Prefer Blondes"	J. J. Robbins
Charlie My Boy	Bourne
Girl That I Marry—†"Annie Get Your Gun"	Berlin
God's Country	Robbins
I Can Dream Can't I	Chappell
I Gotta Have My Baby Back	Peer
It Isn't Fair	Words-Music
It's So Nice To Have a Man Around the House	Morris
I've Got Lovely Bunch of Cocoanuts	Cornell
Johnson Rag	Miller
Leave It to Love	BMI
Let's Bake a Sunshine Cake—†"Riding High"	Burke-VH
Marta	Marks
Out Of a Clear Sky	Dreyer
Scarlet Ribbons	Mills
Sorry	Spitzer
Sure Thing—†"Riding High"	Burke-VH
Third Man Theme—†"Third Man"	Chappell
Toot Toot Tootsie Goodbye—†"Jolson Sings Again"	Feist
Wilhelmina—†"Wabash Avenue"	Feist
You Kissed Me—*"Arms and the Girl"	Chappell
Zing-A Zing-A Zing Boom	Pemora

† *Filmusical.* * *Legit musical.*

Inside Orchestras—Music

Far-reaching progress in the manufacture of high fidelity records is expected in the wake of a new record-cutting technique developed by Columbia Records' engineering department. New technique, known as the thermal engraving process, is currently being used by Columbia for its Long Playing disks.

Advance is based on the use of a heated stylus which provides a much quieter cut with reduced loss in the high frequency area. Ordinary cold styli require a compromise between high frequency loss and quietness of the recording. New cutting tool is electrically heated by means of hair-thin wires wrapped around the stylus.

The N. Y. Times ran an ad for Macy's Music Festival last week with a picture of Guy Lombardo and his name spelled out as "Umpdy-ump." It was a mistake of the department store's ad department, which forgot to fill in the right name when Lombardo was set as the festival's daily guest. Lombardo, however, got a special spread the following day with an apology from Macy's under the heading of "To the sweetest 'Guy' this side of Heaven."

Jaxson Sisters, Decca's newest trio, which recently cut "Stranger In the House," is comprised of three Negro youngsters, aged 14, 16 and 18, who were first heard on disk jockey Johnny Clark's show on WNJR, Newark. Gordon Jenkins, another Decca performer, was instrumental in getting the trio pacted by the disk company. Decca is planning a special push for the trio's first platter.

PHIL BRITO
M-G-M RECORDS
MEMORIES OF SANTA LUCIA (sung in English and Italian)
I DON'T KNOW WHETHER TO LAUGH OR CRY OVER YOU
MGM #10-649
Watch for "SQUARE DANCE KATY," a Monogram picture starring Phil Brito

On the Upbeat

New York

Pianist **Dick Carey** replaced **Al Waslohn** in the **Jimmy Dorsey** band, current at the Hotel Statler. . . . **Bob Merrill**, writer of "Candy and Cake," signed to an exclusive pact by Santly-Joy . . . J. J. Robbins & Sons issuing a new **Spike Jones** song folio . . . Bass singer **Jimmy Riggs** of the **Ravens** quartet slightly injured in a backstage accident at Bop City, where foursome winds up two-week stint tonight (15) . . . **Burl Ives'** mother in the hospital in serious condition . . . Music Research Foundation, non-profit membership corporation dedicated to the development of music as an adjunctive form of therapy in medicine and psychiatry, is starting an intensive membership drive to help raise funds to expand its work.

Gus Meyers, former musical director for the Loew-Poli circuit in New England, now batoning a small band on the S. S. LaGuardia . . . **Johnny Warrington**, who pens the majority of stock dance arrangements for a number of publishers, authored a series of books on "How to Play Popular Music," which Charles H. Hansen Music Co. is publishing . . . **Milton Page**, music editor of Ethel Smith Music, awarded a degree of Doctor of Music from Southern College of Fine Arts, Houston.

Ray Anthony's orch and **Mel Torme** into the Click, Philadelphia, for one week beginning March 27, with the Anthony aggregation continuing onto the Statler hotel, N. Y., April 3. . . . **Mystery Quartet**, vocal group, signed to a recording contract by Philadelphia's Palda Records. . . . **Mindy Carson** scheduled to return to the Copacabana, N. Y., June 30. . . . **Ink Spots** cut four sides for Decca this week.

Hollywood

Gene De Paul is at the Ready Room for four weeks . . . **Billy Daniels** held over at the Mocambo until March 28 . . . **Ted Campbell** now in his fourth year as organist at the Kopper Kart . . . **Bobby True Trio** returns to the Showtime Club, starting March 15 . . . **Madelyn Russell** and **Doye O'Dell** cutting four sides for Mercury.

Frank DeVol waxed three of his and **Charles Bird's** originals for Capitol—"Time Will Tell," "Simple As a Simon" and "About That" . . . **Dick Stabile** batons the square dance sequence in Paramount's "My Friend Irma Goes West" . . . **Leith Stevens** used a 65-piece band in two days of scoring **George Pal's** "Destination Moon" . . . **Jan Garber** orch moves from the Grove to the Trianon ballroom, Chi, April 8 . . . **Jack Fina** orch set for six-week stand at the Aragon, Chi, starting May 5.

Joan Brandon, currently at the Orpheum here, starts soon on a concert tour, a two-hour, one-woman show, through Nevada, New Mexico, Colorado, Pennsylvania and N. Y. . . . **Hoagy Carmichael** personals at the Long Beach Muni auditorium March 18 for Westside Boys Club building fund . . . **Mike Gaynes** looking for piano teams and singles for late evening stretch at the Dells . . . **Gordon MacRae** will do a one-nighter at Russ auditorium, San Diego, April 15 . . . **Herschel Gilbert** writing the musical score for **I. G. Goldsmith's** "Three Husbands," indie for UA . . . **Al Brackman** named general professional manager by **Lou Levy** for the Pickwick Music Corp.

Chicago

Music Operators of America convention last week had record company toppers flooding in. . . . **King Cole Trio** set for eight days at Riviera Club, St. Louis, starting April 8. . . . **Leo Pieper** to Music Box, Omaha, for a week, starting March 29. . . . **Will Back** to Trocadero, Henderson, Ky., for two weeks starting March 31, then to Music Box April 19 for week. . . . Mercury musical directors **Harry Geller** and **Joe Carlton** in to cut four sides with **Dave LeWinter** and eight with **Eddy Howard**. . . . **Tommy Dorsey** coming through on one-nighters first two weeks of April. . . . **Bill Bishop** to Peabody, Memphis, for three weeks starting March 20. . . . **Wayne Gregg** starts two weeks at Trocadero, Henderson, Ky., March 17. . . . Sharp label has signed organist **Bob Kames**, author of "You Are My Own True Love." . . . **Jim Martin**, Sharp prez and midwest distributor for London, off to England for 10 days of huddles with London toppers. . . . **Page Cavanaugh** in indefinite engagement at Fort Wayne hotel, Detroit. . . . **Russ Carlyle** signed with Associated Booking. . . . **Jimmy McPartland**, cutting several sides with **Tommy Dorsey**, who is doing another raft of Dixieland sessions on Victor. . . . The Horseshoe, Rock Island, Ill., is doubling seating capacity for engagement of **Louis Armstrong**, which starts May 18. . . . **Lee Angelo** to Claridge hotel, Memphis, for two weeks starting April 21. . . . **Don Ragon** to Play-Mor, Kansas City, April 25 for two weeks. . . . **Ray Pearl** to Greystone ballroom, Detroit, March 29 for a week. . . . **Chris Cross** divides this week by shuttling back and forth between East Market Gardens, Akron, and New Elm ballroom, Youngstown. He goes into Hotel Claridge, Memphis, for four weeks starting March 24. . . . Gary, Ind., station WWCA signed **Joe Monroe**, former trumpeter with **Glen Gray** and **Jack Teagarden**, for three one-hour disk jockey shows daily. . . . Davenport, Ia., station WOC held **Bix Beiderbecke** memorial program last week.

Mrs. Vaughn Opens Agency

Oklahoma City, March 14.

Mrs. Jimmy Vaughn, wife of orch leader Jimmy Vaughn, has opened a booking office.

Magic Music chartered to conduct a music publishing business in New York. Capital stock is 200 shares, no par value.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending March 11

National Rating This wk.	National Rating Last wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Denel's Mus. Shop)	Boston—(Boston Music Co)	Detroit—(Grinnell Bros.)	San Francisco—(Sherman-Clay)	Philadelphia—(Wanamakers)	Indianapolis—(Pearson)	San Antonio—(Central Radio Co.)	Kansas City—(Jenkins Music Co.)	Minneapolis—(Don Leary)	Seattle—(Sherman-Clay)	TOTAL POINTS
1	1	**TERESA BREWER** (London) "Music, Music, Music"—604	1	3	4	7	3	1	3	..	..	8	1	2	77
2	3	**TONY MARTIN** (Victor) "There's No Tomorrow"—20-3582	8	4	1	..	..	7	1	..	..	1	..	1	54
3	7	**T. MARTIN & F. WARREN** (Victor) "I Said My Pajamas"—20-3616	..	..	2	2	4	9	9	..	..	5	4	..	42
4	5	**RED FOLEY** (Decca) "Chattanoogie Shine Boy"—46205	3	5	..	5	..	..	..	6	3	3	..	..	41
5	6	**SAMMY KAYE** (Victor) "It Isn't Fair"—20-3609	10	..	..	1	9	..	..	5	2	2	..	..	37
6	9	**EILEEN BARTON** (Mercury) "Knew You Were Coming"—5392	9	2	9	..	1	..	8	3	..	..	..	..	34
7	2	**FRANKIE LAINE** (Mercury) "Cry of the Wild Goose"—5363	7	..	..	6	..	2	..	..	9	6	..	3	33
8	4	**AMES BROS.** (Coral) "Rag Mop"—60140	6	8	..	..	..	3	4	..	..	4	..	..	30
9	8	**ANTON KARAS** (London) "3rd Man Theme"—536	5	1	5	..	..	6	..	..	..	..	..	9	29
10	8	**GUY LOMBARDO** (Decca) "Enjoy Yourself"—24825	4	..	..	..	7	4		..	10	..	8	8	25
11	..	**J. STAFFORD & G. McRAE** (Cap.) "Dearie"—858		..		..		..	7	..	5	..	6	5	21
12	11	**B. CROSBY & ANDREWS SIS.** (D.) "Quicksilver"—24827	..	..	..		..	..	..	4	8	..	2	..	19
13A	15	**BILLY ECKSTINE** (M-G-M) "My Foolish Heart"—10623A	..	7	..	4	10	..	10	..	..	..	..	6	18
13B	..	**E. MERMAN & R. BOLGER** (Decca) "Dearie"—24873	..	..	7	3	5	..	..	..	..	..	..	..	18
14	14	**DINAH SHORE** (Columbia) "So Nice to Have a Man"—38689	2	..	8	..	..	..	..	8	..	..	..	..	15
15	12	**ARTHUR GODFREY** (Columbia) "Candy & Cake—38721	..	..	..	..	6	..	..	2	..	..	..	..	14
16A	..	**M. MARTIN & A. GODFREY** (Col.) Go To Sleep, Go To Sleep—38744	..	..	10	..	..	..	..	1	..	..	..	..	11
16B	..	**MERVIN SHINER** (Decca) Peter Cottontail—46221	..	..	..	..	..	..	..	7	..	..	..	4	11
17A	13	**JIMMY DORSEY** (Columbia) "Johnson Rag"—38649	..	..	6	..	..	10	..	..	..	7	..	..	10
17B	..	**RUSS MORGAN** (Decca) "Sentimental Me"—24904	..	..	..	..	..	..	..	..	1	..	..	..	10
18A	15	**VICTOR YOUNG** (Decca) "La Vie En Rose"—24816	..	..	..	..	2	..	..	..	..	..	..	..	9
18B	10	**DICK TODD** (Rainbow) "Daddy's Little Girl"—80088	..	..	..	..	..	..	2	..	..	..	..	..	9
19A	14	**LIONEL HAMPTON** (Decca) "Rag Mop"—24855	..	..	3	..	..	..	..	..	..	..	..	..	8
19B	..	**GUY LOMBARDO** (Decca) "3rd Man Theme"—24839	..	..	..	10	..	..	..	..	4	..	..	..	8
19C		**M. WHITING & WAKELY** (Cap.) "Broken Merry-Go-Round"—800	..	..				..					3	..	8

FIVE TOP ALBUMS

1	2	3	4	5
SOUTH PACIFIC Broadway Cast Columbia	GENTLEMEN PREFER BLONDES Broadway Cast Columbia	SONGS OF BILLY ECKSTINE Billy Eckstine M-G-M	DIXIE BY DORSEY Jimmy Dorsey Columbia	TEXAS LI'L DARLIN' Broadway Cast Decca

Disk Best Sellers by Companies

(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Decca	9	149	Coral	1	30
Victor	3	133	Capitol	2	29
London	2	106	M-G-M	1	18
Mercury	2	67	Rainbow	1	9
Columbia	4	50			

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DECCA RECORDS

VARIETY SONG CAVALCADE

(*Musical-Historical Review: 1800-1950*)

Compiled for VARIETY

By JULIUS MATTFELD

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Legends and other basic background information, attendant to the compilation and presentation, appeared in the Oct. 6, 1948, issue when the Variety Song Cavalcade started publication serially. It is suggested that these installments be clipped and filed for future reference.

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1945

Aren't You Glad You're You—(film: The Bells of St. Mary's). w., Johnny Burke. m., Jimmy Van Heusen. Burke & Van Heusen, Inc., cop. 1945.

Autumn Serenade. w., Sammy Gallop. m., Peter DeRose. Robbins Music Corp., cop. 1945.

Cruising Down the River. w., m., Eily Beadell and Nell Tollerton. Henry Spitzer Music Pub. Co., Inc., cop. 1945 by Cinephonic Music Co., Ltd.

Dig You Later—A Hubba-Hubba-Hubba (film: Doll Face). w., Harold Adamson. m., Jimmy McHugh. Robbins Music Corp., cop. 1945 by Twentieth Century Music Corp.

For Sentimental Reasons. w., Deke Watson. m., William Best. Duchess Music Corp., cop. 1945.

Give Me the Simple Life (film: Give Me the Simple Life). w., Harry Ruby. m., Rube Bloom. Triangle Music Corp., cop. 1945 by Twentieth Century Music Corp.

I Can't Begin to Tell You (film: The Dolly Sisters). w., Mack Gordon. m., James V. Monaco. Bregman, Vocco & Conn, Inc., cop. 1945 by Twentieth Century Music Corp.

I'll Be Yours—J'attendrai. English words, Anna Sosenko. French words, Louis Poterat. m., Dino Olivieri. Southern Music Pub Co., Inc., cop. 1938 by P. Leonardi, Milan; cop. 1945 by Southern Music Pub. Co.

I'll Close My Eyes. w., Buddy Kaye. m., Billy Reid. Peter Maurice Music Co., Ltd., cop. 1945 by World Wide Music Co., Ltd., London; cop. 1945 by Peter Maurice Co., Ltd.; cop. 1946 by Peter Maurice Music Co., Ltd.

If I Loved You (Carousel). w., Oscar Hammerstein, 2d. m., Richard Rodgers. Williams Music Inc., cop. 1945.

It's a Grand Night for Singing (film: State Fair). w., Oscar Hammerstein, 2d. m., Richard Rodgers. Williamson Music Inc., cop. 1945.

It's Been a Long, Long Time. w., Sammy Cahn. m., Jule Styne. Edwin H. Morris & Co., Inc., cop. 1945.

It Might as Well Be Spring (film: State Fair). w., Oscar Hammerstein, 2d. m., Richard Rodgers. Williamson Music Inc., cop. 1945.

June is Bustin' Out All Over (Carousel). w., Oscar Hammerstein, 2d. m., Richard Rodgers. Williamson Music Inc., cop. 1945.

Laura (film: Laura). w., Johnny Mercer. m., David Raksin. Robbins Music Corp., cop. 1945.

Let It Snow! Let It Snow! Let It Snow! w., Sammy Cahn. m., Jule Styne. Edwin H. Morris & Co., cop. 1945.

The More I See of You (film: Diamond Horseshoe). w., Mack Gordon. m., Harry Warren. Bregman, Vocco & Conn, Inc., cop. 1945 by Twentieth Century Music Corp.

No Can Do. w., Charlie Tobias. m., Nat Simon. Robbins Music Corp., cop. 1945.

Oh! What It Seemed to Be. w., m., Bennie Benjamin, George Weiss and Frankie Carle. Santly-Joy, Inc., cop. 1945.

On the Atchison, Topeka and the Santa Fe (film: The Harvey Girls). w., Johnny Mercer. m., Harry Warren. Leo Feist, Inc., cop. 1945.

Rodger Young. w., m., Frank Loesser. Bob Miller Inc., cop. 1945.

Some Sunday Morning (film: San Antonio). w., Ted Koehler. m., M. K. Jerome and Ray Heindorf. Harms, Inc., cop. 1945.

Symphony, w., Jack Lawrence. m., Alstone. Chappell & Co., cop. 1945 by Editions Salabert, Paris; assigned 1945 to Chappell & Co.

That's For Me (film: State Fair). w., Oscar Hammerstein, 2d. m., Richard Rodgers, Williamson Music Inc., cop. 1945.

There Must Be a Way. w., m., Sammy Gallop, David Saxon and Robert Cook. Stevens Music Corp., cop. 1945.

Till the End of Time. w., m., Buddy Kaye and Ted Mossman, based on Chopin's "Polonaise in A flat, op. 53." Santly-Joy, Inc., cop. 1945.

Waitin' For the Train to Come In. w., m., Sunny Skylar and Martin Block. Martin Block Music, cop. 1945.

You Came Along—Out of Nowhere (film: You Came Along). w., Edward Heyman. m., John W. Green. Famous Music Corp., cop. 1931; cop. 1945.

You Won't be Satisfied. w., m., Freddy James and Larry Stock. Mutual Music Society, Inc., cop. 1945.

The actual invasion of the Japanese homeland, for which the greatest fleet ever assembled in any waters was waiting, was not needed. A long and costly research project by American and British scientists to discover the secret of atomic fision had been successful. With President Truman rested the dreadful decision to use the A bomb. One was dropped on Hiroshima Aug. 6, another on Nagasaki three days later. Japan sued for peace, and her formal surrender took place on the battleship Missouri in Tokyo Bay Sept. 2, 1945. In human life, World War II cost us 201,367 killed, 570,783 wounded and 56,867 missing.

Meantime, in the European Theatre (March), Patton's army reached the Rhine, and Germany's last defense line was breached. In addition, the Russian forces, advancing from the East, captured Berlin—where Hitler had already committed suicide—and Germany surrendered in May.

Aside from "Objective Burma," with Errol Flynn, there were no war films of moment during the first half of the year. Two of the best pictures to come out of the conflict—"Pride of the Marines" and "The Story of GI Joe" were released just after the surrender of Japan. Most popular non-war films of the year were "A Song to Remember," "A Tree Grows in Brooklyn," "The Valley of Decision" and "Wonder Man."

Favorite subject of conversation and admiration was Joe Rosenthal's "Flag Raising on Iwo Jima," the greatest war photo to come out of the Pacific.

The top U. S. singer of all time was still Bing Crosby, whose recordings had sold 75,000,000 copies in two decades. When he signed a Decca contract, to run to 1950, the following sales figures were revealed: "White Christmas," 1,700,000; "Silent Night," 1,500,000; "Don't Fence Me In," 1,250,000, and "Sunday, Monday and Always," 1,000,000.

Enemy fire killed Ernie Pyle during the battle on the island of Ie in the Pacific, and all Americans—but most especially the GI Joes in all theatres of operations—mourned the loss of the nation's most beloved war correspondent.

A B-26 bomber, piloted by a war veteran unfamiliar with the New York terrain, flew headlong into the 77th story of the Empire State Building. The tragedy killed the entire crew and more than a score of office workers, and turned the tower into a huge torch in the world's highest blaze.

In February, U. S. Marines landed on Iwo Jima. We paid heavily for this air base (in 26 days of fighting there were 20,196 casualties, of which 4,305 were killed), but the victory was invaluable.

Later that year, Okinawa, containing naval anchorages and air bases from which all sea lanes from Japanese and Chinese mainlands could be controlled, was invaded. After 82 days of bitter, bloody fighting—during which desperate Japanese resorted to suicide crashes of bombing planes which hit 250 vessels, sinking 34 of them—the enemy was defeated. Japan lost not only 109,000 men (our forces, 39,000), but her Empire.

America suffered the worst winter, weather-wise, in 50 years, with hardship aggravated by fuel and some other shortages. In April, President Franklin D. Roosevelt died. The nation remained in a state of shock for 24 hours, and no such public grief had been known since the passing of Lincoln.

Vice-President Harry S. Truman, virtually unknown to the average American citizen, took on the back-breaking task of leading the country in the worst war recorded by civilization.

General George S. Patton, who commanded the American Third Army in its smashing drive from the Normandy Beachhead into the heart of Germany, died in the military hospital in Heidelberg as result of injuries received in an auto accident.

(Continued Next Week)

Cavalcade Into Book

There have been so many inquiries about VARIETY's Musical-Historical Cavalcade being published in book form that such a volume will be brought out this fall by Prentice-Hall at $4.

It can be ordered in advance through VARIETY.

Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Eddy Duchin*	Waldorf (400; $2)	†1	2,170	2,170
Guy Lombardo	Roosevelt (450; $1.50-$2)	24	2,250	63,925
Jimmy Dorsey	Statler (450; $1.50-$2)	5	1,390	8,140
Tony Pastor*	New Yorker (400; $1-$1.50)	†1	800	800

* *New Yorker has Connie Haines; Waldorf, Dorothy Shay.*
† *5 days.*

Chicago

Johnny Aladdin (Swiss Chalet, Bismarck, 250; $2 min.-80c. cover). Slow with only 1,000 customers.

Dick LaSalle (Mayfair Room, Blackstone, 350; $3.50 min.-$1 cover). Dunninger holding biz up nicely with 1,800 covers.

Frankie Masters (Boulevard Room, Stevens, 720; $3.50 min.-$1 cover). Ice show biz up with trim 3,515 patrons.

George Olsen (Marine Room, Edgewater, 700; $1.20). New show opened Friday (10). Fair 1,800 diners.

Eddie O'Neal (Empire Room, Palmer House, 500; $2.50 min.-$1 cover). Biz took sudden drop here in Victor Borge's second week, but still okay with 3,037 tabs.

Bill Snyder (College Inn, Sherman, 500; $3.50 min.). Last few weeks of room's nitery format lifts biz to bright 2,200 customers.

Los Angeles

Jan Garber (Ambassador, 900; $1.50). With Evelyn Knight, first week, okay 2,495 covers.

Paul Neighbors (Biltmore, 900; $1.50). So-so 2,000 covers.

Phil Ohman (Beverly Hills, 300; $4 min.). Good 700 covers.

Location Jobs, Not in Hotels

(*Chicago*)

Cee Davidson (Chez Paree, 560; $3.50 min.-$1 cover). Jimmy Durante boff 6,000 in fourth week.

Jimmy Featherstone (Trianon; $1-$1.15 adm.). Biz so-so; 5,000 dancers despite easing of cold weather.

Eddie Howard (Blackhawk, 500; $2.50 min.-80c. cover). Howard's last full week here lifts traffic to fair 1,700 diners.

Orrin Tucker (Aragon; $1-$1.15 adm.). Biz better, but still off with 6,500 terpers.

(*Los Angeles*)

Harry Owens-Nick Stuart (Aragon, Santa Monica). Solid 8,100 admissions.

Claude Thornhill (Palladium B., Hollywood). Second week eased to 11,990 admissions.

PETER LIND HAYES IN NEW DECCA PACT

Comedian Peter Lind Hayes has been inked by Decca to a new two-year recording pact for kiddie and pop labels. Hayes has been disking for Decca since 1946.

Hayes' initialer under the new pact will be "Darn It, Baby, That's Love," duetted with his wife, Mary Healy.

ASCAP 100%

Continued from page 45

such situations could not arise, for a publishers' classification would be determined purely by bookkeeping. Whether such a system would be as workable as it appears to be on the surface was one of the major points mulled over by the ASCAP directorate.

How such classification, as against the present setup, would affect publishers financially is a moot question. With large, long-established firms it would be unlikely that any great changes in their annual ASCAP revenue would occur, and smaller or new pubs who benefit to little or no extent from availability and seniority possibly might do better under a straight 100% performance payoff. In the case of old music firms with fair catalogs and little current activity, removal of the "security" of the combined 45% for availability and seniority might have an adverse monetary effect.

Even if the ASCAP board should vote in the near future to change the publisher classification setup, it would take at least six months to become operative, due to the big clerical job that would be necessary to assign the proper points to every song in the ASCAP file.

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recorded by
VIC DAMONE ....Mercury
BILL FARRELL ....M-G-M
PHIL HARRIS..........RCA Victor
AL JOLSON ....Decca
SNOOKY LANSON ....London
RALPH SIGWALD..........Magnolia
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THE HOLIDAYS
with
TOM ELDRIDGE

MAIN STREET RECORDS
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Backed by THEY'RE POSITIVELY WRONG (801)
DON'T FEEL SORRY FOR ME Backed by
THE WOMAN WHO DONE ME WRONG (802)

It's Music By
JESSE GREER
Program Today Yesterday's
KITTY FROM KANSAS CITY
(Feist)

The American Love Song
I CAN'T GIVE YOU ANYTHING BUT LOVE, BABY
Music by . . .
JIMMY McHUGH
MILLS MUSIC

PETER COTTONTAIL
(The Rabbit of Distinction)
LIKES
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Showmanship Makes Hollywood Market Town's Favorite Nite Spot

By GEORGE PHAIR

Hollywood, March 14.

When you ask a cafe owner or a barkeep on Hollywood Boulevard how business is, he will shrug his shoulders and say: "How do I know? I ain't seen it lately." He will tell you that business has not been hanging around that vicinity since last December when Santa Claus wrapped up his prop reindeer and went into cold storage.

Six blocks south of the celebrated boulevard, on Vine street, is a spot where business goes on day and night. Outside is a sign bearing the legend: "We Never Close." It is known as the Ranch Market. Showmanship and smart merchandising keep it going at top speed, too.

It has no cocktail bar, no floor show, no streamlined hat checkers and no dance band, but the boys and gals of the film industry congregate there in the wee hours when the night clubs have turned off their charm and restaurants have turned off the gas in their kitchens and the saloons have turned off their televised wrestling jousts.

Along the Vine street front of the market is an outdoor soda fountain where the customers gather to inhale their banana splits or dunk their doughnuts while weeping on each other's shoulders and bewailing the fact that the old town ain't like it used to be, pausing now and then to stop inside and buy a carton of eggs or a can of beans for the morrow's breakfast.

The Ranch Market, which never sleeps, was once known as the Mandarin Market, which went to sleep for good during the prewar depression. The old oriental ensemble, once visible in the market's architecture, has disappeared completely since the new owners moved in. They moved adjacent bungalows to make room for parking lots, a modern necessity in any chow mart. They bought the old-fashioned restaurant next door and replaced it with an al fresco snackery where the lights gleam long after Hollywood Boulevard has folded for the night.

Along about sun-up the ranchers rumble in from San Fernando Valley with truckloads of rutabagas, cabbages, oranges, Mexican squashes and other comestibles for the neighborhood trade. All day the housewives prowl the shelves and vegetable bins and bakery counters while a loudspeaker breaks out now and then to hand the shoppers timely hints on today's bargains. They can buy anything from a watermelon to a jackknife, including imported cheese, beer on ice, slick magazines, fertilizers and the latest editions of the afternoon papers.

And when the sun sets amid the California smog, the lads and lasses who have been working, or looking for work, in the film studios, gather at the non-alcoholic bar. That is Hollywood night life in Vine street—vintage 1950.

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JR. BYFIELD PREFERS CONTINUING IN VIDEO

Ernest Byfield, Jr., as director of television for Weiss & Geller agency, feels he prefers remaining in this field than returning to the hotel chain founded by his late father in Chicago. This includes the Sherman and Ambassadors West and East—latter with its famed Pump Room, and the Sherman famed for 40 years via its College Inn—along with other affiliated hostelries.

With Jimmy Hart elected managing director of the Chi hostelries and Frank Bering continuing as board chairman, Byfield, Jr., along with his brother Hugh, retain voting control. But the agency man, after a stint in Hollywood, thinks TV is more his metier, and is concentrating thereon.

PAR, HOLLYWOOD, TO RESUME VAUDE POLICY

Hollywood, March 14.

Stage shows resume at the downtown Paramount Thursday (16) with Marco Wolff and Fanchon Simon, operators of the house, staging them. One top name weekly, a line of girls, and fill-in acts will be used. Rube Wolff will conduct the orchestra.

Rube, Marco's brother, has been managing director of theatre since stage shows were dropped in 1941. Ross Stableton, of F&M booking office, is lining up the acts.

Republic's "Singing Guns" is film accompanying new policy.

Icer Spirals A.C. Aud Take To Near 500G

Atlantic City, March 14.

"Ice Capades," which played here for six weeks last summer, was the top single attraction at the Municipal Auditorium, paying the city $24,118.63, according to an audit of the auditorium accounts just released by the city comptroller.

Altogether the big hall was a profitable venture for the city during the nine-month period just passed. Receipts for the period were $737,727, including $100,000 deficiency appropriation from the city. Expenses were $646,480, including costs of management and staging of all attractions. Cash on hand at the end of the year was $442,876.46.

Stores and conventions paid the hall management $372,635.47. The Miss America Pageant brought in $15,677.75, while ice hockey returned $11,037.78, boxing and wrestling $4,734.70, and basketball $4,905.40.

Uncle Sam didn't do too badly. He got $72,602 in amusement taxes while the city took in $12,186 in city luxury taxes.

Al Morgan Settles With Chi Bistro for $16,800

Chicago, March 14.

Al Morgan settled his hassle with Bill Helsing, operator of Helsings nitery yesterday (13) when he agreed to pay $16,800 to pick up his six-month contract. Singer-pianist, booked in for a six-week engagement, quit after opening night, Friday, Feb. 24 and his doctor refused to let him return. Date was to have been the first of four engagements under a delayed contract commitment.

Morgan was catapulted to fame last year with his London disking of "Jealous Heart" and a six months run at Helsings. He's also on the DuMont TV web for Stromberg-Carlson, and if manufacturer doesn't pick up renewal in a month, frigidare is set to take over and move the show to New York.

Morgan paid $1,000 down and will pay the remainder out of earnings. He also signed a five-year booking pact with General Artists Corp., but retaining Frank J. Hogan as personal manager.

Under doctor's orders Morgan is prohibited from taking long bistro engagements and will limit his activities to concerts and TV with occasional excursions in one or two week nitery dates.

Vaude Revival Seen Slowing Up In Summer; Budgets Worry Agcys.

The vaude revival which started out in high gear last year is figured to slow down to pedestrian pace by summer, according to talent agency execs. In fact, percenters feel there will be less outlets for acts, lower salaries, and this consequently will affect the income of the agencies.

Situation is pointed up by the fact that the Orpheum, Los Angeles, may shutter for the summer with fall policy rather bleak. At the same time, the RKO Palace roadshows aren't going out with the frequency originally planned. Simultaneously, several houses, including the Adams, Newark, have dropped regular displays in favor of spot showings when a suitable potent attraction is available.

The major encouragement is the continuance of the Schine time, which while not as lucrative as some of the other circuits, provides a developing ground for new talent and keeps more than 50 acts employed weekly.

On a longterm basis, the percenteries are hopeful that a sufficient amount of talent is being developed via the smaller houses, and new acts may come out of the video shows.

However, the agencies feel their cooperation with smaller houses has failed to pay off, so far. The Palace, N. Y.'s small talent budget, has proven to bookers of the deluxers that many standard names can be delivered at a reasonable price. At the same time houses, such as most of those on the RKO route, which used to buy names, are now getting by with lesser salaried talent. Commissions aren't as lucrative as they used to be in vaude.

Agencies are still hopeful that the lesser houses may open up more vaude time, but it will be a matter of a few years. The major studios, by Federal order, will eventually divest their theatre holdings and thus create terrific competition. Once that starts there won't be sufficient picture product and the agencies hope for increased playing time.

N.Y. LATIN QUARTER PACTS BUDDY ROGERS

Buddy Rogers will play his first nitery date at the Latin Quarter, N. Y., April 12. The former filmster recently has been making theatre appearances, and also on video and radio. He recently appeared at the Paramount, N. Y.

Rogers will precede his LQ stand with a date at the Oriental theatre, Chicago, but after that will have to remain in New York because of his new video show, probably on ABC, next month. He now does a Monday through Friday radio show for that web.

Icers Again for N.Y. Roxy

Roxy theatre, N. Y., is slated to restore ice shows in June. Blades display will probably run until the end of the year.

Roxy plans to use this type of show for six months a year in conjunction with its regular stage show.

Waldorf Sets Damone

Vic Damone has been signed for the Starlight Roof of the Waldorf-Astoria hotel, N. Y., starting June 1. Singer was originally slated to start a film for Metro on that date, but shooting has been postponed for a month.

The Guy Lombardo orch, which will be on the bill with Damone, will add several strings for this engagement.

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—Brian MacDonald, THE HERALD.

Will Need Replacement of Self for Present Routines with Hibbert and Bird by June 20

Contact ESCO LA RUE, MU 8-4558 or
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'Water Follies,' Icer, Circus to Spark K.C. Centennial, Also Some Legits

Kansas City, March 14.

The Centennial Assn. is going to depend upon show business attractions during the peak of the celebration here June 3-July 4. For that purpose it has appointed a Centennial Attractions Committee headed by John Antonello, local impresario.

Antonello and his committee have set two major attractions for the celebration and are working on a third. First show is "Holiday on Ice" set for June 16-24 in the Municipal Auditorium. This marks the first time an ice show has been set for the main arena of the auditorium, and means that a 60x120 foot rink will be built there. With a seating capacity near 10,000, Antonello said the top price will be held to $2.50 to give the show as large a play as possible.

Second show is "Water Follies of 1950," also set for the Auditorium arena, to play June 26-July 8.

Third attraction is to be a circus. Plans are underway on this already, but dates and details are not complete.

These attractions will be in addition to the historical pageant which the Assn. has scheduled for Swope Park to run for the entire June 3-July 4 period, with possibly extended playing time.

Legit may also be called upon for bookings here in connection with the Centennial. Although the season usually lets down in May, Antonello said the committee may book attractions during June if there are any available. The Music Hall where these would play is air-conditioned, and has had legit attractions during the warmer months at times in the past.

The combination of the pageant, the arena attractions and legit in the Music Hall would give the city a fitting line-up of entertainment during the celebration.

Talent War Looming For Riviera, B'way Spots

The opening of the Riviera, Ft. Lee, N. J., is being eyed with greater interest this year because of a possible change in Broadway cafe-going habits. The Riviera's preem may mean a battle for headliners between Broadway spots and the Jersey nitery.

Currently the Latin Quarter is getting major Broadway trade. The Copacabana, which also gets a large sprinkling of Broadwayites, is also expected to be affected.

Bill Miller, Riviera operator, has already lined up Tony Martin for three weeks starting May 14 and Danny Thomas is set to follow. He's still dickering for a headliner on the opening show. Deal has been on for sometime for Sam Levenson, but it's still to be finalized.

'THE BODY' SUBS FOR SCHNOZ

Chicago, March 14.

Marie (The Body) McDonald subs for Jimmy Durante at the Chez Paree for two nights starting tonight (14) as comic planes to the Coast to meet picture deadline.

Tony Martin, who opens March 17, was unable to get here before that date. Rest of the show holds over.

Midwest Vaude Dates

Chicago, March 14.

Four Step Bros. have been pacted for six month stint at the Lido, Paris, starting June 1. **Marcus Glaser**, of the Charles Hogan office, set the deal . . . **Margaret O'Brien** makes her vaude debut at the Oriental theatre, March 23, followed by another MGM star, **Lena Horne**, April 6. Chicago theatre counters with **Dean Martin & Jerry Lewis**, March 31 . . . **Willie Shore** opens at the Bellerieve hotel, K. C., April 21 . . . **Peter Zamuto**, formerly of the Blue Note nitery, joins the staff of Associated Booking, replacing **Bob Phillips**, who left to take over the Coast operation.

Keane Sisters have been added to the Chez Paree new show, March 17 . . . **Charlie Hogan** off to Florida for several weeks . . . **Sophie Tucker** set for Lake Club, Springfield, Ill., April 6 . . . **Jonnie O'Brien** into Eddie's, K. C. March 31 . . . **Harry Stevens** opens at Helsings March 17.

Chi Cafe Assn. Making Pitch for Reduced Taxes, Hearings on Revocations

Chicago, March 14.

Chicago Cafe Owners Assn., under revitalized program which brought Paul Sander in as executive secretary, jumped membership 100% in two weeks. CCOA, which has been inactive for the past year, is going into the personal service angle rather than former basis. One of the new planks will demand court hearings on revocation of licenses, which have been taking place without hearings.

The group is also fighting the return of the refund of the 2% sales tax on nitery receipts, which was declared illegal several years ago and then ruled legal this winter by Illinois State Supreme Court. Money involved is over $300,000. Bistro ops are also cooperating with other amusement industries in asking for the revocation of the 20% cabaret tax. Among other measures that CCOA is backing are: Extension of consumer credit past 30 days, elimination of single drinks in package-stores, and self patrol of undesirable bistros.

Tom Rosenberg and Milt Raynor are retained counsel and Belle Kozak is in charge of the office.

Taubman Buys In On Penthouse, N.Y.

Paul Taubman has purchased an interest in the Penthouse, N. Y., from Phil Rosen, who has been running it solo. Purchase price wasn't disclosed.

Taubman, who has been working as an organist at the Shelton Corner, N. Y., leaves that spot Saturday (18). His spot there will be filled by guitarist Tony Colucci.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., March 14.

Johnny Lake, radio actor-announcer, who rated tops during observation period, skedded for an operation.

Jean Perry in from Cleveland to pay a weekend visit with her husband, Arthur Perry, and at the same time celebrate their 11th wedding anniversary, a bed side blowout that packed plenty of good cheer. Among the gang attending were Ed Gaiser, Joe Fallon, Joe Bishop, Larry Garber, Jack Wasserman, Mary Lou Weaver, Jenny Foley and Nurse La Vern Hult.

Dolly (Warners) Gallagher upped for pictures twice weekly, and showing good progress.

365 patients from the Raybrook, N. Y., sanitarium and 26 from the Northwoods san here, wish to thank the Jerry Vogel Foundation for its kindness. Every patient received gifts and candy.

Dr. Grace Moyer, house medico of the Variety Clubs hospital, leaving for Honolulu, where she'll do medical and missionary work.

Write to those who are ill.

Nitery Reopenings and Yank Tourist Influx Seen Booming London Biz

British show business prospects for the next two years are exceedingly bright, according to Bernard Delfont, English producer, who flies back to London today (Wed.) after a quick trip to New York. Delfont thinks that the opening of London niteries coupled with the fact that the tourist influx next season will be the heaviest in the history of the Empire because of the British trade fair next year, will provide tremendous impetus to the entertainment industry.

Delfont says that since Jan. 1, when bottle clubs were outlawed and niteries were permitted to sell beyond midnight, cafe business has been excellent. Already 10 cafes are in operation and that number will most likely be doubled within a year. Delfont says that the Bernard Bros.' recent engagement at the Colony indicated that name acts can do well in London niteries. Delfont will attempt to get Kay Thompson, current at the Versailles, N. Y., for a London cafe date.

Delfont declared that British showbusiness is in solid shape. He says "America has the best acts, best songwriters and the best material, but Britain has the best showbusiness."

Greene with Later Agcy.

Irving Greene has joined the Ken Later Agency, N. Y. He'll work in cafe and vaude depts.

Greene previously was with the William Morris cafe dept. in New York and Chicago.

Henny Youngman opens tonight (15) at the Beachcomber, Miami Beach.

Nitery Flacks Organize, Will Ask Pacts, Wage Scale

Relations between nightclub operators and pressagents may undergo drastic revisions in the next few months. Publicists Guild, recently formed organization of flacks, is setting up an economic research committee to survey the field. It's expected that when their findings are reported, pressagents will demand contracts and minimum scale. Same is expected to apply when a performer employs a publicist.

SG meets Friday (17) at the Warwick hotel, N. Y., to elect permanent officers. Group is as yet undecided as to whether it will become a union or trade association. Sam Geison is temporary chairman, Kay Norton, veepee and treasurer, and Frances Kaye, secretary.

Darcel's Nitery Bow

Denise Darcel, French film import who appeared in Metro's "Battleground," will make her U. S. nitery debut at the Latin Quarter, Boston, March 26. She'll be followed into the spot by Ted Lewis and his revue.

Other dates are being lined up for Miss Darcel by Music Corp. of America.

Fred Harris, formerly of the dance team of Harris, Claire and Shannon, has turned agent. He joined the Abner J. Greshler agency last week.

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Feb. 23, '50
Brunn, Miami Beach Sun
"A rare quality in a beautiful and talented young girl . . . the audience simply recognized a beautifully packaged package."
LOIS LEE
Burke, Miami Herald Feb. 24, '50
"Wholesome in appearance . . . already test-proven as a Broadway musical artist, in 'High Button Shoes,' Miss Lee also gives indication she can score as well in our better boites."
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Night Club Reviews

Wedgwood Room, N.Y.
(WALDORF-ASTORIA HOTEL)

Dorothy Shay, Eddy Duchin Orch, Mischa Borr Orch; $2 couvert.

The Wedgwood Room generally hits an amazing stride when it goes on the single-act standard, especially with acts that proved their value at this hospice previously. Dorothy Shay, who demonstrated that mountain music can be a magnet for the carriage trade, entertains for a solid 40-minute session. Eddy Duchin also contributes handily with literate dansapation and his full-bodied ivoryings. Together, they're a parlay that should maintain the high biz standards of this room, even in these parlous times.

Miss Shay has increased her stature with the eastside set. From her beginnings at the late Glass Hat at the Belmont Plaza hotel, she's come up considerably with her particular specialty, having picked up a great skill in the handling of her bucolic ballads. Despite her succession of the variations on the same theme, she is ingenious enough to provide sufficient variety within that framework. One number may catch the crowd's fancy because of lyrics, another for infectious rhythm, but at all times her upper-shelf delivery is an important factor. She makes for contagion throughout.

Miss Shay is capable of song exposition in other than the rural fields. She delivers a pair of sentimental numbers that also shows her ability in that department.

Duchin has been at this room several times during the past year. He's a hard working maestro either off or on the podium. Whether his major value is as a table-hopper or as music-dispenser is of little import. He's tops in both departments. Mischa Borr's relief-orch work is similarly upper crust. *Jose.*

Marine Room, Chi
(EDGEWATER BEACH HOTEL)

Chicago, March 10.

Amazing Mr. Ballantine, Maurice & Maryea, Dorothy Hild Dancers (11), Charles Sheldon, George Olsen Orch (13), Betty Norman; minimum, $1.20.

Quality of new Marine Room show is far above previous displays. Producer Dorothy Hild, retaining pattern of two feature acts, plus opening and closing production numbers, has come up with type of acts that fit perfectly.

Amazing Mr. Ballantine is excellent, both as magician and comedian. Routine involves tricks which don't come off when he wants them to but somehow manage to come out right when nobody is expecting. In closing trick, for example, he pulls cloth off empty flowerpot after telling audience they will see roses in pot. When no roses appear, he lifts pot off stand and roses spring out of stand. Magico employs staccato type of delivery and his self-depreciatory patter gets fine reception.

Maurice and Maryea contrib a neat act. Dance team works ballroom style, and relies mainly on series of twirls. Maurice is smooth and steady as he twirls blonde partner around, and she shows grace and equilibrium as she emerges from whirl into regular dance steps as if she were merely stepping off the curb.

Hild dancers are okay in show-opening production number of "Chattanoogie Shoe Shine Boy." Nifty costuming, good line work by eight girls and fine ballet by three boys add up to an exciting number.

George Olsen orch provides excellent backing for show and fills floor for dance sets. Betty Norman and trumpeter Marshall Gill handle vocal chores capably. *Chan.*

Fanchon & Arnold's
(NEW YORK)

Betty Reilly, Robert Clary; no minimum, no cover.

This is Betty Reilly's first attempt at playing a spot as intime as this, but there's no denying her click whether it's a 75-seater or the big Capitol theatre on Broadway. This spot certainly allows Miss Reilly to experiment with certain types of songs that she couldn't do in a big-capacity theatre or larger nitery.

The blonde "Irish senorita"—who gets that billing because of the Latin-type tunes that she features—has had to tone down her spirited rhythm numbers, or else she'd blast the customers out of the joint. But this she's done, and it gives listeners a chance to hear Miss Reilly do the softer numbers. That baby spot idea, incidentally, during which she's seated on the piano, is plenty cute and effective salesmanship.

Robert Clary, French chanter, the only other act on the bill, has a habit of over-selling, this coupled with a foghorn voice that likewise fails to click. *Kahn.*

Oval Room, Boston
(COPLEY PLAZA HOTEL)

Boston, March 10.

Martha Stewart & Blackburn Twins; Harry Marshard's Orch (11), Tony Peters Trio; $2 cover.

The teaming of Martha Stewart and the Blackburn Twins brings together three talented and lively youngsters in what should eventually be a neat entertaining act.

As it stands now, however, their stint lacks the solid punch necessary to capture ringsiders' attention for the 45 minutes expected in this swank room.

The youngster, plenty handsome, have sufficient talent and an enthusiastic and refreshing approach, but they need bolstering of material before hitting the money belt. Miss Stewart, a cute gal, has a pleasing but not a strong voice. Also has a neat flair for the comic to blend nicely with the lads. She vocals standards like "Soon" and "I Get a Kick Out of You" for nice results.

The Blackburns sing well and dance well, but their neatest bit is their mirror stunt, always okay for returns. In general, however, the show lacks sock save in a couple of numbers like "Baby, It's Cold Outside" and "Sister Kate." Marshard's band backs them nicely, with Tony Peters' Trio filling the lulls competently. Biz was only so-so. *Elie.*

Kitty Davis', Miami

Miami Beach, March 12.

Red Buttons with Alan Walker, Jackie Bright, Kenny Davis, The Arnauds (2), Johnny Silvers Orch; no minimum, or cover.

There's a well-knit show on tap currently, with Red Buttons, headliner, hitting solidly via fresh comedy ideas.

The cleancut youngster has an intelligently written line of chatter and gags, anent his trip here, his knowledge of the town, and the school-days autograph book bit for nostalgia that pays off. His sock routine on New York's east side types is another topper, and the sketch of the not so punch drunk young ex-pug, with Alan Walker, is is a show stopper bit. Comes back for the Yiddish radio commercial "Joe and Paul" for additional plaudits.

The Arnauds are terp familiars here; they work smoothly and with charm to score handily with their waltzes, faster tempos and latin-airs, to highlight their easy lifts. Kenny Davis contribs his usual routine of pops to nifty reception.

Jackie Bright's giveaway idea in auctioneering is smoothly handled. He gets the ringsiders up for the hat bit, the stripping-down-to-waist idea with the males, all to continuous howls. Act is neat asset to warm up an audience, and at the same time satisfy them. *Lary.*

Latin Quarter, N. Y.
(FOLLOWUP)

Will Mahoney, back on Broadway after a 15 year absence, hasn't lost the knack of being a show-stopper before American audiences. In the intervening time, he nearly became a permanent resident of Australia where he found national favor by doing periodic appearances on the Tivoli circuit and had a permanent income as operator of the Cremorne theatre, Brisbane. He sold the theatre some time ago to revisit Broadway, and according to reaction at the Latin Quarter, he made a wise move.

Mahoney's hard clogs, prattfalls and tapping atop a xylophone are still sock items. His comedy terps stopped the show cold at session caught. It's virtually the same routine that he did before his departure in 1934, and it's still boffola in the U. S. At Sunday's (12) preview, Mahoney attempted a longer session of gab which apparently wasn't in keeping with his socko terps, but at the second show of that evening when all the extraneous matter was cut out, his skill with the Broadway trade made itself evident.

The surrounding show holds up extremely well, with Landre and Verna getting salvos with top ballroomology; Ben Yost's Vikings hitting good hands with their harmonics, Ernestine Mercer making a good mark in the production numbers and Sherrier getting by with his comedy shuffles. Linda Lombard and the Spanish ballet line do well in their departments. *Jose.*

Cotillion Room, N. Y.
(HOTEL PIERRE)

Jimmy Carroll, The Talbots (2), Stanley Melba (10) and Ralph Lane (5) orchestras; $3 *minimum.*

This is a sprightly show for the class Cotillion. Jimmy Carroll gives out with song in the lighter manner, and the dancing Talbots are likewise in the popular idiom.

Personable terpers, Byron and Margaret Ann Talbot, with several film stints in their background, were off form at the premiere, notably the attractive femme. Burden seemed to be extraordinarily on Byron Talbot as the anchor man of the team. Their cavalcade of dance styles, from the turn of the century, is appropriately attuned to the mid-century mark, reprising the bunny hug, maxixe, turkey trot, Charleston, black bottom, etc.

Carroll is a robust, uninhibited chirper who works in a bouncing manner whether with straight pops, musicomedy or Irish excerpts. He brings to the room a mild rep via RCA Victor records, radio and niteries like the Versailles and Wedgwood Room. He's professional all the way and audience response is commensurate.

Per usual Stanley Melba, who is the ambidextrous chef d'orchestre and also entertainment director of the Hotel Pierre, emcees and purveys the key dansapation, alternating with the equally fetching Ralph Lane ensemble. Biz good. *Abel.*

Terrace Room, N. Y.
(HOTEL NEW YORKER)

Connie Haines, Tony Pastor Orch (14), with Adele Castle, Buddy James; $1-$2 *cover.*

Current show here is the slimmest in content and entertainment value since this room abandoned its ice-show policy some months ago. Bill consists of a single act, Connie Haines, with the Tony Pastor band supplying only the regulation dance sets and backing for the former Tommy Dorsey and Harry James vocalist.

Miss Haines is a cute, personable chirper who knows how to sell a lyric with maximum effect, particularly in the rhythm department, but the job of carrying a show by herself is more than she can handle. She possibly might get away with it in small, intimate clubs, but as the sole attraction in a spot of the Terrace Room's proportions she needs the help of supporting acts.

Singer's arrangements are also very much in need of help. For the most part they are straight, one-chorus affairs that fail to showcase properly Miss Haines' considerable vocal capabilities. And the thinking behind linking such diversified items as a ballad, "So This Is Love," with "Bibbidi-Bobbidi-Boo" in medley form is somewhat peculiar.

Pastor orch distinctly short-changes the customers by doing nothing for the floorshow but back up Miss Haines and add a bit of ensemble chanting to her "Sugar Coated Lies." Considering Pastor's comedy and rhythm singing and his band's predilection for novelty tunes, it's especially strange that the crew isn't allowed an opening number or two before running Miss Haines on. As it is, she starts and ends the show, period.

For the dance sets the band does its usual capable job, with a nice balance maintained between ballads and jump stuff and an occasional rhumba thrown in for the addicts who find it impossible to last through a whole evening without the Latin touch. Pastor's gravel-voiced vocals spice up the rhythm arrangements, and Adele Castle and Buddy James are adequate in the boy-and-girl lyric roles.

Cocoanut Grove, L.A.
(HOTEL AMBASSADOR)

Los Angeles, March 8.

Evelyn Knight, Jan Garber Orch (15); $1.50 *minimum.*

Evelyn Knight and Jan Garber's orch took over at the Cocoanut Grove last Tuesday (7) and delivered as satisfactory a show as this spot has offered in some time. The Knight gal clicks strongly with group of five tunes and is brought back for three more. Garber, making his first appearance in the Grove since 1934, received royal welcome from the packed house.

Teeing off her routine with "There's Gonna Be a Great Day," the bell-clear voiced Decca disk star really hit her stride with "My Fickle Eye" and "A Woman Likes to Be Told." Displaying poise and natural showmanship, she impresses with her apparently effortless style of delivery. *Walt.*

VARIETY BILLS

WEEK OF MARCH 15

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit (FM Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (W) Warner; (WR) Walter Reade

NEW YORK CITY
Capitol (L) 15
Art Mooney
Harvey Stone
Eileen Wilson
Fontaines
Music Hall (I) 16
Earl William
Roy Raymond
Adriana & Charly
T & F Vallett
Lucienne & Ashour
Myrna Galle
Alpheus Koon
Rockettes
Corps de Ballet
Sym Orc
Palace (R) 16
Gus Van
Winton & Diane
Tu-Tones
Ross Wyse, Jr, & Peggy Womack
Brick Bros & Gloria
Clem Bellings Co
2 to fill
Paramount (P) 15
King Cole 3
Larry Storch
Johnny Coy
Ray McKinley Orc
Roxy (I) 17
China Doll Rev
Ming & Ling
Lee Mortimer's China Dolls
Long Tack Sam
Toy & Wing
Kanazwana 3
Florence Ahn
Strand (W) 17
3 Winter Sis
Geo Andre Martin
Tito Guizar
Roger Ray
Geo Shearing 5
BALTIMORE
State (I) 16-18
Telaks
Blossom Sis
Dick Carlson
Vernons
19-22
Jimmy Jimae Co
Gene Jimae
Jimmy Husson
R & M Norman
BUFFALO
Buffalo (P) 17-19
Jack Carson
Janis Paige
Robert Alda
Tommy Wells
Honey Bros
Arden & Hartman
CAMDEN
Towers (I) 16-18
Lockwells
Lee Bartell
S & S Arthur
Steve Evans
Barkleys
CHICAGO
Chicago (P) 17
Ink Spots
Dean Murphy
Lina Romay
Martin Bros
Oriental (I) 17
Sugar "Chile" Robinson
Richard Hayes
Saul Grauman Co
Elsa & Waldo
4 Continentals
Carl Sands Orc
DAYTON
Keith's (R) 16
Roulettes
D & D Workman
Virginia Lee
Thank-A-Drink Hoffman
Rex Weber
M & M Viera & Monkeys

Alan Carney
Salici Puppets
ERIE
Warner (W) 20-22
Jack Carson Rev
Janis Paige
Robert Alda
Tommy Wells
3 Honey Bros
Arden & Hartman
HARTFORD
State (I) 18-19
3 Suns
Charlie Ventura O
Paul Winchell
Lipham 3
LOS ANGELES
Orpheum (I) 17
Novellos
Mort Herold
Burns Birds
Knight & Day
B "Pat" Moreno
Rochelle & Beebe
West & Lorenzo
Cycleonians
Rene Williams Orc
MIAMI
Olympia (P) 15
Lary & Lynn
Norman Brown
Lois Lee
Basil Rathbone
Sammy Walsh
MINNEAPOLIS
Radio City (P) 17
Horace Heidt Rev
PHILADELPHIA
Carman (I) 15
Johnny Mack Co
Hank Seiman
Nancy Walker
Mario & Francisco
POUGHKEEPSIE
Bardavon (P) 16-17
Robinson & Martin
Henny Nadell
Wilbur Hale & Rene
Yvonne Moray
Vic & Adio
ROCKFORD
Palace (I) 17-19
Talley & Dexter
Wilkie & Dare
2 Harmoniclefs
Barr & Estes
1 to fill
ST LOUIS
Fox (FM) 18
Vic Damone
Frank Marlowe
Rowena Rollins
Kemmys
3 Rhuthmettes
Victoria Tp
Archer & Gile
Del Stanton
ST PETERSBURG
La Plaza (P) 19 Only
Johnny Long Orc
Pat Rooney Sr
SAN FRANCISCO
Golden Gate (R) 15
Dick Contino Show
SPRINGFIELD
Court Sq (I) 16-19
Marie-Louise & Charles
Unger Twins
Billy Bishop
Florida 3
Billy Gilbert
Bobby Whaling & Yvette
WASHINGTON
Capitol (L) 16
Blair & Dean
De Witt & Allison
Dave Barry
Jaywalkers
Howard (I) 17
Dizzy Gilespie Orc
Will Maston 3
Amos Milburn Bd
Congaroos

BRITAIN

BLACKPOOL
Winter Gardens (I) 13
Lee Lawrence
Boris
Jackie Co
Clifford Henry
Zio 3
3 Aberdonians
Reino Co
Bolton & Gardner
BOSCOMBE
Hippodrome (I) 13
Cyril Dowler
Richard Bell
Rhoda
Cox Twins
Noble & Denester
Whitehead & Blades
New Look Girls
BRIGHTON
Hippodrome (M) 13
Arthur Lucan
Kitty McShane
Willer Neal
LeRoys
Flannigan Bd
Keith & Cortez
Dancing Coleens
S & R Maxwell
BRISTOL
Empire (I) 13
Phil Strickland
Joanne Gaye
Johnnie Laycock
3 Lamarres
Noel Talbot
Jackie Crosby
Gordon Jones
10 Adoreables
Fred Renwick
Matt Lamar
Vee Suzette
CHISWICK
Empire (S) 13
Frankie Howerd
Clive Richardson
Donald B Stuart
Jose Moreno Co
3 Robertis
Jackley & Jee
Mills & Belita
Sandow Sis
EDINBURGH
Empire (M) 13
Piddingtons
MacDonald & Graham
Radio Revellers
Albert Whelan
Falcons
Semprini
Morecambe & Wise
Jon Pertwee
FINSBURY PARK
Empire (M) 13
Leo Fuld
Suma Lamonte
Al Burnett
Eva & Lillian
Arthur Worsley
George Meaton
Tovarich Tp
GLASGOW
Empire (M) 13

Cheerful Charlie Chester
Ken Morris
Fred Ferrari
Arthur Hayes
Edwina Carol
Len Marten
Grip 4
Mariotti & Wenman
5 Brahms
Gene Anderson
Harry Richards
12 Tiller Girls
GRIMSBY
Palace (I) 13
S & M Harrison
Andre Twins & Sandra
Bob Grey
Freddie Mirfield Co
Skating Colorados
Susan Pet
HACKNEY
Empire (S) 13
Edmundo Ros Bd
Peter Sellers
North & Stoyle
Dorothy Gray Co
Denvers
Veronica Martell
LEEDS
Empire (M) 13
Jean Sablon
2 Valettos
Jimmy Wheeler
Frances Duncan
Sheridan Boys
Terry Hall
Dom Saunders
Alan Clive
LINCOLN
Royal (I) 13
Monty Marks
Francis Whitmar
3 Loonies
Paul Sheridan
Louise Lorraine
Spangled Beauties
George Alex
Terry's Juveniles
LONDON
Casino (I) 18
Vic Oliver
Les Compagnons
Sylvie St Clair
Clark Bros
Walton & O'Rourke
Lela Moore
Kermond Bros
Les Curibas
Dynamite Jefferson
Fortunia
MANCHESTER
Hippodrome (S) 13
Vera Lynn
Cairoli Bros
Arnaut Bros
Sirdani
Maurice & May
3 Astaires
Revel & Fields
NORWICH
Hippodrome (I) 13
Ray Ellington 4
Bartlett & Massey
Les Raynor & Betty

Douglas Francis
Harry Korris
Sheridan & Bee
Eddy Bayes
NOTTINGHAM
Empire (M) 13
Derek Roy
Nina Rialtor
Charles Cole
7 Volitants
Spike Milligan
Rona Ricardo Co
PORTSMOUTH
Royal (M) 13
Harry Lester Co
Regon & Royal
B & M Konyot
3 Astons
Prince Wales (M) 13
Jimmy Edwards
Joy Nichols
Dick Bentley
Wallas Eaton
SCUNTHORPE
Savoy (I) 13
Rhodes & Lane
Dorothi Neal
Paul Newington
Avril & Grant
Tommy Dee

Bon Soir Mesdames
SHEPHERDS BUSH
Empire (S) 13
Frank Randle
Hal Swain
Swing Sis
Rita Shearer
Jon Boden
Mandalay Singers
Kay Sothern
Gus Aubrey
Hal Mack
Dancing Demons
A J Powell
Stan Stafford
Jimmy Clitheroe
A Wazzan Tp
YORK
Empire (I) 13
Denny Dennis
Frazer Haze 4
M & J Mangean
Chas Hague
Les Brunos
Sasha Hannel Co
Moreton & Plant
Hal Blue
Hal Yass
Clownettes

Cabaret Bills

NEW YORK CITY

Birdland
B Darnell
Les Young Orc
Miles Davis Orc
Blue Angel
Garland Wilson
Stuart Ross
Eadie & Rack
Mickey Deams
Imogene Coca
H Chittison 3
Portia Nelson
Bop City
Doc Sausage Orc
Ravens
Amos Milburn
Cafe Society
Mervyn Nelson
Thelma Carpenter
Cliff Jackson
Copacabana
Ted Lewis
Geraldine DuBois
Reed Sis
Meribeth Old
Gordon Gaines
Patricia Adair
Toni Carroll
M Durso Orc
Alvares Orc
Diamond Horseshoe
Walter Dare Wahl
Gloria Leroy
W. C. Handy
Billy Banks
Noble Sissle Orc
Chic Morrison Orc
Rigoletto Bros
Jack Spoons
Frank Evans
Tommy King
Harry Meehan
Billy Banks
Harry Armstrong
El Chico
Rosita Rios
Los Gitanos
Pilarin Tavira
Sarita Herrera
D'Alonso Orc
Havana-Madrid
Castila Twins
Gayner & Ross
Eulalia Del Pino
Fausto Orc
Pupi Campo Orc
Hotel Ambassador
Jules Lande Orc
Hotel Biltmore
Harold Nagel Orc
Hotel Edison
Henry Jerome Orc
Hotel New Yorker
Tony Pastor Orc
Connie Haines
Adele Castle
Peter Kent Orc
Hotel Pierre
Jimmy Carroll
Talbots
Stanley Melba Orc
Ralph Lane Orc
Ralph Teferteller
Hotel Plaza
Lisa Kirk
Nancy Donovan
Eric Victor
Bob Grant Orc
Mark Monte Orc
Payson Re Orc
Nicolas Matthey
Hotel Roosevelt
Guy Lombardo
Hotel St. Moritz
Roberta Welch
Leo Pleskow
Erwin Kent
Ramoni Orc
Hotel St Regis
Julie Wilson
Laszlo & Pepito
Milt Shaw Orc
Hotel Shelbourne
Monica Boyar

Phil Leeds
Eddy Manson
Marjorie Welles
Paul Villard
Cy Coleman
Hotel Statler
Jimmy Dorsey Orc
Hotel Taft
Johnny Thompson
Lopez Orc
Hotel Warwick
J Thompson Orc
Airline Trio
Latin Quarter
Will Mahoney
Vikings
Linda Lombard
Francis & Grey
Ernestine Mercer
Landre & Verna
Art Waner Orc
Le Coq Rouge
Oscar Calvet Orc
Jack Towne Orc
Leon & Eddie's
Eddie Davis
Rosette Shaw
Bella Smaro
Frank Stevens
Macombo
Baer & Rosenbloom
Roy Sedley
Boylan & King
Gordon Andrews
Monte Carlo
Dick Gaspare Orc
La Playa 6
No 1 Fifth Ave
Walling & McHugh
Downey & Fonville
Hazel Webster
Old Knick
Billy Bryant
Paul Killiam
Janie Stevens
Frank Wayne
Charlotte Ray
Bob Gallagher
Al Cooper Orc
Old Roumanian
Sadie Banks
Jackie Phillips
Irving Grossman
Diana Goldberg
Susan Brooks
Joe LaPorte Orc
D'Aquila Orc
Park Ave
Robert Clary
Four Tones
Beverly Dennis
Benny Payne
Penthouse
John Conte
Herb Schutz
Ruban Bleu
Kirkwood & Goodman
Larry Blake
Estelle Loring
3 Riffs
Ronnie Graham
Julius Monk
Norman Paris 3
Versailles
Kay Thompson
Lee Scott
Buzz Miller
George Martin
Emile Petti Orc
Panchito Orc
Village Barn
Homer & Jethro
Fletcher 3
David Blight
Bobby Myers
Village Vanguard
Weavers
Clarence Williams
Waldorf-Astoria
Dorothy Shay
Eddy Duchin Orc
Mischa Borr Orc

CHICAGO

Blackhawk
Jack Tygett
Janet Campbell
Deon Sherman
Joyce Harley
Jean Stanley
Sammy Shore
Sherman Hayes Orc
Blackstone Hotel
Dunninger
Dick La Salle Orc
Chez Paree
Tony Martin
Joey Bishop
Szyonis (2)
All Wallis
Adorables (12)
Cee Davidson Orc
Helsings
Al Morgan
Margo Good
Don Bradfield
Billy Chandler Orc
Hotel Bismarck
Noble & King
Joe Isbell
Johnny Alladin Orc
H Edgewater Beach
Mr Ballantine
Charles Sheldon
Betty Norman
D Hild Dcrs (11)
George Olsen Orc
Hotel Stevens
Joan Hyldoft
Arnold Shoda
Morgan 3

Douglas Duffy
Harper Flaherty
Bob Fitzgerald
Skating Blvdears
Jack Raffloer
Buddy Rust
Jerry Mapes
Frank Masters Orc
Palmer House
Victor Borge
Gracie Barrie
A & B Lund
M Abbott Dcrs
Eddie O'Neil Orc
Sherman Hotel
"College Inn Story"
Phyllis Gehrig
Don Weismuller
Christine Nelson
Carmen Albino
Norman Fields
Frank Wagner
Ward Garner
Kenneth Remo
Eileen Green
Cliff Norton
Carolyn Gilbert
Les Weinrott
Vera Gahan
Bill Snyder Orc
Vine Gardens
Adeline Neice
Lew Saxon
Adams Bros
Mel Cole Orc
Pancho Orc

Capitol, N. Y.

Art Mooney Orch (17) with Johnny Martin, Jimmy Grosso, Harvey Stone, Eileen Wilson, Fontaines (3); "Black Hand" (M-G), reviewed in VARIETY *Jan. 25, '50.*

There are too many familiar items on the Cap bill to provide any major excitement. Harvey Stone and the Art Mooney band have lost a good deal of novelty in the past few years despite the infusion of new material by both. Thus the focal points of this layout present a known entertainment picture devoid of surprises.

Although Mooney merely suggests his hit disk of a couple of years ago, "Four Leaf Clover," at the closing of the show, the numbers with banjo kerplunks and chimes suggest a familiar treatment, and one that lost its freshness with a pair of recordings. Mooney, though, still puts out a congenial show. The stage is well-dressed with an instrumentation of five reeds, seven brass and four rhythms, and the maestro backs his musical presentation with some good corn items. The spirit of "Canadian Capers," in which all parties concerned seems to have fun because of the smart and deliberate razzmatazz of the '20s, isn't as evident or as well produced in the other numbers.

The band entertainers include Johnny Martin, in a single of "Wild Goose;" his bary fits the temper of this particular piece. Jimmy Grosso gets a strong palm with his vocal impressions of various singers. Although the vocal fidelity isn't up to par, he indicates some good showmanly values.

Stone, as always, comes in with new material and delivers his GI routine as an encore after he's set himself. His opening stuff isn't up to his par, but his Army reminiscences still rate prolonged applause.

Openers are the Fontaines, a two-man-and-girl acro-terp turn, who show up handily despite the space limitations of this platform. Their lifts and hand-to-handing are excellently conceived and executed.

Eileen Wilson is listed under New Acts. *Jose.*

Palomar, Seattle

Seattle, March 9.

Jack Wolcott, Dale Hall, Michael Foster, Berk & Hallow, Billy Eckstine, Ray Watkins House Orch (8); "Mrs. Mike" (UA).

Billy Eckstine tops current bill in fine fashion, putting over his slick vocalizing for boff returns, ably supported by Michael Foster, a comer, and Dale Hall in some neat terping.

Jack Wolcott opens with a zany bit of drumming, using a chair, the stage, and goes out into the audience clicking his sticks without losing a beat. Miss Hall, on second, has an unusual turn and s[illegible] over a Mexican fantasy num[illegible] and an Indian dance for nice returns.

Foster, elongated comic, who doubles as emcee, now in his third week at the Palomar, does a fine job with a radio quiz sketch for solid applause.

Berk and Hallow click with their precision taps and acro routines.

Eckstine projects his vocalizing in top fashion, opening with "Yours Is My Heart Alone" and getting solid returns with "Bewildered," "Body and Soul" and "Caravan." He does as well in a change of pace with "You're Driving Me Crazy" and ties things up with "Sitting By the Window" for bow-off with the packed house clamoring for more. *Reed.*

Casino, Toronto

Toronto, March 10.

Ella Fitzgerald, Larry Foster, David Powell, Coco, Steve & Eddy, Jimmy Cameron, Marion Lynn, Charles Gregory Girls (18), Archie Stone House Orch; "Without Honor" (UA).

Ella Fitzgerald is packing them in for the biggest audience response in many weeks. Working with a background trio of piano, bass and drums, Miss Fitzgerald gives her usual standout performance that had the customers pounding their palms. The affable singer, whose evident enjoyment in her work is communicated with enthusiasm to her listeners, was also generous in her request numbers. Her songs include "How High the Moon," "Can't Give You Anything But Love," "You Turned the Tables" and "Basin Street Blues." Then they begged for "Tisket a Tasket," with the singer throwing in "Mule Train" in baby voice to stop the show.

In a fast-paced 70 mins. all acts on the bill score solidly, with the work of the Gregory line a standout this week, enhanced by nifty costuming and sets for the two production numbers. They open with a colorful number, with girls in scarlet and silver gowns and elbow-length black gloves; and Marion Lynn on for a specialty shawl dance. Coco, Steve and Eddy score with comedy acrobatics and difficult head and shoulder stands, spaced by knockabout antics. Their effortless teeterboard comedy catches get terrific response. Larry Foster also gets over with double-switch impressions of filmsters introducing current popular singers, then sandwiching in impreshes of Jimmie Stewart, Humphrey Bogart, Peter Lorre, et al, requesting numbers from Vaughn Monroe, Perry Como, Tony Martin and Frankie Laine, for a smash finish.

David Powell, with a blend of ballet-taps and use of drumsticks on golden chair and floor, also clicks. Strombolite full-stage production number of line girls for a voodoo routine in a jungle setting provides a sock finale. *McStay.*

Fox, St. Louis

St. Louis, March 11.

Vaughn Monroe, Vic Damone, Frank Marlowe, The Kemmys (2), 3 Rythmettes, Rowena Collins, Frank Panus Orch; "Singing Guns" (Rep).

It was a photo finish between Vaughn Monroe, making a p.a. with his first starring picture, "Singing Guns," and Vic Damone with the audience that turned out in such numbers for the teeoff that it constituted the biggest opening house since vaude was revived. Both warblers scored terrif and even though they went far beyond the usual repertory the ducat holders demanded more.

At the conclusion of the pix that also copped a hand, Monroe opens the stage show with a vocal of "Ballerina" and then with the Moon Maids, four gals, warbles "There, I Said It Again," and then with Moon Men "Ghost Riders in the Sky" and soloing on "Bamboo" and "Some Day."

It was in the final slot that Damone grabbed his share of audience appreciation with "What Is This Thing Called Love?," "Little Girl," "This Shouldn't Happen Again," "You're Marvelous," "Begin the Beguine" and "Return to Sorrento," the latter in Italian.

The balance of the layout is above the average in entertainment value, with Frank Marlowe, arriving just five minutes before curtain time, due to a delayed plane journey, m.c.'ing and doing some swell ad libbing in addition to his regular routine. His prattfalls, tumbling into the aisle from the stage, chasing an audience stooge out of the house and a one-man baseball skit score heavily.

The Kemmys, an agile gal, and an equally clever male sock over one of the slickest roughhouse comedy acro stints presented in this house.

Three Rythmettes, eye-filling and well stocked gals, have a clever dancing routine on miniature stairs in addition to individual and collective tap dancing, and are well rewarded by the palmpounders. Rowena Rollins, a tall blonde looker, also cops a terrif hand for her burlesk of a housewife preparing a stewed chicken in wine and getting on a swell bender while so doing. She also wins hefty hand for her impersonation of Mrs. Franklin D. Roosevelt.

There was so much talent that the management dispensed with Joe Schirmer, the talented banjoist with the band, for this session. Frank Panus' orch backs show neatly. *Sahu.*

Olympia, Miami

Miami, March 11.

Herb Shriner, Lina Romay, DeVal, Merle & Lee, Frank Paris, Asia Boys, Les Rhode House Orch; "Sands of Iwo Jima" (Rep).

Herb Shriner's humor in the Will Rogers tradition and Lina Romay's zingy Latinairs standard pops add up for sock fare on current layout here.

The dry humor in the Hoosier vein as purveyed by Shriner makes for solid laughs all the way. Miss Romay's hip-swinging and songs also hit for sock effect.

Asia Boys (recently at Copa City for a long run) repeat former click here. Their balancing and acroantics atop table win hefty applause. Puppet work blends well in the lineup via Frank Paris's slick manipulation of dolls, including Carmen Miranda, ballroom team, skeleton and Sonjo Henie for solid returns.

Satirical dances of DeVal, Merle and Lee garner plenty laughs and mitts. Les Rhode house orch are okay on the backgrounding. *Lary.*

Strand, N. Y.

Tito Guizar, George Shearing Quintet, Roger Ray, George Andre Martin, Three Winter Sisters, Dave Schooler Orch; "Perfect Strangers" (WB), reviewed in VARIETY, *March 1, '50.*

Current layout at the Strand has solid entertainment values, but it's not the type of bill to have much impact at the b.o. Most unusual facet of the bill is the headlining of the George Shearing Quintet, an esoteric musicrew which has stirred up some excitement in the jazz niteries but has limited appeal in large houses.

Tito Guizar tees off tepidly with a brace of south-of-the-border tunes rendered in Spanish and English. He builds into a strong finish, however, with a colorful vocal of "El Rancho Grande," which arouses the customers into giving out with cowboy yells. It's a standard tune with which he's become associated. Guizar also does a cute boogie-woogie item for an overall crowd-pleasing turn.

The Shearing quintet is one of the best rhythm combos in the business but it's slightly lost in this spot. This music is designed for the cognescenti and, in any case, needs a more intimate setting. Shearing, in his introes of each number, impresses as an ingratiating personality with a stock of clever lines.

Three supporting acts neatly round out the bill. In the opener, Three Winter Sisters flash a snappy brand of tumbling, balancing and somersaults. Gals drive hard throughout with some standout leaps to earn strong mitting.

George Andre Martin's clever mimicking of hoofing styles with his fingers is still an unusually effective bit. On a miniature stage, with the spots directed on his hands, Martin creates a remarkable illusion of full human beings going through various dancing routines, from the tango to the kazatska.

Roger Ray dishes up the show's comedy segment in a well-varied and casually-executed turn. Opening as a straight instrumental act, Ray rolls out his vibraharp, then does some for some gagged-up musical commentaries and horseplay with the background orch. Ray closes with a firstrate acro-hoofing routine with zany twists that get plenty of laughs.

Dave Schooler, batoning the house orch, does a nice job. *Herm.*

Orpheum, L. A.

Hollywood, March 8.

The Dick Contino Show with Dick Contino, Pat Therault, Jerry Rathous, 3 Ladd Sisters, Johnny Mungall, Glen Pigott, Johnny Tulucci, Nadine Jensen; "Spring In Park Lane" (EL).

Orpheum is headlining the Dick Contino Show this week, featuring Contino and seven supporting acts. Unit, first to be booked into this theatre since it opened up for vaude, is comprised of acts which competed in the Philip Morris amateur hour contest radio show. Layout lacks punch and professional poise registering as a better than average amateur program only. A few of the acts show promise that should be fulfilled with further trouping.

Contino handles his accordion expertly for the strongest applause of the day, but he runs through 10 tunes during the course of the 66-minute program. Though his technique is top-notch, none but the accordion aspirant can weather close to 25 minutes of the squeeze box soloing. Glen Pigot steps out of the orchestra for a single solo number and should be allowed another as he shows top talent on the 88 and brings in strong response from payees. Pigot ran through "Louisiana."

Pat Therault hits solidly with his three banjo numbers, the top number being his opener, "Chinatown." Therault unfortunately follows last week's headliner, Eddie Peabody. The difference in showmanship is all too obvious. Jerry Rathous displays versatility through his beating of the vibes, pounding of the drums and jangling on the piano. Rathous puts his drumsticks to use on anything in sight, pounding away on the boards, chairs and piano, and makes it sound good.

Johnny Tulucci gets sock response with his imitations of musical instruments, using naught but his vocal chords. His imitation of a slide trombone is especially true. Tulucci, in an imitation of vocalists, runs through a Frankie Laine number. He catches Laine's mannerisms perfectly but gets none of the voice quality or inflection. Johnny Mungall gives with a few Irish tunes in tenor tone for strong applause. Mungall, however, appears strained and lacks smoothness in presentation. His strongest is "When Irish Eyes Are Smiling."

The Three Ladd Sisters sing and dance, both in amateurish style. They do well enough in vocal efforts and tap routines show adequate rehearsal, but inadequate originality and styling. Nadine Jensen also displays versatility by vocalizing, playing piano and trumpet. Her best turn was shown when seated at the piano. Vocal efforts are by no means inspiring and trumpeting sounds as though much more practice is in order.

Unit is backed by a six-man unit; three-rhythm, a clarinet, a trombone and trumpet. Group manages well enough though backstopping behind Contino's emcee chore is overdone and confusing. *Free.*

Palace, N. Y.

Cathalos Trio, Dietrich & Diane, Ford & Harris, Jan Rubini with Terry Walker, George Conley, David Street & Mary Beth Hughes, Helene & Howard, Roland Marcelli & Janice; "Mr. Lucky" (RKO).

Standard eight-act bill has its good moments, also its bad. There's hardly any indication of a heavy nut for this one.

Opening are the balancing Cathalos Trio, two guys and a girl, who go through the standard stunts with balls, hoops and ladders. They're effective.

Dietrich & Diane fail to hold the pace with their luminiscent puppetry, the male-woman manipulators working against a darkened stage. They fail to give enough of an illusion of the puppets' acting.

Ford and Harris, male colored comedy-hoofers, are stage wa[illegible] as the fat boy sings, gags and hoofs while the lean lad hoofs and heckles.

Jan Rubini, back in America after several years in Australia and South Africa, is still giving out with the old violin schmaltz, and effective with it, too. With Terry Walker, who comes out later, he indulges in some poor-taste talk and sour gags.

George Conley, using the material all the comics love, gets laughs despite standard material. He's a likeable youngster who is even more effective here than he was recently at the nearby, plushier Roxy.

David Street and wife, Mary Beth Hughes, do the usual song duets and a takeoff on a Mr. and Mrs. radio show just casually diverting.

Helene and Howard, next-to-closing, are the bill's most effective turn with their ballroom buffoonery and the finale zoot-suit standard. They got the best laughs and applause when caught.

Roland Marcelli and Janice are a wire-act who go through the standard stunts entertainingly, including the male's one-wheel balancing, his slip through a hoop while balancing on a slack wire, etc. They're the closers. *Kahn.*

Oriental, Chi

Chicago, March 9.

Saul Grauman Trio, Richard Hayes, Elsa & Waldo, The Continentals (6), Frankie "Sugar Chile" Robinson; "Nancy Goes to Rio" (M-G).

While perhaps one of the best playing bills since the first of the year, much of the flavor is lost in a faulty public address system.

Saul Grauman returns with his musical stairs, minus one femme, leaving only two stately girls to tap out rhythms. It seems a little light during one selection especially, "Overture to the War of 1812," which should have been the finisher, rather than "Bells of St. Mary." Two straight tap numbers before the chime work is overlong.

Richard Hayes, cleancut youngster, was the first to be hampered by the balky mike. His "Toot, Toot Tootsie, Goodbye" is a fast opener but "It Isn't Fair" is slow. However, he clicks with his record hit, "Old Master Painter." Elsa and Waldo, eccentric tap dance team, score with their slow motion panto work and grotesque getup. Gal does some neat taptoe work, and her partner seems double-jointed with his bend back. Close with semi-jive stint for hefty returns.

The Continentals, five male singers and piano leader, beside being okay in the song department, have borrowed a page from the Kay Thompson book, acting out all of their material in comic vein. After intro, they give out on "Persian Market," taking the parts of beggars, dancing girls, and salesmen. Bob Garson does a slick job of whistling "Flight of the Bumble Bee" and Freddie Bixler gets good reception with his tenoring of "Donkey Serenade." However, their medley of Negro spirituals as a closer seems a little weak.

Diminutive "Sugar Chile" Robinson has not grown much in the two years since seen here, but has solid entertainment value. Ten-year-old plays terrific boogie and is solid in the comedy department. Youngster gets chuckles with "Teacher, Teacher." Also displays a gravel undertone in "I Can't Give You Anything but Love" and gets fine reception for "Numbers Boogie." In his give-and-take with Carl Sands, orch leader, he acquits himself neatly. Closes strong with "Caledonia." Carl Sands orch suffers under the bad p. a. system along with the rest of the acts. *Zabe.*

New Acts

THE JUGGLING COLLEANOS
Juggling
10 Mins.; Full
Colonial, Albany

Jimmie and Julie Colleano, youngest members of the famed Colleano circus family, offer a fast and skilled juggling turn in which he predominates. In appearance and style, it suggests an outdoor background; for the more intimate vaudeville medium, a change in costume and greater facial animation by the lad might be desirable. He is dressed in a toreador outfit; she wears a same-colored attire, with short dress.

They start with hoops, after which Jimmie—who is also a wire walker under the big tent—takes up tennis balls. He does a number of tricks, at various speeds, with three, four and five spheres. Then Jimmie switches to Indian clubs, for a series of arresting passes under the legs, climaxed by juggling from the rear. Sister returns to stage for a five-club exchange between the legs. Opening night he missed twice with three balls, but from then on performance was flawless.

A small audience brought pair back for three bows in trey spot—third straight silent act. *Jaco.*

JACK BYRON
Songs
18 Mins.
Ruby Foo's, Montreal

Jack Byron, another of the innumerable musicomedy alumni to hit town, is clicking with his first appearance in the Starlight Room of Ruby Foo's Montreal eatery.

Taking the leadoff slot in the new revue, Byron starts too fast with "Beautiful World" and it takes a couple of following vocals to get back into stride. An awkward mike manner doesn't help but once he forgets this menace offering builds neatly.

Noveuty piping to "McGinty's Goat" clicks with new lyrics, and gimmick of working some of the simpler feats of magic into one of his songs pleases. From "Brigadoon," Byron reprises "Come to Me, Bend to Me" for nice reception but his begoff, "Nothing Like a Dame," is a poor choice, being handled too fast and without presentation. *Newt.*

EILEEN WILSON
Songs
9 Mins.
Capitol, N. Y.

Eileen Wilson, singer on the "Hit Parade," has some solid vocal values which she is still to display to best advantage. She's capable of good interpretation and delivery, but indicates that she must learn much in stage deportment. Entrances, exits, bows and gown need considerable improvement.

Miss Wilson is armed for this Capitol showing with a series of sock tunes of former years, befitting a Hit-Parader, and one new number, "If I Knew You Were Coming." These tunes are delivered with a proficiency that leaves little room for personality to come through. Her returns, though, were strong when caught. *Jose.*

BILL PARKER
Songs
15 Mins.
Bucharest, Montreal

Bill Parker shows much improvement over last appearance in Montreal. A grad from "Finian's Rainbow," Parker shows plenty of stage savvy. Taking a fast opener with "No Business Like Show Business," he drops into "Why Was I Born" with ease and sells in staunch fashion with "Old Man River."

Manner throughout is a click for this small cafe although a few of the hoked-up dramatics during such numbers as "Lucky Old Sun" could be trimmed for better visual and listening effects. But general styling good for the intimeries and vaudeo. *Newt.*

New Fall River Nitery

Fall River, Mass., March 14.

The Candlelight Room, Fall River, Mass., is slated to open on the site of the former El Morocco, April 8.

Spot will have medium bracketed talent.

40G Guarantee for 'Lost' Coast Run Seen Paying Off Production Cost

Guaranteed profit of $40,000 at least on the Coast engagement of "Lost in the Stars" this summer will probably pay off the balance of the show's production cost. Maxwell Anderson-Kurt Weill musical drama has thus far earned back about $40,000 of its $100,000 production cost and, until the recent slump in Broadway attendance, was making an operating profit of about $3,100 a week on its capacity business of $26,600.

Under the deal with Edwin Lester, general director of the Los Angeles and San Francisco Civic Light Opera companies, the production will close July 22 at the Music Box, N. Y., open Aug. 7 for four weeks, at the Curran, San Francisco, and Sept. 4 for four more weeks at the Philharmonic Auditorium, Los Angeles. Edwin Lester is paying all the expenses, including transportation, royalties and salaries involved, and has guaranteed the Playwrights' Co. a minimum of $40,000 against a percentage of the gross.

Depending on business between now and the closing July 22, "Stars" may be brought back to Broadway in the fall. If so, a larger house will be sought for it. Because of the limited capacity of the Music Box (1,012 seats), the show has not been paying off as rapidly as the management had hoped.

Angle on the situation was that the cast of the musical was enlarged shortly before the premiere, but after the boxoffice scale, with a $5.40 top, was announced and the advance sale opened. Because of press agitation, the management decided not to boost prices thereafter, even though various non-musical shows subsequently charged $6 for weekends.

Two other current Broadway hits have also announced closing dates for early in the summer, obviously as a move to hypo advance sales. "Caesar and Cleopatra" will shutter June 2 at the National, and "I Know My Love" will go dark the same date at the Shubert.

Managements of both shows hope to reopen on Broadway in the fall, preparatory to tours. In the case of "Caesar," Sir Cedric Hardwicke has agreed to stay with the Shaw play on the road, but Lilli Palmer isn't definite and may have to be replaced. Alfred Lunt and Lynn Fontanne will tour with "Love" and are set to star in the play in London the following season.

'HARVEY'-BROWN FOR HAWAII PRE-AUSSIE

Joe E. Brown will do "Harvey" with the Community Players of Hawaii in Honolulu the week of April 24. Comic is leaving the Coast April 14 for Australia, stopping off for the Honolulu stint. He leaves the Islands for Aussie May 8, to open in "Harvey" for J. C. Williamson Theatres May 27 at the Comedy, Melbourne. Dorotry Stewart, Williamson's N. Y. rep, signed pact with Brown last weekend.

Paul Foley is going out from N. Y. to direct "Harvey" in both Hawaii and Australia.

Shuberts' UBO Get Delay in Govt. Action

The Shuberts and the United Booking Office have been granted an extension until April 23 to file answer to the anti-trust suit brought by the Government. Delay was granted yesterday (Tues.) in N. Y. federal court.

The Government action, which seeks to force the defendants to give up either the production or booking of shows, or the ownership of theatres, was filed Feb. 21 and called for an answer within 20 days. Named as defendants were Lee and J. J. Shubert, Select Theatres Corp., the UBO and its president, Marcus Heiman, and the LAB Amus. Corp.

'Hasty Heart' for Dallas

Dallas, March 14.

The Edward Rubin Studio Players will present "The Hasty Heart" instead of "Two Blind Mice" March 24-29.

L'ville Judge Sustains Segregation Motion

Louisville, March 14.

Effort of Louisville Negroes to share the Iroquois amphitheatre with white patrons was given a setback last week by Federal Judge Shelbourne. In sustaining a motion to dismiss a suit as to the Louisville Park Theatrical Assn., the judge gave Robert L. Carter, New York Negro attorney, until March 27 to amend the complaint to show the amphitheatre operators perform a public function.

Carter, rep of the National Assn. for the Advancement of Colored People, argued that while the Louisville Park association is a private corporation, it uses a public park leased from the city. As a private corporation, the amphitheatre did not violate the 14th amendment of the Constitution in denying admission to a municipal college student, it was argued by the Theatrical Assn. Carter said the "equal protection under the law" clause of the 14th amendment has been construed to mean no state can deny to Negroes the facilities afforded whites.

Author Longstreet Tags Mgt. on 'Shoes' Royalty, Voids Rights to Show

Stephen Longstreet, author of the book of "High Button Shoes," has served notice on co-producers Monte Proser and Joseph Kipness, cancelling their rights in the show and revoking a royalty reduction agreement dating back to the Broadway opening Oct. 7, 1947. Similar notice served months ago by composer Jule Styne, is apparently in abeyance. Position of lyricist Sammy Cahn in the matter is uncertain.

According to Longstreet, he received no royalties from the musical during its last six weeks on tour. Under his contract, he has the right under such circumstances to demand payment within three days. If that is defaulted, he may cancel the producers' rights in the property. Proser and Kipness intend fighting the author's move on the ground that the contract is illegal, as the Dramatist's minimum basic agreement covering such pacts has been outlawed by the courts.

Another recent legal action involving "Shoes" has been brought by Ned Litwak, one of the backers, demanding an accounting of profits. A breach-of-contract suit brought by Mary Hunter, who had been signed to direct the show, was paid in full and a damage suit by Mack Sennett was settled out of court.

'SNOW WHITE' OPERETTA LOOMS FOR BROADWAY

Operetta version of "Snow White," with a score by Franz Schubert, arranged by Felix Weingartner, and libretto by Otto Maag, is a possibility for Broadway presentation next season. Rights to the musical, which has been produced in Switzerland, Stockholm and Brussels, are held by Hans Curjel, of Swiss conductor-director, who is trying to interest New York managements in the property. The work has not been translated into English.

Curjel, currently in the U. S. on a two-month survey of production methods on Broadway and in university and little theatres, is also readying the first theatre seminar to be held at the Salzburg Festival this summer. About 90 students from various countries will attend the four-week session, at which English will be the official language.

Harris Eyes 'Bay Tree'

Jed Harris is considering a revival of "The Green Bay Tree," with Basil Rathbone and Jay Robinson in lead roles. Latter at present has the Le Beau role in "As You Like It."

Production would be for next season.

Langner's Protest

During a recent discussion of the Washihgton legit situation at a Committee of Theatrical Producers meeting, Lawrence Langner arrived just in time to hear one of the members describing the disreputable neighborhood in which the Gayety theatre is situated there.

Langner, who, besides being co-director of the Theatre Guild, is a noted patent attorney, immediately protested, "That's not a rundown neighborhood," he declared. "I know. My Washington office is in that same block, almost directly across the street from the theatre."

Pinza's Many Voice Setbacks Cost Him $25,000

Ezio Pinza's numerous absences from the cast of "South Pacific," at the Majestic, N. Y., are figured to have cost him between $25,000 and $26,000 salary thus far. In according with standard legit practice, the star is not paid for missed performances, so he loses one-eighth of a week's pay for each missed show. He's been out of the Rodgers-Hammerstein musical 56 times to date.

The actor-singer's contract gave him 7% of the gross until the production was paid off, and 7½% since then. At the unvarying pace of $50,600 per week, that amounts to nearly $443 for each performance at the old rate and over $474 at the present rate. Moreover, besides the $25,000-$26,000 he has lost in earnings, the missed performances have cost him a substantial amount in doctor bills, etc.

Situation is unfortunate for everyone concerned. Besides the financial loss, it is emotionally upsetting to Pinza to be out of the show. Like any performer, he likes to appear before the public, in addition to which he is a conscientious artist and feels a responsibility to the show and to the theatregoers who have bought tickets to hear him sing.

The male lead in "South Pacific" is not a tough one for a basso of Pinza's power. But he has recurrences of laryngitis and on several such occasions, in his anxiety to get back in the show, has returned to the cast before being entirely recovered. That has had ill effects. In one recent instance, the star had ear trouble that complicated his chronic condition.

Although Pinza's absences actually increase the "South Pacific" profits, since his understudy, Dickinson Eastham, is paid only a fraction of the star's salary, it is a headache to the management. There is natural resentment and criticism from the public, particularly those who have bought tickets for the show far in advance. Also, although it apparently hasn't lessened the production's boxoffice draw thus far, it may do so ultimately.

But despite the financial sacrifice and aggravation to Pinza and the worry to the management, there doesn't appear to be any solution to the difficulty. Pinza takes as good care of himself as possible, and misses performances only when he cannot avoid it. Furthermore, he will go to Ormond, Fla., for a rest while the show lays off during Holy Week. Meanwhile, the management has an understudy ready to go on whenever the star is out of the cast. And, although demands for refunds are extremely rare, they are always immediately available when Pinza doesn't appear.

L.A. Will Vote On New Auditorium

Los Angeles, March 14.

This city will have a new municipal auditorium and music centre if the citizens vote that way in the November election. City Council voted unanimously for a $31,000,000 bond issue for that purpose.

If the vote is favorable, the auditorium will have a seating capacity greater than New York's Madison Square Garden, and will be used for national conventions as well as musical and dramatic exhibitions.

'Cage,' 'Road' Fold at $90,000 Loss; 'Streetcar' (No. 1) Hit, 'U.S.A.' So-So

Four shows closed last Saturday (11), two on Broadway and two on the road. First two were "The Bird Cage" and the negro-cast "Tobacco Road," both quick flops. Other two were the No. 1 company of "Streetcar Named Desire" and "Inside U.S.A." Former was a major smash, while the latter, never quite paid off, despite nearly a year's run in New York and a season on tour.

Broadway company of "Streetcar Named Desire," which closed in Boston, was one of the top hits of recent seasons. Irene Selznick production of the Tenessee Williams drama opened Dec. 3, 1947, at the Ethel Barrymore, N. Y., running a trifle over two years. It was finanaced at $100,000 and cost about $94,000 to bring in, including bonds.

Second company, financed from profits from the original, went on tour that season and continues through next April, 22 winding up with a three-week stand at the Gayety, Washington. After that, a cast chosen from the two troupes will play a date at the City Center, N. Y., opening May 23. Thus far, the aggregate profit from the two companies, plus the production share of the down payment from the film rights, comes to almost $700,000.

"'Inside U. S. A.,' revue with music and lyrics by Arthur Schwartz and Howard Dietz and sketches by Arnold Auerbach, Moss Hart and Arnold B. Horwitt, was presented by Schwartz, with Beatrice Lillie and Jack Haley costarred. It opened April 30, 1948, and continued 399 performances until Feb. 19, 1949, when it went on the road. The tour, spanning two seasons but with a summer layoff, was marked by the repeated illness of Miss Lillie. Latter situation aroused disputes between the star and management, the latter complaining to Equity on at least one occasion.

"U. S. A." was financed at $250,000 and cost $243,000 to bring in, including bonds. During the Broadway run 80% of the investment was repaid to the backers, and virtually all the balance was earned back. However, the performances cancelled because of Miss Lillie's illnesses caused severe losses several times, so the show never actually got into the black. Besides the 80% repayment, there are reportedly assets of about 10% in bonds and deposits, plus about 5% in cash reserve.

"Bird Cage," a melodrama by Arthur Laurents, was presented Feb. 22 by Walter Fried and Lars Jorgenson and played 21 performances. It was financed at $75,000 and was brought in for $73,000. In-

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A. Ben Fuller Eyes U.S. For Aussie Importing

A. Ben Fuller, general manager of Fullers Theatres of Australia, arrived in the U. S. last week to look over American talent and Broadway legit shows with an eye to importing some acts and plays for his Down Under loop. Despite a dollar shortage, Fuller has been able to present "Streetcar Named Desire" for Aussie audiences. Royalties are remitted on a partial dollar basis.

Fuller's U. S. visit is his first since 1926. Before sailing for Britain March 23 on the Queen Mary, he plans to swing through several other key American cities besides New York. Theatre topper, who is the son of Sir Benjamin Fuller, the circuit's chief, o.o'd Washington over the weekend.

Diana Barrymore Hurt In Car Crash, Forced To Forego Atlanta 'Light Up'

Atlanta, March 14.

Diana Barrymore, injured in an automobile crash last week near Charlottesville, Va., discovered upon her arrival here by train that she had received injuries to her spine and was forced to cancel her engagement to play lead in Moss Hart's "Light Up the Sky." Actress was due to open six-night run at Atlanta's Penthouse theatre, Greek-type playhouse atop Ansley hotel. Management secured Audrey Christie, who played in original Broadway production, as replacement.

Miss Barrymore was traveling in car with Robert Wilcox, her leading man. He was tossed out of car by impact of crash, but, with exception of black eye and superficial bruises, escaped unhurt. He opened opposite Miss Christie at Penthouse last night (Mon.). Heading supporting cast for Christie-Wilcox team are Robert McBride, business manager of Penthouse, and Elsbeth Hofmann, who, with her husband, Don Gibson, produce all Penthouse plays.

Cesar Romero closed Saturday (11) night in Preston Sturges' "Stirctly Dishonorable," setting a new boxoffice mark for Penthouse, $7,500. Romero broke his own record, since best previous gross was $7,400, garnered when he was here before in same play.

Romero opened Monday (13) night in "Dishonorable" at Penthouse No. 2 in Roosevelt hotel ballroom, Jacksonville. With him went Jean Barnes and Carl Betz, members of local Penthouse company, who have been here with company since it opened 26 weeks ago. They will stay in Jacksonville during six-week test at that spot. Miss Christie and Wilcox will also move to Jacksonville with "Light Up" after their week in Atlanta. Prior to Romero's record week, Guy Kibbee grossed $4,100 in "The Late Christopher Bean."

Penthouse is scheduled to close its run here after three more weeks. Mady Christians is scheduled to open Monday (20) in "The Vinegar Tree."

CARROLL DEAL NOW OPEN FOR BIDS IN L.A.

Los Angeles, March 14.

Agreement to sell the Earl Carroll theatre-restaurant to a syndicate headed by Gene Mann for $1,025,000 has been vacated by L. A. superior court. Showplace is now open to bids by other theatrical groups. Understood several N. Y. producers are seeking control.

Meanwhile Carroll's niece, Mrs. Patricia Carroll Peck, has accepted $63,500 for her interest in the estate.

Molly Picon Vacations

Molly Picon, currently starred at the 2d Ave. Theatre, N. Y., in "Sadie Is a Lady," will interrupt the run of the Yiddish musical for two weeks for a vacation.

Miss Picon will close "Sadie" this Sunday (19) night. It will reopen April 3.

'SO. PACIFIC', 'ROBERTS' SKED HOLIDAY SIESTAS

Broadway's two top hits, the musical "South Pacific" and the straight-play "Mister Roberts," have already scheduled layoffs for Holy Week and next pre-Christmas week. In the case of "South Pacific," it will be the cast's first vacation, coinciding with the show's first anniversary on Broadway. "Mister Roberts" laid off pre-Christmas week last year, but this will be its first Holy Week hiatus.

With the April 7 anniversary of "South Pacific" occurring during the pre-Easter layoff, the management has scheduled a party for the cast for the following Wednesday night, April 12, at the Ritz-Carlton hotel, N. Y., after the performance. Members of the "South Pacific" touring company, which will be in rehearsal at that time, will be invited. So will the cast of "Happy Time," the other Rodgers & Hammerstein production on Broadway.

Musical 'Lifetime'

A musical version of George S. Kaufman and Moss Hart's "Once in a Lifetime" will be preemed by The Fifty, newly formed off-Broadway company, at Carnegie Recital Hall, N. Y., from March 31 to April 8. Julie Mandel has written the music and lyrics for the production. Show will be directed by Michael Case and choreographed by Vivian Smith.

Cost of presentation is budgeted at less than $750.

Some See Loophole in Enforcement Of Theatre Ticket Agcy. Checkups

With the new ticket code now in force, the N. Y. City Department of Investigations will soon begin a series of periodic spot checks of broker and theatre records, and is prepared to seek revocation of licenses of violators. However, feeling in the trade is that the new code contains a broad loophole that may seriously weaken its enforcement. Meanwhile, with legit attendance currently in a slump, reports of ticket scalping have been scarce.

According to James H. Shiels, new commissioner of investigation, succeeding John M. Murtagh, he will have a regular crew of three or four men assigned to the theatre ticket situation. They will be men who worked on the scalping probe of last summer and are familiar with the trade. They will make checkups every four or five weeks, picking agencies more or less at random.

The routine will be for the crew to visit an agency without warning, ask for all records, including "extras" and "exchanges." These will be taken to the Investigation Department offices and carefully checked, including comparison with the corresponding allotment and allocation records of theatres. While at the broker offices, the investigators will also check inventories. The possibility of agencies having tickets for shows for "open weeks" will also be watched, Shiels says.

Brokers are not required to submit weekly records of tickets, but they and theatres must file statements of allocations and allotments at the start of an engagement, and must notify the License Department of any change in the allocations and allotments for any show.

Joker

According to those in the trade, there is a joker in the new regulations for both brokers and theatres. In each case, its specifies that the licensee may not be penalized for violations by an employee unless it is proved that the violation was with the knowledge and consent of the licensee. In other words, theatre owners are not responsible for the actions of their boxoffice men, and brokers are not liable for the actions of their employees, except on the slim chance that they can be shown to have known and approved of the infractions. The code, adopted recently by the Department of Licenses, was drawn up and approved by the Mayor's theatre committee, including representatives of the various elements of Broadway legit, including producers, theatre owners, brokers and Actors Equity.

Meanwhile, License Commissioner Edward T. McCaffrey announced last week that nine brokers whose licenses were revoked during the scalping probe last year had been given new licenses and and put on probation. They included the Louis Cohn agency, Bernard Jacobs, George Hader for the Hollywood Ticket agency, Joseph Davascio, Oscar Alexander, Jacob H. Rubin for the Manhattan ticket agency, Henry Martino for Henry's Ticket office, George Ziegler and Hickey's ticket agency.

Special D.C. Revue

Washington, March 14.

"Spring Is a Wonderful Thing," special musical revue being staged this year in connection with Washington's annual Cherry Blossom Festival, is being produced by Allan Zee, production manager of the Capitol theatre, New York, and Joel Margolis, manager of Loew's Capitol, Washington.

Revue will be presented for matinees at the Watergate theatre, town's civic open airer on the banks of the Potomac, on April 1 and 2. Cherry Blossom Festival is being given a special push this year by the fact that it is being tied in with the sesqui-centennial of the District of Columbia.

Actors Lab Lead

Hollywood, March 14.

Kathryn Steele moves up from the ensemble to become ingenue lead in "The Banker's Daughter," Actors Lab production at the Globe theatre here. Marjorie Nelson has bowed out of the spot.

Connie Lee has been added to the ensemble to replace Miss Steele.

Gallic Tempers Flare At Canadian Drama Festival

Montreal, March 14.

In the usual effete atmosphere that surrounds the annual Canadian Drama Festival, a first-class hassle developed last Wednesday (8), when adjudicator William Wray threatened to walk out of the festival altogether following an outburst of heckling and insults at Les Compagnons theatre.

Wray, author and drama critic brought from England to handle adjudications throughout Canada, was heckled off the stage a few minutes after he began his comments on Les Compagnons' production of "Le Malade Imaginaire." Interruptions were led by Jacques Herbert, freelance journalist, and a group of other spectators, who shouted attacks on Wray's adjudication of La Compagnie du Masque's offering of Jean Cocteau's "'Antigone" the night before. Hecklers objected to Wray's "clowning remarks'" about "Antigone," which was being given its initial North American try.

Revamp in Met Dance With Ballet Theatre In Setup; Tours Continue

A sharp change in the ballet picture at the N. Y. Metropolitan Opera House is seen for next season. Lucia Chase, co-director of Ballet Theatre, is in negotiations with the Met's incoming manager, Rudolf Bing. Although details haven't been definitely set, it appears that the Met will take in a new ballet unit next fall to replace its present setup, the new unit to be picked by Miss Chase. She'll likely utilize many dancers in the present Met setup.

Contracts with Boris Romanoff and Alexander Gavrilov, the Met's present choreographer and ballet master, respectively, which expire this season, won't be renewed, it's believed, with Miss Chase to appoint the successors. It's thought likely she'll pick Anthony Tudor, artistic director of her ballet troupe, and Edward Caton, for the respective posts. Caton has been ballet master at the Met before.

New unit will have the Ballet Theatre tag, being in a sense a branch of the troupe, as well as a feeding school for the dance company. But Ballet Theatre isn't expected to dance at the Met during the opera season, as reported. Nor will the Met setup interfere with Ballet Theatre's regular touring season, the troupe to go out next fall as before.

Pitt Nixon's Last Days Nipped by Cancellations

Pittsburgh, March 14.

It's beginning to look as if historic Nixon theatre here will pass into eternity in anything but a blaze of glory. Management had hoped to give playhouse's last days a big lift before the wrecking crews come in May 1 to raze building to make way for new office skyscraper of Aluminum Co. of America, but booking hazards seem to be ruling otherwise.

Final month of April was to be highlighted by "Lend An Ear" week of April 3, and there was considerable interest in this musical because show had its inception here at the Pittsburgh Playhouse. Date's been cancelled, however, with show bypassing this city to chance a Chicago run. Judith Evelyn company of "A Streetcar Named Desire," booked for April 10, is likewise out; that one's going into Washington's Gayety theatre instead, on April 3 for three weeks. Only thing definite is that Nixon's closing week, April 24, will go to Mae West's revival of "Diamond Lil." Otherwise, house has nothing else except Ballets de Paris March 27.

So, indications are that the final days of famed Nixon will be pretty limping ones. Senator theatre, heretofore a film house, gets touring attractions next season; it was recently taken over by a local syndicate under corporate name of Astor Theatre Corp.

Balanchine's Brit. Stint

George Balanchine, artistic director of the N. Y. City Ballet Co., sailed for London Saturday (11) to stage his "Ballet Imperial" for the Sadler's Wells Ballet. The Balanchine work, now in the repertory of the Ballet Russe de Monte Carlo, will be restaged in a new choreography, with scenery and costumes by Eugene Berman.

Ballet will preem at Covent Garden April 5, after which Balanchine will return to the U. S. to prep his own troupe, the N. Y. City Ballet Co., for its first visit to England this summer.

'Harvey' Was Sock Climax to Brock Pemberton's Life

The death of Brock Pemberton last week came while his most successful production, "Harvey," continued to pile up profits. The 64-year-old producer succumbed to a heart attack Saturday (11) at his New York apartment exactly a week after making one of his stunt guest appearances in the comedy at the Sombrero Playhouse, Phoenix, and after stopping off in Topeka, Kans., to catch the touring edition of the play, starring James Dunn.

"Harvey" was the climax of Pemberton's 30-year career as a Broadway producer. The Mary Coyle Chase comedy has thus far earned a profit of nearly $2,000,000 on an investment of $30,000. That does not include returns from the film rights, which were sold for $1,000,000, with payments in installments over a period of years. Other notable Pemberton hits included "Personal Appearance," "Strictly Dishonorable," "Kiss the Boys Goodbye" and "Ceiling Zero."

Mild - mannered, unobtrusive, Pemberton had been a driving force in the legit production field. He had been suffering from a heart ailment for several years, but recently seemed to have that condition under control.

The Critical Side

Unlike most of his contemporaries, who generally vaulted into producer spots from either acting or directing, Pemberton matriculated via the newspaper field. After graduating from college, he became a protege of William Allen White, editor of the Emporia (Kans.) Gazette. After a time he hit out for New York, where he landed a job on the old Evening Mail. His interest in the theatre soon won him the post of second-string reviewer for the paper. He later became drama reporter and assistant to the late Louis DeFoe, drama critic of the old N. Y. World and later assistant to Alexander Woollcott, then critic of the N. Y. Times.

It was on the latter beat that Pemberton met and joined with Arthur Hopkins, producer, and after three years with him in various capacities, decided to do some producing on his own. He took his initial fling in 1920 with a play by Gilda Varesi, "Enter Madame," in which she also starred and was a Broadway hit. Some of his followup productions did not fare as well until he acquired Zona Gale's "Miss Lulu Bett," which won the Pulitzer Prize for 1920.

Later, he produced Sidney Howard's "Swords" and Maxwell Anderson's first play, "White Desert," both having modest runs on Broadway. He subsequently took "Madame" to London and while it failed to evoke enthusiasm there, he acquired the rights to Pirandello's comedy, "Six Characters in Search of an Author," which he produced in New York in 1923. He also produced Pirandello's "Henry IV" under the title of "The Living Mask," with Arnold Korff in the leading role, which put Pemberton in the money again.

In 1929 Pemberton began his long association with Antoinette Perry, former actress who came out of retirement to direct "Strictly Dishonorable." This was the beginning of an association that lasted until her death several years ago. She directed all of Pemberton's productions, such as "Personal Appearance," "Ceiling Zero," "Chalked Out," "Christopher

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Inside Stuff—Legit

The devil was to pay at City Hall in Pittsburgh last week following an interview in the Post-Gazette with Paul Langton, who plays older of the two sons in the national company of "Death of a Salesman" with Thomas Mitchell. Reporter took a cameraman out to the Langtons' suite at Hotel Schenley and he lensed them with their Dalmatian dog and parrot, two pets actor has carried with him ever since he went into "Salesman." Then somebody remembered that there's been an anti-parrot ordinance in Pittsburgh ever since city had a parrot-fever scare back in the early '30s. Department of Health, City Solicitor and other biggies in the town, got their heads together, called Langton down to City Hall and after several sessions told him he'd have to get rid of the parrot. So Langton shipped it back to California, where it'll be taken care of by friends until the Pittsburgh engagement's over. Meantime, show got plenty of space since all three dailies kept the story alive for couple of days.

"Wisteria Trees," which has been having its breakin troubles since opening in Princeton, is almost completely revised from its opening version. Overhauling in New Haven consisted mainly of a session of rewriting, with scant opportunity for restaging. It is on latter chore that efforts will be concentrated during show's current two-week Philadelphia stand.

Show did terrific business here, almost 90% of the take being advance sale, based on the Helen Hayes name draw.

Legit Bits

Elmer Rice is working on a new play at his home in Stamford. . . . **Cheryl Crawford** leaves Friday (17) for a three-week vacation in Florida. . . **Irving Winter** will join "Now I Lay Me Down to Sleep" next week, succeeding **Rick Jason**, who goes to the Coast on a Columbia film contract. . . . Next meeting of the Assn. of Theatrical Press Agents & Managers will be held April 20 at the Claridge hotel, N. Y. . . Pressagent **Phil Stevenson** to work on the reissue of Universal's "Story of GI Joe." . . . **Harry Shapiro** is manager and **Jim Keefe** p.a. for the touring "Silver Whistle."

Richard Rodgers and **Oscar Hammerstein, II**, have optioned **John Steinbeck's** "In the Forests of the Night" for production next season . . . **Anthony Brady Farrell** plans London and Australian editions of his "Texas, L'il Darlin'" production . . . Show-of-the-Month Club bought out five evening performances and part of a matinee last week of "As You Like It" . . . Broadway click of **T. S. Eliot's** "Cocktail Party" surprised the cast as well as co-producers **Gilbert Miller** and **Henry Sherek**. Players figured on appearing in the show only a few months in New York, but now may have to remain here into next season, while a second company is formed to do the verse-comedy in London . . . **Donald Flamm**, back from Florida vacation, is planning Broadway presentations next season of the London hit, "The Late Edwina Black."

"Talent '50," third annual showcase for non-featured legit players, will be held April 28 at the Guild theatre, N. Y. . . . **Francis L. Sullivan** takes over the Pothinus part Monday night (20) in "Caesar and Cleopatra" while **Nicholas Joy** takes a month's leave to appear in a film edition of **Richard Wright's** "Native Son," to be produced in Buenos Aires by Argentina Sono Film . . . **Herb Kneeter** is manager and **Samuel J. Friedman** agent for "Cry of the Peacock" . . . **Joe Shea** has taken over as advance man for "Harvey," succeeding **Al Butler**, who will p.a. the touring "South Pacific" . . . **Jack Potter** has replaced **Dixie French** as manager of the No. 2 company of "Streetcar Named Desire."

George Oshrin is subbing as manager of "Oklahoma!" until **Herb Farrar** is fully recovered from his recent operation, on the Coast . . . **Tyrone Power** will be the star of the Broadway original of "Mister Roberts" this summer, while **Henry Fonda** vacations . . . **Max Gordon** announces that he will produce a new musical, authors being **E. Y. Harburg** and **Fred Saidy**, for which a composer isn't selected . . . **Louis Calhern** has agreed to star in a **Robert L. Joseph** revival of "King Lear" next season.

Peter Glenville, stager of "The Innocents" and the recent "Browning Version," sails today (Wed.) for England. . . **Ernest H. Martin**, co-producer of "Where's Charley?," returned last week from the Coast, but will go back again shortly to resume search for cast leads for his and **Cy Feuer's** production of "Guys and Dolls." . . . **Don Russell** joins the cast of "Where's Charley?" next week, succeeding **Bob Held**, who's leaving to play the **William Tabbert** part in the touring edition of "South Pacific." . . . **Maxwell Anderson's** libretto of "Lost in the Stars" was published yesterday (Tues.) by William Sloane Associates. "Cry, the Beloved Country," **Alan Paton** novel from which the show was adapted, was published two years ago by Scribner's.

Robert Keith, Jr., whose father created the role of the ship's doctor in "Mister Roberts," takes over a small part in the same play next week, succeeding **Alex Nicol**. **Robert Burr** joins the same cast as a super. . . **Rebecca Brownstein**, Actors Equity attorney, left over the weekend for a two-week vacation in the Virgin Islands. . . . **Rex Harrison** sails March 30 on the Queen Elizabeth. . . . **Dorothy (Mrs. Oscar) Hammerstein, II**, is designing the decor for the new **Rodgers & Hammerstein** offices. Incidentally, her husband will not have an individual room in the layout, but will continue to work from his home. . . . **Webb Tilton** will succeed **Dickinson Eastham** in "South Pacific" when the latter leaves to play the lead in the road company.

Gertrude Apple has joined the office of Dorothy Willard Productions, which is readying a presentation of a musical adaptation of "The Liar." . . . **Aldrich & Myers**, unable thus far to sign a top femme star to resume touring in "Goodbye, My Fancy," may lease the show to **Lewis & Young** for presentation on the Coast. Stock rights to the **Fay Kanin** play may be available for strawhats this summer. . . . **Ben Steinberg**, associate conductor with Ballet Theatre the last two years, will be musical director of the **Peter Lawrence** revival of "Peter Pan," to costar **Jean Arthur** and **Boris Karloff**. . **Douglass Montgomery** will star in the London production of "Detective Story," to open March 25. . . . **Bibi Osterwald** has been signed as understudy for **Carol Channing**, femme lead of "Gentlemen Prefer Blondes."

Mary Hinton, British actress who recently appeared on Broadway in "Yes, M'Lord," sailed from New York Saturday (11) on the Queen Elizabeth to star in **Sir Charles B. Cochran's** upcoming London production of **William Templeton's** "Ivory Tower".

Off-B'way Show

When the Bough Breaks

(MASTER THEATRE, N. Y.)

A realistically touching drama, "When the Bough Breaks," was offered for three performances last week by the Abbe Practical Workshop. Play, centered in a lying-in-hospital, presents a compassionate study of a couple's reaction to news that their new-born son shows signs of abnormalcy. With some ironing out, this work, authored by Robert S. Scott and John L. Gerstad, might find a Broadway audience. A vivid picture of incidents and characters familiar to a lying-in-hospital is also brought into focus.

Toni Darnay is excellent as the baby's mother, while William Windom gives a fine performance as her husband. Priscilla Morrill, Al Thaler, John Boruff, Anne Dougherty and the rest of the cast all turn in good portrayals. Peter Wolf's sets are creditable, while George Schafer shows a capable directorial hand.

'Salesman' for Zurich

Zurich, March 7.

Following the recent German preem at Theater in der Josefstadt, Vienna, Zurich Schauspielhaus is rehearsing Arthur Miller's "Death of a Salesman" under the German title "Der Tod des Handelsreisenden." Preem is set for March 16.

Based on Ferdinand Bruckner's translation, play will be directed by Joseph Millo-Pacovsky, with sets by Teo Otto and background music by Max Lang.

Total Legit Grosses

The following are the comparative figures based on VARIETY'S *boxoffice estimates for last week (the 41st week of the season) and the corresponding week of last season:*

BROADWAY	This Season	Last Season
Number of shows current	29	26
Total weeks played so far by all shows	868	936
Total gross for all current shows last week	$629,000	$601,200
Total season's gross so far by all shows	$21,715,900	$22,366,000
Number of new productions so far	47	58
ROAD (*Excluding Stock*)		
Number of current touring shows reported	23	28
Total weeks played so far by all shows	795	928
Total road gross reported last week	$478,500	$524,000
Season's total road gross so far	$16,273,600	$19,090,000

'Kate' Fair $28,700 in Chicago, Big 'Madwoman' Advance; Ballet Paris 27G

Chicago, March 14.

Chi boxoffice picked up last week after previous week's slump. "Madwoman of Chaillot" opened last night (13) to healthy advance. Initialer of two-week stay, despite lukewarm reviews, of the Ballets de Paris, brought terrific trade at the Blackstone. Also slightly on the upgrade is "Kiss Me, Kate."

Spike Jones, with his "Musical Depreciation Revue," wound up five-week stay with a profitable week closing Saturday (11). Blackstone, the magician, also closed the same day but with light take.

In the offing is "Borschtcapades" at the Blackstone, March 20, bucking the opening of "Private Lives" (Tallulah Bankhead), returning to the Harris for four weeks. "Lend An - Ear" goes into the Great Northern March 27.

Estimates for This Week

Ballets de Paris, Blackstone (1,358; $4.40). Sock $27,000.

Blackstone, Erlanger (3rd week) (1,334; $2.50). Light $8,000 for final week. Closed Saturday (11).

"Kiss Me, Kate" Shubert (25th week) (2,100; $6.18). Dropped to $28,700.

"Madwoman of Chaillot," Erlanger (1,334; $4.33). Opened last night (13) with strong advance.

"Musical Depreciation Revue," Great Northern (5th week) (1,500; $3.71). Closed Saturday (11) with bright $21,000.

HAYES NAME MAGIC IN NEW HAVEN AT $30,000

New Haven, March 14.

Pulling power of the Helen Hayes name was evidenced last week when it drew thousands of playgoers to Shubert pews to view the untried "Wisteria Trees" in a full-week stand (6-11). Coming in with a hefty advance, final figures, on eight shows at $4.20 top, registered just over $30,000—a house record for a straight dramatic play.

Legit takes a siesta this week, then resumes with preem of "Cry of the Peacock" March 23-25. Next in line is another curtain-raising, the Hartmans bowing in with "Tickets, Please" (March 30-Apr. 1). Alfred Drake - Edward Eager musical, "The Liar," is pencilled for an April 13-15 unfurling.

Mae West-'Lil' Neat $28,000 in Split Wk.

Cincinnati, March 14.

Mae West in "Diamond Lil" grossed over $14,000 for four performances the last half of last week in 2,500-seat Taft theatre at $3.69 top.

First half got a reported $14,000 at the Hartman in Columbus.

'Streetcar' Poor $10,000 In 9 Shows at Mpls.

Minneapolis, March 14.

Playing a return engagement, "A Streetcar Named Desire" ran into blizzards, below-zero temperatures and icy thoroughfares, with unfortunate boxoffice results. At $3.60 top for six nights and three matinees in the 1,900-seat Lyceum, it pulled poor $10,000.

Cast, topped by Judith Evelyn and Ralph Meeker, won praise. Spike Jones is current for a fortnight, with "Diamond Lil" and "Death of a Salesman" underlined.

Monte Carlo Ballet 21G

Toronto, March 14.

On annual visit, Ballet Russe de Monte Carlo did a satisfactory $21,200 at the Royal Alexandria (1,525), scaled at $3.60 top.

'LADY'-CORNELL RAPPED BUT $22,000 IN ST. L.

St. Louis, March 14.

Despite the worst rain, sleet and snowstorm of the winter, a near-capacity house greeted Mae West in "Diamond Lil" at the opening of a one-week stand at the American theatre Sunday (12). Comedy was greeted with mixed reviews, but a good advance points to a profitable engagement. House is scaled to $4.27.

"That Lady," Kate O'Brien's drama, with Katharine Cornell in the lead role, drew panning from the local crix but natives paid no attention and the piece wound up a week's run at the American (11) with a fine $22,000, scaled at $4.27 for eight performances.

Peters-'Barretts' Strong $19,000 In D.C. Return to Legit

Washington, March 14.

Return of legit to nation's capital was given a rousing b.o. cheer by natives to tune of $19,000 for the Susan Peter's starrer "Barretts of Wimpole Street." Potential is $22,000, at $3.00 top, (including tax) for the newly converted 1,500-seat Gayety.

Faye Emerson and Sam Wanamaker in "Goodbye, Mr. Fancy" follow for two weeks starting March 21. House will be scaled to $3.60 top.

'U.S.A.' IN WINDUP HITS $28,500 FOR SPLIT WEEK

Hartford, March 14.

"Inside U. S. A.," with Bea Lillie, grossed about $28,500 in its windup stands last week, split between the Metropolitan, Providence, and the Bushnell Aud. here.

Show played the Metropolitan Monday-Wednesday (6-8), coming here Thursday (9) and playing through Saturday (11).

Woolley-'Dinner' Nice $18,000 in Frisco

San Francisco, March 14.

"The Man Who Came to Dinner," with Monty Woolley, hit a nice $18,000 for its final and third stanza at the 1,550-seat Curran last week.

Curran remains dark, with the Geary, town's other legit house, showing "Bicycle Thief," which opened Sunday (12). Geary a 1,775-seater, is scaled to $1.80 for pix.

'Lady in Dark' Added

St. Louis, March 14.

"Lady in the Dark," Moss Hart musical, has been added to the repertory of the Municipal Theatre Assn's 1950 sked and will be presented for the first time under al fresco conditions in the Forest Park theatre during the season that tees off June 8 with an 11-night stand of "Brigadoon" and winds up with a two-week engagement of "Carousel." Other pieces already selected are "Rosalie," "East Wind," "Of Thee I Sing," "Desert Song" and a Rodgers and Hammerstein concert.

"Lady," produced in 1941, was presented at the American theatre here several years ago.

'Roberts' Wow 30½G, 'Streetcar' Ends, 19G, 'Ear' $20,000, Boston

Boston, March 14.

"Mr. Roberts," coming in for an indefinite run with a top advance, was the only opener in town this week, but it gave the local rialto a much-needed shot in the arm as other attractions faded. No prospects of much in the future, either, save for Cornelia Otis Skinner, and all indications are that the local season has conked out six weeks early. "Streetcar" coasted out in its finale here and "Lend an Ear" failed to be too sharp in its second.

Estimates for Last Week

"A Streetcar Named Desire," Plymouth (3d week) (1,200; $3.60). Final week here, with cast breaking up as of Sat. (11); this attraction lost its grip on the b.o. Wound up at about $19,000, but had a profitable run nonetheless.

"Lend an Ear," Shubert (2d week) (1,750; $4.80). This one was priced out of the market for a no-star lineup and began to dip on its second to an offish $20,000, with cold weather blamed in part. Moved out for the whistle stops enroute to Chi.

"Mr. Roberts," Colonial (1st week) (1,500; $3.60). A wow attraction, with $90,000 in the till before it opened. Went clean first week to take almost $30,500, against a capacity of about $31,000. Should be here in June.

'Consul' $27,500 Leads Philly

Philadelphia, March 14.

Legit biz was generally okay last week although there were no actual smashes among the quartet of shows on display.

This week the Locust is dark, cutting the number of active playhouses down to three and next week, according to all indications, there will be only one legiter in town, "The Wisteria Trees," the new Helen Hayes vehicle which opened a two weeks' run at the Shubert last night (13). Not only is the immediate prospect dismal but the future bookings are few and far between.

Estimates for Last Week

"What a Day," Forrest (2d week) (1,766; $4.55). Vinton Freedley musical has been doing a steady trade, but a long way from capacity. Did $26,700 last week—second of three. House has no definite booking in sight.

"The Silver Whistle," Walnut (1st week) (1,340; $3.90). Theatre Guild offering won nice notices with Lloyd Nolan getting praise too. Biz was fairish at $12,200. Offering is sixth and last of this season's American Theatre Society subscription offerings. Show probably folds next week.

"Private Lives," Locust (one week only) (1,580; $3.90). Return of this Tallulah Bankhead starrer didn't do biz expected after last season's sensational enagement. However, its $14,000 gross wasn't too bad. House dark for two weeks and gets "Cry of the Peacock" March 27.

"The Consul," Shubert (2d week) (1,877; $4.55). Gian-Carlo Menotti musical led the town with $27,500, excellent after the satisfactory $13,700 for five performances the previous week. House has nothing in the offing after "The Wisteria Trees," Helen Hayes vehicle, which opened a two weeks' tryout run last night (13).

'Okla.!' Over $37,000 in 5 Through the Southwest

Fort Worth, March 14.

"Oklahoma!" racked up over $37,000 in five engagements last week. Musical played the Convention Hall, Tulsa, Sunday (5); Home, Oklahoma City, Monday (6); Convention Hall, Enid, Okla., Tuesday (7); Majestic, Wichita Falls, Wednesday-Thursday (8-9) and the Majestic here, Saturday (11).

Show is splitting the current week between three engagements.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"Cry of the Peacock" (D) — James Cooligan & Donald Medford; Leonora Corbett, director.

"Peter Pan" (D) — Peter Lawrence, John Burrell, director.

"Tickets Please" (R) — Arthur Klein.

Broadway Generally Spotty Again; 'Cage,' 'Road' Out, 'Ice,' 'Touch' Next; 'Wedding' $24,200, 'Sleep' OK 21G

Legit business on Broadway was generally spotty last week. Four shows registered capacity grosses, several others improved the previous week's offish pace, but some others sagged to new lows. The combined gross for all 29 entries was 68.78% of capacity, a decrease of .34% from the previous week.

"Bird Cage" and the Negro "Tobacco Road" folded Saturday night (11), and "Howdy, Mr. Ice of 1950" and "Touch and Go" are scheduled to close next Saturday (18). Only one opening is slated for this week.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

Other parenthetic figures refer, respectively, to top price, number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"All You Need Is One Good Break," Mansfield (4th wk) (D-$4.80; 1,041; $26,000). Hasn't caught on after reopening; under $5,000 again.

"Arms and the Girl," 46th St. (6th wk) (M-$6; 1,319; $39,000). Slipped a bit to nearly $36,500.

"As You Like It," Cort (7th wk) (C-$4.80-$6; 1,064; $27,000). Katharine Hepburn name remains the primary draw; bettered $25,700.

"Bird Cage," Coronet (3d wk) (D-$4.80; 1,027; $27,000). Arthur Laurents play failed to make the grade, folding Saturday night (11) after 21 performances; finale grossed sad $8,800.

"Caesar and Cleopatra," National (12th wk) (CD-$4.80-$6; 1,172; $30,000). Shaw revival got about the same; $20,000.

"Clutterbuck," Biltmore (14th wk) (C-$4.80; 920; $22,600). London comedy also improved, with Sunday performances an apparent factor; $12,100.

"Cocktail Party," Miller (8th wk) (C-$4.80; 940; $21,600). Goes clean at all performances; $21,600.

"Come Back, Little Sheba," Booth (4th wk) (D-$4.80; 712; $20,000). About the same; $12,700.

"Death of a Salesman," Morosco (57th wk) (D-$4.80; 914; $23,800). Eased a trifle, but has a strong advance sale; $18,500.

"Detective Story," Hudson (51st wk) (D-$4.80; 1,016; $23,675). Up to $16,500.

"Devil's Disciple," Royale (3d wk) (C-$4.80-$6; 1,035; $27,500). Held almost even at $20,200.

"Gentlemen Prefer Blondes," Ziegfeld (14th wk) (M-$6 1,628; $48,244). Another capacity week; topped $48,200.

"Happy Time," Plymouth (7th wk) (C-$4.80; 1,063; $29,019). Made a quick jump to $28,000.

"Howdy, Mr. Ice of 1950," Center (42d wk) (R-$2.88-$3; 2,964; $58,000). Business has skidded recently and the show is now slated to close Saturday (15); down to $15,000.

"I Know My Love," Shubert (19th wk) (CD-$4.80; 1,391; $33,000). Rose with the field; $21,900.

"Kiss Me, Kate," Century (62d wk) (M-$6; 1,645; $46,650). Eased a trifle to $43,400.

"Lost in the Stars," Music Box (19th wk) (M-$5.40; 1,012; $26,600). Ebbed slightly to $23,800.

"Member of the Wedding," Empire (10th wk) (D-$4.80; 1,082; $24,000). Back to over capacity; $24,200.

"Miss Liberty," Imperial (35th wk) (M-$6.60; 1,400; $44,500). Climbed back from the previous week's low, but must do considerably better at the lowered scale ($4.80 top week nights and $6 weekends); $20,500.

"Mister Roberts," Alvin (108th wk) (CD-$4.80; 1,360; $34,276). Leland Hayward production going along at powerful tempo; up to $28,000.

"Now I Lay Me Down to Sleep," Broadhurst (2d wk) (CD-$4.80-$6; 1,160; $29,500). Elaine Ryan-Ludwig Bemelmans play has started promisingly; first full week grossed $21,000.

"South Pacific," Majestic (49th wk) (M-$6; 1,659; $50,186). Never fails to get all the house will hold; bettered $50,600 again.

"Texas, L'il Darlin," Hellinger (16th wk) (M-$6; 1,543; $42,000). Faded a bit to $24,500.

"The Innocents," Playhouse (5th wk) (D-$4.80; 819; $18,740). Tapered a bit further; $12,200.

"The Man," Fulton (8th wk) (D-$4.80; 966; $23,000). About the same; $7,600.

"Tobacco Road," 48th Street (1st wk) (CD-$3; 917; $15,000). Jack Kirkland's sharecropper saga, with a Negro cast, couldn't weather the unanimous critical beating, and closed Saturday night (11) after eight performances; $1,800.

"Touch and Go," Broadway (22d wk) (R-$4.80; 1,900; $46,300). Didn't get the expected response from the lowered scale and is set to quit Saturday (18); slumped to $16,000.

"Velvet Glove," Golden (11th wk) (CD-$4.80; 769; $18,127). No change; $7,900.

"Where's Charley?," St. James (73d wk) (M-$6; 1,509; $37,800). Also registered a healthy rise; $30,500.

Opening

"The Consul," Barrymore (M-$4.80-$6; 1,066; $30,000). Opera by Gian-Carlo Menotti, presented by Chandler Cowles and Efrem Zimbalist, Jr.; financed for $100,000, production cost about $68,000 (including $21,000 in bonds) and can break even at around $16,000; opens tonight (Wed.).

Future Dates

"Great to Be Alive," March 23, at Winter Garden; **"Wisteria Trees,"** March 29, at Martin Beck; **"Cry of the Peacock,"** April 6, at Mansfield; **"With a Silk Thread,"** April 17, at Lyceum; **"Peter Pan,"** April 23, possibly at Imperial; **"Tickets, Please,"** April 24, at Coronet.

'Salesman' 22½G In Pitt Week

Pittsburgh, March 14.

Freezing cold weather and continuing economic slump locally brought on by coal strike held "Death of a Salesman" down somewhat in first of show's two weeks at Nixon. But session was still plenty profitable at $22,500. Sale for the windup indicates current gross will be even better than that by a couple of grand or so.

"Salesman" got a unanimous set of the kind of notices every attraction dreams about, and while a little sluggish at the getaway began to go into high at the midway mark. Weekend performances were SRO. Scale was $3.90 top, including federal and city taxes, and while not under ATS-Theatre Guild auspices, subscribers were offered tickets at slightly reduced rates, which accounted for some cash deflections.

Following finish of "Salesman" this week, house will be dark again for a stanza, relighting March 27 with Ballets des Paris.

'MADWOMAN' OFF TO 14G IN 2D WEEK AT DETROIT

Detroit, March 14.

"Madwoman of Chaillot" dropped to $14,000 in the second week at the Cass after a good $19,900 the first week. The Cass goes dark for a week, reopening March 20 with Les Ballets de Paris, in for six days.

Shubert reopened Monday (13) after two months with Blackstone, the magico, in for 10 days.

'Philly Story' Neat In L.A. at $18,000

Los Angeles, March 15.

Biltmore continues to lead the scanty legit field here presently, with "Philadelphia Story" (Sarah Churchill), holding up well in its second week. Only other attraction going at the moment is "The Banker's Daughter," at the small Globe theatre. Okay, too.

Estimates for Last Week

"The Banker's Daughter," Globe (285; $2.40). Still near capacity at $4,200.

"The Philadelphia Story," Biltmore, (1,636; $3.60) (2d week). Sound $18,000, almost as good as first week.

'Congressional Baby' $9,300 in 2 Wks., Albany

Albany, March 14.

"Congressional Baby," staged by Eddie Dowling, drew an estimated $9,300 in two-week tryout at $2.40 top in the 850-seat Playhouse. Gross was racked up in the face of divided notices and unfavorable weather.

It was the first Broadway tryout here in two decades. Nina Foch starred.

551031B

Plays Abroad

Home at Seven

London, March 8.

Alec Rea, E. P. Clift & H. M. Tennent, Ltd., presentation of drama in three acts by R. C. Sherriff. Directed by Murray Macdonald. At Wyndham's, London, March 7, '50.

David Preston	Ralph Richardson
Mrs. Preston	Marian Spencer
Dr. Sparling	Cyril Raymond
Major Watson	Philip Stainton
Inspector Hemingway	Campbell Singer
Mr. Petherbridge	Frederick Piper
Peggy Dobson	Meriel Forbes

From every angle this latest opus by R. C. Sherriff is good theatre. It has a suspenseful story, faultless direction and superb acting, being always slightly under than overplayed, which enhances its dramatic value. With studied casting and adaptation, it might well appeal to U. S. audiences and would make good screen material.

Would a man's honest and decent character change during a spell of amnesia and turn him into a thief and a murderer? This is the appalling situation facing a humdrum, respectable bank official who returns home at his usual time to find his wife in deep distress over his complete absence for 24 hours. He has no recollection of the lost day and tragedy soon follows. The local club funds are missing and one of the stewards is found dead in the woods, with damning evidence revealing the banker was seen the previous night at the safe by his victim, providing a motive for the crime. Also, he had been borrowing money to get out of a jam.

An understanding doctor probes his patient's mind and tries to convince him that inherent goodness couldn't suddenly become vicious even in a mental blackout. He becomes obsessed with the idea he must be guilty, makes all domestic plans for his wife's future and calmly awaits arrest. When a complete alibi materializes, the tortured man seems too dazed with relief to believe it. Unknown to his wife he had been in the habit of dropping in to a saloon before catching his train. A backfiring car in the street had jarred his mental balance due to his nerve-racking experience as an air raid warden. The kindly landlord had cared for him overnight but didn't know his identity until he read the case in the paper.

Ralph Richardson has seldom been seen to better advantage as the sensitive suburban citizen confronted with the awful possibility he may be a Jekyll and Hyde. Marian Spencer is human and natural as his devoted, distraught wife and Cyril Raymond makes a kindly, neighborly personality of the doctor. Meriel Forbes brings light relief as the pert, matter-of-fact barmaid who saves the situation, and Philip Stainton and Campbell Singer make contrasting individuals of the blustering major, chairman of the club, and police inspector. *Clem.*

The Way Things Go

London, March 6.

Stephen Mitchell (for London Theatrical Productions) presentation of comedy in two acts by Frederick Lonsdale. Directed by Anthony Pelissier. At Phoenix, London, March 2, '50.

Mary Flemin	Glynis Johns
Gerard	Michael Gough
Charles	Ronald Squire
Bishop of Weston	Tristan Rawson
Venetia	Janet Burnell
Ernest	David Stoll
Helen	Margaret Gordon
John	Kenneth More
Anne	Cecily Byrne
Duke of Bristol	Peter Macdonnell
Dr. Shaw	Arthur Hewlett
Tinne	Edward Wheatleigh
An Old Lady	Frances Waring
Robert Flemin	Robert Adair

For his latest comedy, Frederick Lonsdale has picked a trivial, scant plot and embellished it with wit and humor. The result is entertainment with many laughs and an occasional sparkle, but an odd dull patch which minimizes the effect of the play as a whole. Its minor defects notwithstanding, the show is likely to prove a prolonged West End attraction.

The author puts the focus on an impoverished duke and the members of his family, brothers, sisters, aunts and uncles, who are wondering what the future holds in store for them. Only one is high-principled and he inevitably is regarded as the "bolshie" of the family. This view is reinforced when he refuses to marry an American heiress, because he is too poor and she too rich.

This is clearly an ideal vehicle for Lonsdale dialog, although the flimsy situation is difficult to sustain for two-and-a-half hours. Nevertheless, there are frequent scintillating lines and intriguing situations, uppermost of which is a single scene held almost entirely by Glynis Johns (as the heiress) trying to persuade Michael Gough (duke's brother) to seduce her.

That the show is rich in characterization as well as comedy is due as much to the capabilities of the cast as to the script. Gough, as the duke's only non-parasitical relation, strikes a note of complete sincerity, while Miss Johns as the ardent wooer is captivating. She also establishes herself as a first-rate comedienne. Ronald Squire is happily cast as Lord Crane, the duke's uncle who cannot see why a mere $10,000,000 should stand in the way of true love. Kenneth More gives a perfect performance as the whisky-drinking brother and Robert Adair is effectively cast as the heiress's father.

Direction by Anthony Pelissier is highly efficient, and Michael Weight's decor admirably fills the bill. *Myro.*

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June Walker Goes On Despite Cracked Rib

Pittsburgh, March 14.

June Walker, playing femme lead in national company of "Death of a Salesman," opened in Pittsburgh last week (6) against doctor's orders. Three days before, she had broken a rib in Cincinnati, falling against her wardrobe trunk and missed final trio of performances there because of the severe pain.

Physician told actress to rest for at least another week, but she decided only couple of hours before curtain time to do the Pittsburgh preem despite her physical condition. Audience noticed that she winced every once in a while from pain while forced to stoop or bend, but Miss Walker got glowing notices from the reviewers, most of whom were aware of her condition.

Patrick's 'Savage' Headed For Broadway Next Fall

Hollywood, March 14.

John Patrick's new play, "The Curious Savage," will be presented on Broadway next fall by Russell Lewis and Howard Young, possibly with Patricia Collinge as star. Contrary to usual Lewis & Young policy, the show will not be tried out on the Coast.

Patrick, whose previous plays have included "The Hasty Heart" and "The Story of Mary Surratt," is also readying an adaptation of Dickens' "Bleak House" for possible production by Lewis & Young, with Cornelia Otis Skinner figured for the star part. His adaptation of "Earth and High Heaven," the Gwethalyn Graham novel, has been shelved.

'Brig' $18,400 in Split

Reading, Pa., March 14.

"Brigadoon" took in an okay $18,400 in three engagements last week. Musical played Pottsville, Pa., high school Aud. Monday (6); Lyric, Allentown, Pa., Tuesday-Wednesday (7-8) and the Rajah here Thursday-Saturday (9-11).

Show is current at the Ford's, Baltimore.

Stevens Back in Hosp

Chicago, March 14.

Ashton Stevens, vet Chicago drama critic, suffered a severe bronchial infection Thursday (9) and was taken back to Passavant hospital here.

Doctors found it necessary to feed him oxygen over the weekend but he is now recovering.

Henry Sherek is readying "The Cocktail Party" for London, with **Donald Houston** to play his original role when the show was produced at the 1949 Edinburgh Festival.

Current Road Shows

(*March* 12-25)

Ballet Russe de Monte Carlo — Erlanger, Buffalo (12); Paramount, Toledo (13); Empire, Syracuse (15); Music Hall, Cleveland (17-19); Bushnell Aud., Hartford (21-22); Aud., Worcester, Mass. (23); Klein Memorial, Bridgeport, Conn. (24) Municipal Aud., Providence (25).

Ballet Theatre — Ryman Aud., Nashville (13); Aud., Jackson, Tenn. (14); Poche, New Orleans (15-18); Lanier H.S. Aud., Montgomery, Ala. (20); Tower, Atlanta (21); College Field House, Clemenson, S. C. (22); Page Aud., Durham, N. C. (23); Academy of Music, Phila. (24); Rajah, Reading (25).

Ballets de Paris — Blackstone, Chi. (13-18); Cass, Detroit (20-25).

"Barretts of Wimpole Street" — Gayety, Wash. (13-18).

"Borschtcapades" — Blackstone, Chi. (20-25).

"Brigadoon"—Ford's, Balto. (13-18); Playhouse, Wilmington (20-22); Community, Hershey, Pa. (23-25).

Cornelia Otis Skinner — Wilbur, Bost. (20-25).

"Cry of the Peacock"—Shubert, N. H. (23-25).

"Death of a Salesman"—Nixon, Pitt. (13-18); Hanna, Cleve. (20-25).

"Diamond Lil" — American St. L. (13-18); Music Hall, K. C. (20-25).

"Goodbye, My Fancy"—Gayety, Wash. (20-25).

"Harvey"—Arcadia, Wichita (13); Convention Hall, Hutchinson, Kan. (14); Home, Oklahoma City (16-17); Convention Hall, Tulsa (18); Memorial Hall, Joplin, Mo. (20); Shrine Mosque, Springfield, Mo. (21); Aud., Memphis (23-25).

"Kiss Me, Kate"—Shubert, Chi. (13-25).

"Lend an Ear" — Court Square, Springfield, Mass. (13-15); Aud., Rochester (16-18); Empire, Syracuse (20-21); Erlanger, Buffalo (22-25).

"Madwoman of Chaillot" — Erlanger, Chi. (13-25).

"Man Who Came to Dinner" — Civic Aud., San Jose, Cal. (12); Mayfair, Portland (14-16); Metropolitan, Seattle (17-22); Temple, Tacoma, Wash. (23-24).

"Mister Roberts," — Colonial, Bost. (13-25).

"Oklahoma!" — Aud., Galveston (13-14); McNesse Jr. H. S. Aud., Lake Charles, La. (15-18); Poche, New Orleans (19-25).

"Philadelphia Story"—Biltmore, L. A. (13-25).

"Private Lives"—Royal Alexandra, Toronto (13-18); Harris, Chi. (20-25).

"Silver Whistle"—Walnut, Phila. (13-18).

"Streetcar Named Desire" (No. 2) — Robinson Aud., Little Rock (14); Iowa, Cedar Rapids (15-16); KRNT theatre, Des Moines (17-18); Orpheum, Davenport (20-21); Palace, South Bend (22-23); Shubert, Detroit (24-25).

"That Lady" — KRNT theatre, Des Moines (13); Orpheum, K. C. (14-18); Municipal Aud., Topeka (20); Convention Hall, Tulsa (21); Home, Oklahoma City (22); Melba, Dallas (23); Worth, Ft. Worth (24-25).

Webster - Shakespeare — City Aud., Pueblo (12); Home, Oklahoma City (14); Convention Hall, Tulsa (15); Arcadia, Wichita (17); H. S. Aud., Topeka (18). Fraser, Lawrence, Kansas (20-21); Technical H. S. Aud., Omaha (23); H. S. Aud., Spencer, Ia. (24); H. S. Aud., Ames, Ia. (25).

"Wisteria Trees" — Shubert, Phila. (13-25).

'Cage,' 'Road'

Continued from page 57

cluding production costs of $54,100, a tryout loss of $7,500, pre-opening expenses of $3,700 and bonds and deposits of $7,700. The play had an operating profit of $1,600 the first week, but had a deficit thereafter and ended with a loss of approximately the entire $75,000.

"Tobacco Road," which made a fortune for author-producer Jack Kirkland in its original, record-breaking Broadway run, was produced for around $15,000 in this Negro edition. It opened March 6 and, despite a straight sharing arrangement with the house and minimum operating costs, went into the red on its single-week engagement. It had a spotty record before reaching Broadway, with some profitable and several losing weeks. Everything considered, the venture lost almost $15,000.

Donagh MacDonagh, Irish playwright who authored "Happy as Larry," seen briefly on Broadway this season, has finished a musical, "Sweet is the Music." Adrian Beecham, son of Sir Thomas Beecham, did the score and holds a two-year option.

'Harvey' Was Sock

Continued from page 58

Comes Across," "Red Harvest" and many others.

Two stories recalled by former pressagent-manager Ralph T. Kettering illustrate some of the "opposite" characteristics of Pemberton. While advance man for Gladys George in "Personal Appearance," Kettering was in Dallas with no booking beyond Houston. After twice wiring the producer a query about where the comedy would go next, the p. a. telegraphed Gus Pitou, of the United Booking Office, to find out the future route, receiving an answer an hour later.

In Los Angeles 10 days later, Kettering received a postcard from Pemberton, which had gone to Dallas and been forwarded along the route, with the desired information. As usual, Pemberton had declined to pay for a wire or a three-cent stamp for a letter when a penny postcard would do. But true to his "opposite" nature, he gave Kettering two unasked-for $50 raises during that season.

Kettering also remembers how, as a practical joke, he sent Pemberton what he thought was a terrible script by a young actor. When the producer decided to do the play and offered him a share of the production, Kettering alibied his way out of the proposition. The show was "Strictly Dishonorable," Pemberton's first big money-maker, which launched the spectacular Hollywood career of its author, Preston Sturges.

The producer's long association with Miss Perry, starting with her staging of "Strictly Dishonorable," began when they struck up an acquaintance during intermission at a concert. Reaching home after that incident, Miss Perry told her husband, "I just picked up a man at the concert, and I'm going to direct a play for him." She subsequently supplied substantial backing for many of the Pemberton productions.

Probably one of his most curious productions was "The Ladder" in 1926, which made theatrical history on Broadway by remaining for 264 performances despite an all-time low in critical reviews and attendance. The play's backer, wealthy Edgar B. Davis, was willing to spend $500,000 on his belief in reincarnation, the theme of the play. Pemberton quit the assignment after several months. During the 1929 depression he was a prime factor in setting up the Stage Relief Fund to assist the needy of the theatre. During World War II he had been active with USO-Camp Shows and the Theatre Wing canteens.

In 1944 Pemberton produced "Harvey," with Frank Fay as star, at the Playhouse, N. Y. Comedy had a phenomenal run and chalked up top grosses. It also copped the Pulitzer Prize. Pemberton formed a road company with Joe E. Brown starred, which was equally successful. Fay later took to the road while "Harvey" was still current on Broadway, with Bert Wheeler, James Stewart and others, taking over the star role at various times. On out-of-town dates Pemberton made intermittent appearances in the play. His last production was "Mr. Barry's Etchings," starring Lee Tracy, which recently closed after a brief run at the 48th Street, N. Y.

In addition to his production activities Pemberton was president of the League of New York Theatres. His wife, Margaret McCoy Pemberton, did the costuming for most of his productions. A brother, Murdock Pemberton, former pressagent and writer, also survives.

Virtually a who's who of show business attended Pemberton's funeral services yesterday morning (Tues.) at Christ Church (Methodist), N. Y. The 60 honorary pallbearers included the producer's close friends among fellow-managers, authors, actors, editors and critics. Lawrence Tibbett sang "The Lord's Prayer" and Bert Lytell delivered the eulogy, calling Pemberton "a friend of the actor" and recalling how, as former president of Equity, he had always had friendly dealings with the producer as head of the League of N. Y. Theatres.

Raps N. Y. Critics

Kansas City, March 14.

Brock Pemberton teed off on the New York critics in an interview with the Kansas City Times here last Thursday (9). This was two days before his fatal heart attack in N. Y. He was in town for the opening of a four-day run of his production of "Harvey," with James Dunn, in the Music Hall.

Much of the current recession in theatre attendance can be laid at the feet of the critics, Pemberton said. They kill a play before it gets going, before the public gets a chance to determine its true value.

A case in point is "Mr. Barry's Etching," with Lee Tracy, which closed last week on Broadway after a four-week run. It wasn't a good play, Pemberton frankly admits, but the public seemed to like it. A few words from the critics, however, and the theatre was empty.

"In the days before the war, expenses weren't nearly as high, and a producer could keep the play going four to six weeks until the play overcame the critics' disapproval, or he was shown that it wasn't a success," Pemberton said. "With expenses like they are today, a producer can't afford to play to empty theatres while waiting for a play to catch on."

N.Y City Ballet Co.

(CITY CENTER, N. Y.)

For the final preem of the six new works done this winter season, the enterprising N. Y. City Ballet Co. presented "Jones Beach" at its home grounds last Thursday (9). The work is a pleasant frolic, eulogizing the familiar summer playground on Long Island. It isn't a great piece of work, but it's topical, fresh and engaging. George Balanchine choreographed the ballet, with an assist by Jerome Robbins. More could have been made of it with some of the satire and slapstick Robbins put into his bathing number in "High Button Shoes," but it's entertaining enough on its own.

The crowded beach, with a bather stepping gingerly to seek out her playmates; the rescue from drowning; the pesky mosquitoes; the jazz hour, picnic and hotdog sequences, are all amusing or tender Americana. Music by a young Dutch composer, Jurriaan Andriessen, is lean, breezy and colloquial, to fit the subject-matter. The young N. Y. City Ballet dancers had a merry romp going through the motion in attractive bathing suits. Robbins and Maria Tallchief, in the jazz sequence; Tanaquil LeClerq and Nicholas Magallanes, in the romantic drowning scene pas de deux, and Todd Bolender, William Dollar and Roy Tobias, as the pest-beset bathers, led the terp festivities admirably. *Bron.*

Ballet Theatre $26,700 In 6 Southwest Stands

Ballet Theatre racked up some good grosses in mainly one-nighters through the southwest last week. Troupe did an okay $26,700 in six performances.

It played two nights in Dallas for a $10,000 take. Single-nighters were San Antonio, $3,300; Little Rock, $6,000; Oklahoma City, $3,800, and Tulsa, $3,600.

Mpls. Concert Series

Minneapolis, March 14.

U. of Minnesota Artists Course for 1950-51, just announced, will have Lucia Chase and Olver Smith's Ballet Theatre as its principal attraction.

The course also will include six other attractions.

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Literati

Ewen's Berlin Blog

"The Story of Irving Berlin" — first book on the songsmith since Alexander Woollcott's biography in the early '20's—will be published by Holt April 10.

Book was written by David Ewen. It is his 25th to be published.

McKay Pub House Sold

David McKay Co., Philadelphia book publishing firm, has been sold to Kennett L. Rawson and Quentin A. Bossi, who will be president and veepee of the new company, respectively. Both are execs of G. P. Putnam's Sons.

McKay firm has specialized in foreign language dictionaries, classical translations, juvenile publications and game books. The new regime plans to extend the publication list by adding fiction, biography and travel. Rawson and Bossi will also set up their headquarters in New York.

Wilson's Reverse "Curtain"

Earl Wilson may do a flying trip to Europe this summer, with a Doubleday book idea as the objective.

This would be something along the lines of "The Iron Curtain Behind Wilson," visiting the other European countries which the N. Y. Post columnist didn't cover last season.

N. Y. Herald-Trib. Votes Guild

Editorial and commercial department employees of the N. Y. Herald Tribune last Wednesday (8) voted 487 to 89 for a shop affiliated with the Newspaper Guild of N. Y.

Ballotting represented a union security vote under the National Labor Relations Board. Previously the Guild also triumphed in a test at Standard & Poor's where employees approved a full Guild shop 211 to seven.

Oursler Parlay

An anthology of Fulton Oursler's "Modern Parables" is being brought out by Doubleday in July. These are his writings in the N. Y. Journal-American and syndicated by Hearst.

In the fall, Oursler's "Why I Know There Is a God" will be published by the same firm.

New Distrib Tests

Cities of Columbus, O., and South Bend, Ind., will be the scenes of an experiment by the Curtis Publishing Co. early in April for the distribution of its periodicals directly to householders instead of by mail, and Reading, Pa., is the scene of a similar experiment being conducted now by Curtis and the McCall Corp.

The plan is being tried out as a result of the House-passed postal bill which would raise rates to some publishers as much as 50%. The plan provides for shipping the magazines to a central point in each city. Salaried agents then pick these up and distribute them to subscribers door-to-door.

Marvin Pierce, president of McCall, said he favored further experimentation with the plan even if the higher postal rates are sidetracked. At the present, in Reading, only Redbook and McCall's are being distributed under the system. When the plan is tried in Columbus and South Bend, additional McCall publications will then fall under the new method of distribution.

Field men of the Curtis Circulation Co., a Curtis subsidiary, were in Columbus studying routes and other details, in preparation for the test.

Betty Cashman's Show Biz Tome

Series of valuable hints to actors in all phases of show business, as well as public speakers, has been rounded up into 19 brochures penned by Betty Cashman and published by Pama Press, N. Y. Overall title is "Personality of You," with Miss Cashman detailing how a thesp in legit, films, television and radio can best punch across his individual personality for top results. Series has three separate categories, devoted to personality, acting and public speaking.

First one details such factors as speech and voice and how to attain vocal, emotional and word color. Second one features a short history of each of the four acting media, details acting techniques and presents short scenes on which readers can try their abilities. Public speaking section stresses the study and use of "personable speech" and lists some speeches of famous personalities in history.

CHATTER

Peter Martin, ABC scripter, has been inked by Little, Brown for a series of three novels.

Howard S. Cady is repping Doubleday on the Coast, with offices in San Francisco.

Beth Harker, formerly with WMGM, N. Y., appointed beauty editor of Seventeen magazine.

Legit-film director Elia Kazan has been profiled by author-scenarity Walter Bernstein for Collier's.

Bennett Cerf tossed a party in Hollywood to introduce Leonora Hornblow's first novel, "Memory and Desire."

Omar Ranney in Hollywood to round up intimate material about the film studios as drama editor of the Cleveland Press.

Max Brand's "Singing Guns," written as a screenplay for Republic, is being issued in novelized form by Fawcett Publications.

Jack Sayres resigned as veepee of Audience Research, Inc., to join Cowles Magazines, Inc., publishers of Look, Quick and Flair.

Robert A. Low, ad manager of Saturday Review of Literature, on leave of absence to join Washington staff of Sen. Herbert H. Lehman.

Vanguard publishing "The Name Is Fogarty" by Jonathan Titulescu Fogarty March 21. It's understood that Fogarty is the pseudonym for novelist James T. Farrell.

Irene Kittle Kamp appointed executive editor of Seventeen mag. She was formerly managing editor of Glamour and theatre critic as well as feature editor of Cue.

R. Kenneth Kerr, publisher of the Lancaster Eagle-Gazette, has been elected president of the Ohio Newspaper Assn., succeeding Roger N. Ferger, publisher of the Cincinnati Enquirer.

Robert Downing, production stage manager of "Streetcar Named Desire" No. 1 troupe, has an article on his collection of 5,000 books on the pioneer theatre west of Broadway in the Antiquarian Bookman for March 4.

Overseas Press Club is staging a St. Patrick's Day convocation on Friday (17) evening in its clubrooms. As a gesture of friendship to an ancient rival, Irish OPC members will honor Eugene English, just returned from Europe.

Ezra Stone will write the foreword to "Actor's Auditions" (Henry Koosis & Co.) by Eddie Lawrence, one of the writers of the Kay Kyser show. The book is designed to give actors material that will be of practical aid to them in getting jobs.

Dick Condon, former Disney and 20th-Fox publicity chief, is subject of an article in April issue of Holiday mag on his methods of promoting Paramount's "Samson and Delilah." He's been handling special flack chores on the film for many months.

Annual dinner of the Women's National Press Club will be given for President and Mrs. Truman in Washington on April 15. Of the four press-radio dinners given each year for the President, this is the only event to which men and their wives come together.

"Almost a Hero," M-G scribe Bill Ornstein's short story, appears in "Practical English," currently being distributed to public schools throughout the country. It will be reprinted in April "Literary Cavalcade," monthly supplement by Scholastic Magazines, edited by Eric Berger.

Richard Joseph's "Your Trip Abroad" due from Doubleday April 20. He's travel editor of Esquire with a wide knowledge of many foreign lands as working newspaperman and film publicist, variously stationed in London and Paris, among other capitals. He's an ex-VARIETY correspondent.

National Book Award dinner at the Waldorf-Astoria, N. Y., tomorrow (16), will be attended by an impressive list of publishers, editors writers, designers, booksellers and manufacturers. More than 100 w.k. authors will be guests at the affair at which awards will be made for fiction, non-fiction and poetry.

Bendix's Deal

Continued from page 1

pear on television, even to denying them right to take bows for teevee audiences at film premieres. Bendix's contract with RKO begins May 1, 1951, immediately upon expiration his present pact with Hal Roach.

Under the new deal he will make two pictures per year, and realize approximately $1,000,000 in earnings. Pact also calls for RKO to pay him every week for the first four years, although he will make but two annually. It is customary for contracts to give stars 40 weeks pay per year, or a lump sum per picture. Bendix will continue to appear on the "Life of Riley" airshow. He has no teevee deal lined up at present, but says he will record a television series on film as soon as his contract goes into effect.

Foreign Filmers

Continued from page 4

the specialized film in the U. S. and taking steps to secure more outlets.

Those at the conclave expressed hope that their objectives would best be accomplished by working closely with theatre men and distributors in the U. S., as well as with producers abroad and the MPAA. A policy planning committee includes Joseph Burstyn, Mayer & Burstyn; Jacques Chabrier, Pathe Cinema; Jack Ellis, Crest Films; Mrs. Gerard; J. H. Hoffberg, Helprin, Edward Kingsley, Oxford Films; Marty Levine, Distinguished Films; George Margolin, Continental Films; Ilya Lopert, Irvin Shapiro, Films International and E. R. Zorgniotti, Lux Films. Next meeting is scheduled for March 28.

India, Ireland Give Nix to Several Pix

Madras, March 7.

Bombay Censor Board banned Russian film, "Triumph of Youth," which ran to good houses both at Bangalore and Madras in the south. Board has also put "Madame Bovary," "Sand of Rope" and "Mourning Becomes Electra" under Adult classification, which means children under 18 should not see the picture.

Walter Wanger's "Rope" also has been put on the banned list by the Bombay Board. "Rope" played at Madras.

'Without Honor' Nixed

Dublin, March 7.

UA's "Without Honor" has been handed a rejection slip by Irish Film Censor Richard Hayes.

Film stars Laraine Day, Dane Clark and Franchot Tone.

'Get-'Em-Out'

Continued from page 3

public view for up to 30 months in order for the lot to whip into release such then topical films as "Air Force," "Edge of Darkness," "Mission to Moscow" and the noteworthy "Casablanca." Holdups worked for the studios by helping to bring in top grosses on the topicals, but style changes and production improvement played havoc with some of the others.

Long Wait On Shelf

Policy is still followed to some extent, but format worked out to get 'em out fast has narrowed down the list of shelved films to only seven at this time, five of them resting at RKO. Of quintet there, two, "Vendetta" and "Mad Wednesday," the Harold Lloyd comedy, are Howard Hughes productions. Both wound up over two years ago. One, "Montana Belle," is an indie purchased by the studio following its completion in November, '48. Remaining pair, "Weep No More," which was canned in May, '48, and "It's Only Money," completed in December of that year, are both straight RKO productions. Only other pair of shelved films are "Curtain Call from Cactus Creek," Donald O'Connor starrer which wound a year ago at UI, and Warners' "This Side of the Law," canned 15 months ago.

Policy of "release as soon as possible" has brought the list of topbudgeters completed but not yet tradeshown to a low of 106. Figure includes all top pictures from the majors, smaller lots and independent efforts. Paramount, for instance, is in the position of having but nine pictures completed which have not been shown to the press. UA has eight. Highest is Warners, with 13.

All in all it's a healthy sign. Policy is keeping the studios up-to-date on what the public wants and allows for a quick shift in case of a trend change.

SCULLY'S SCRAPBOOK

By Frank Scully

No, Mo:, March 10.

Back in the dear old days when a split atom was a smaller catastrophe than a split week, a handsome hunk of olive-skinned manhood visited me at a Riviera villa where I was convalescing as a five-star general in the Great Army of Pain. In his middle years, tall, dark and lean, he looked Spanish but said he was descended from the Dutch branch of the Sephardic Jews, the aristocrats of these people. He told me he had retired from manufacturing knives in Chicago and was going to devote the rest of his life to writing.

He didn't look like a retired business man and he must have seen a look in my eye that suspected as much. So he explained further that he had been general secretary of the Socialist party in America, which could easily account for his leanness. He took a typically American pride, however, in the fact that even as a revolutionist he had made good. He had managed the campaign when Gene Debs parlayed a handful of parlor reds into a million votes. Nobody had done as well before or since in getting money to liquidate capitalism in America.

But he wasn't calling on me to air his past. He wanted to discuss his new career with me.

The other day I saw his face on the cover of The Saturday Review of Literature. It seems he had authored "Two Friends of Man: The Story of William Lloyd Garrison and Wendell Phillips and Their Relations With Abraham Lincoln."

It struck me that in 20 years our positions had changed so completely that I ought to be making a pilgrimage to him to pick up his current know-how, or perhaps to salvage his old political organizing ability, because only a few days before reading of his latest literary success I had been lulled into running on the Democratic ticket for the office of lieutenant-governor of California.

The Answer Is, "Not Much"

"What is this?" I heard myself saying to the split personality which shares my thoughts, "an ex-politician comes to me for some guidance in the field of writing and 20 years later he's the bestseller and I am a guy who has written himself out of that class and into politics. How crazy can you get?"

The sketches of the author of "Two Friends of Man" made him look as if he had not gained a pound nor a line in his face in the years since we first talked about the hazards of switching horses in midstream. So it was the same Ralph Korngold. I recalled that his first writings read as if he had read too much of Stendahl. I think at the time he was living on 500 francs a month (about $20) in a little room in Nice, having given the rest of his income and his knife business to his wife and son back in Chicago.

I haven't ever seen his writings of that earlier period in print, so I suspect they ended their days as contrapuntal exercises. But around 1938 a French publisher brought out his "Robespierre and the Fourth Estate." It was subsequently published in this country. It was a very good book and ultimately was published in at least six languages.

Like others of his politics and his creed, Korngold reached America in 1940 with the hot breath of Hitler on his neck. In 1941 I ran into him on upper Broadway, near Columbia U., where he was researching on "Citizen Toussaine." It seems that his studies in the French Revolution and its effects upon slavery had led him to the West Indies, and from there to the U. S.

The only trace of his earlier years as a worker in the field of political economy which could be found in his latest book is that Lincoln does not emerge as the great emancipator. At best he becomes the reluctant emancipator.

Utopias On Paper

Rarely has a writer gone into politics, and succeeded. Now and then one like Bruce Barton, who hovered between inspirational writing and advertising, might succeed for a while in politics, but in the main the thing will destroy them because it is geared for people who are built like tractors not sulkies.

The author who has deserted writing for politics and, seeing himself sinking, has managed to get back to his original calling, is even rarer than a day in June. The only one I remember who managed to cross the stream and get back with his talents reasonably intact was Upton Sinclair. In fact he not only was able to tie together the threads of his broken career but he seemed to write better after the ordeal than he did before. At any rate he had greater popular success. During the period of his political activity he must have written millions of words which were just about as good or as bad as those he published for profit, but only a painstaking research student like Ralph Korngold would ever bother to look up those writings today.

Like Korngold, Sinclair had been a Socialist of sorts. In fact in California he used to run for governor on the Socialist ticket and get 50,000 votes and the next election he'd run for U. S. senator and get 51,000 votes. He persuaded himself and his friends that these small gains represented great progress.

The Old Switcheroo

But then one day in 1934 he decided to take his old bill of goods and stop peddling it on Skid Row. He moved his program almost bodily into the Democratic primaries and the idea took on such momentum that by election time he had moved up from the sort of guy who could get 50,000 votes as a Socialist to the Democratic nominee with 450,000 votes. It looked as if California would surely get a governor who not only could read and write but who could spell.

This so terrified Hollywood that its producers besieged the eastern seaboard to save the state from such a fate. Lord & Thomas' advertising copywriters were brought in, and the billboards were deluged with propaganda to stop this menace to the American way.

The election ended so close that to this day most non-partisans believe that Sinclair actually won but was counted out at the count of nine.

Les Wagner in the L. A. Mirror reported the other day on the wacky character of California politics and dealt me in as proof of same. He told about a state convention in Sacramento when some years ago I was mistaken for Tom Scully, the late Democratic party wheelhorse, described by Wagner as my opposite.

Solon As a Gag Man

Tom Scully was working like a beaver to get himself elected state chairman. I was working just as hard to elect Jimmy Roosevelt instead. An assemblyman assigned to make Tom's nominating speech passed me on the way to the mike.

He dwelt long on the virtues of his candidate, holding back the name to the last gasp.

Then he cried: "I give you that great Democrat, that man among men . . Frank Scully!"

His eyes glazed when he realized he had blown up in his lines. "I mean," he pleaded, "Tom Scully!"

But according to Wagner, I didn't hesitate a second. I hobbled to the microphone and said:

"I heard you the first time. I accept the nomination."

Amusant, but I'm telling Les Wagner et al. that I'm not accepting the nomination this time. Teamed with General Holdridge, who was running among the gubernatorial goobers, I was pencilled in as his lieutenant-governor. But I found I was carrying more weight than a Derby winner. So I pulled out this week to do a book for Holt on flying saucers instead (do I hear prolonged laughter).

Broadway

Geraldine Fitzgerald back from a trip to Ireland Saturday (11) on the America.

Hedy Lamarr, who just completed "Visa" for Metro, left Friday (10) for Florida.

Show biz attorney Paul O'Brien planes to Rome today (Wed.) with his wife for a two-week Holy Year visit.

Ann Vernon, French actress, returned from the Coast Friday (10), where she was screentested by Universal-International.

The Benny Fields (Blossom Seeley) feted backstage at the Capitol theatre, last week, on their 30th wedding anniversary.

John A. Cassidy, RKO Theatres' flack, addressed Fordham U. journalism students last night (Tues.) on theatre publicity.

George Raft off to Europe to co-produce and star in "I'll Get You For This," which Joe Kaufman is making in Britain and France.

Pat Ballard, songsmith, to conduct summer course in television and pop songwriting at N. Y. State Music Camp in the Adirondacks.

The Arthur Schwartzes (Kay Carrington) to Palm Beach this weekend, directly after his final "Inside U. S. A. for Chevrolet" video show.

The Fitzgeralds (Ed and Pegeen) made it an all-Viennese soiree when Anton Karas, composer of "The Third Man" score, gave out with his zither at their apartment last week.

Coleen Gray in from the Coast Monday (13) for short vacation before trekking to Europe to appear in the George Raft starrer, "I'll Get You For This."

George Sidney, and his wife, Lillian Burns, ailing with colds which they contracted shortly after arriving from the Coast for a three or four week vacation.

Ruth Draper, Danny Thomas and former silent screen star Leatrice Joy (Mrs. L. J. Westermark) sailing for Europe today (Wednesday) on the America.

Tenor Donald Dame sailed Saturday (11) for his first concert tour of Europe. Johanna Beek, Dutch concert manager, has set up a tour that will cover six countries.

Henry R. Arias, film exporter and importer, sailed from New York Saturday (11) for a two-month swing through continental Europe, to look over new foreign product.

Paul Henried returned from Cannes this week, where he filmed "Pardon My French" with Merle Oberon. Headed immediately for the Coast to do "Last of the Buccaneers" at Columbia.

Sol A. Schwartz, RKO Theatres veepee-general manager, arrived on the Coast Monday (13) after a stopoff at 20th-Fox's showmanship meet in Chicago. Stays a fortnight in Hollywood to o.o. fresh product.

Charles Schlaifer, head of the ad agency bearing his name, in Washington this week to appear before the Senate Appropriations Committee in behalf of the national committee for mental hygiene.

William Horning, art director for Metro's "Quo Vadis," planed to London and Rome last week in advance of other unit members who start leaving the Coast the end of the month for the Italian production.

Joseph H. Moskowitz, 20th-Fox veepee and eastern studio representative, leaves for the Coast tomorrow (Thurs.) for a series of huddles with production veepee Darryl F. Zanuck and other studio execs.

Bryan Dority, of Chicago, and Robert Kurka, of New York, both ex-GI's, are winners of the fifth annual George Gershwin Memorial Contest. Dority's prizewinning work, "Allegro and Pastorale," will be given its first performance at the memorial concert at Carnegie Hall, March 26.

Washington

By Florence S. Lowe

Nathan Golden, Dept. of Commerce film chief, back on job after two-month tussle with illness.

Alec Templeton, here for a concert, feted with Mrs. Templeton by American Newspaper Women's Club.

Sidney Farr, of Corpus Christi, Texas, joined staff of National Assn. of Broadcasters as an attorney and assistant to Don Petty, NAB general counsel.

MPAA prexy Eric Johnston named by Tau Kappa Alpha, national speech honor society, as year's outstanding speaker in field of business and commerce.

Robert Young, screen and radio star, in town last week for series of p.a.'s on behalf of National Committee for Traffic Safety cause he espouses weekly on his NBC airer, "Father Knows Best."

Tony Muto, Fox Movietone News and 20th rep here, received Army Certificate of Appreciation for his handling of newsreel assignments during and after the war and for work on feature films with a war theme.

Susan Peters, here in "Barretts of Wimpole Street," rates as number one guest of week, with parties by Senator Harry Cain, and Rep. Walt Horan, tossed in her honor, plus invitation to Congressional Club party in honor of the Vice President and Mrs. Barkley.

Rome

By Helen McGill Tubbs

Director John Brahms vacationing in Vienna.

Hollywood scripter Richard Sherman visiting Rome.

W. Lee Wilder left for Hollywood, but returns to Italy in June.

George and Gwynne Pickford Ornstein returned from a month in Austria.

Hollywood scriptwriter Homer Croy seeing Rome on his way back from Egypt.

Walter and Ruth Resce in Italy to do a series of documentaries on Italian subjects.

The Wanda Osiris Revue features the Nicholas Bros. at the Teatro Adriana.

Maurice Chevalier did a sellout concert business at the Teatro Palazzo Sistine March 5.

Faye Marlowe, now playing in "Thief of Venice" in Italy, is the daughter of Fanchon and Marco of Hollywood.

Vittorio DeSica's new film, "Miracolo A Milano," with story by Cesare Zavattini and DeSica, will be made in Milan, starting late March.

Lisbon

By Lewis Garyo

Ferruccio Tagliavini and wife Pia Tassinari singing at the San Carlos theatre until mid April.

Songstress Amalia Rodrigues back from Brazil; will return to Rio de Janeiro in May to work in radio.

American tenor Riccardo Manin (Richard Manning) touring Spain and Portugal with Opera Comica Co. from Milan.

J. G. Priestley's "Dangerous Corner," produced at Estrela Hall, was a sock; will be transferred to the Teatro Nacional.

Spanish revue company of Jacinto Guerrero, president of Spanish Society of Authors and Composers, is at the Teatro Variedades until Easter.

Teatro Apolo's big success at the moment is "The Light of Heart," by Emlyn Williams, starring Alves da Cunha, Maria Lalande and Alvaro Benamor.

Swedish artists Lisa Ericson, Gunnar Bjornstrand, Karl Holmster and Jan Molander, with director Allen Ekelund, in Portugal and Madeira for a month to film location scenes for a pic produced by Aktiebolaget Svensk Filmindustri.

Detroit

Jack Carson and his Hollywood revue to Fox stage March 24.

Russ Hall, former summer replacement announcer at WXYZ, added to regular staff.

Singer Dee Parker and her orchleader husband, Phil Brestoff, opened Sunday (12) at Statler Terrace Room.

Fred Wolf, WXYZ sportscaster, named outstanding sports broadcaster by the Detroit Council of Management Clubs.

John Pival, WXYZ-TV program director, off to Lakeland, Fla., to direct filming of "Detroit Tigers in Training," a video feature.

Barcelona

By Joaquina C. Vidal-Gomis

Dancer Jeanne Essex at Rio nitery.

Angela Maria Vargas, singer, a hit at Bolero nitery.

Hawaiian trio, Tau Moe, at the Bagdad nitery; also the Marley Ballet.

Fernando Fernan Gomez to star in "El Ultimo Cabello," Edgar Neville production.

Annabella, for the time being, has fixed her residence in Madrid.

Henry Salvador at Rio nitery.

Valeriano Leon and Aurora Redondo company give first performance of comedy, "Algo flota sobre Pepe," at the Barcelona theatre.

Quintero and Guillen have presented a new play at the Comedia theatre, "Johnny Lobito," story of a Spanish gangster in New York.

Lola Membrives' legit company has arrived from Buenos Aires. She's due in Madrid April 8 to begin spring season with Peman's play, "Pepa Almuzora."

After minor throat surgery, pic star Alfredo Mayo made final scenes in "Maria Antonia, la Caramba," and is in Barcelona to work on "Debla," the Ramon Torrado production.

London

George Formby in hospital recovering from appendectomy.

Mary Ellis' husband, J. M. S. Roberts, killed while mountaineering in Scotland.

Ben Henry sailed for vacation to South Africa and due back shortly after Easter.

Oscar Barber appointed "drive captain" for RKO's 20th anniversary sales campaign.

Anne Shelton is booked for six weeks with option in South Africa, opening sometime in May.

Gabriel Pascal in town and already lining up cast for filming of Bernard Shaw's "Androcles and the Lion."

Arthur Pincus to Frankfurt and Berlin on the first leg of his continental survey and due back here end of April.

Theo Lageard producing a new Columbia British film "Midnight Episode," in which Stanley Holloway is starring.

Jack Hylton's new "Crazy Show," starring the Crazy Gang, to return at the Victoria Palace tomorrow (16) with $70,000 advance bookings expected.

Councillor Harry P. E. Mears elected new Cinematograph Exhibitors Assn. vice-prexy by ballot, scoring an almost 2-1 victory over his opponent Dennis Walls.

William Douglas Home, author of "The Chiltern Hundreds" and "Now Barrabas," making a stage adaptation of Desmond Young's bestselling book, "Rommel."

John C. Dennett, of the Rank Organization, elected chairman of the Film Industry Publicity Circle, succeeding Jack Griggs, of Associated-British Pathe, who held the post for two years.

Renown Pictures added "Tom Brown's Schooldays" Thomas Hughes' classic, to its 1950 production slate. Film is due to roll in midsummer with John Howard Davis in the title role. Noel Langley is writing the screenplay.

Minneapolis

By Les Rees

Ink Spots underlined for Radio City.

Alexander Uninsky here for piano recital.

Dome has Red Allen orch with J. C. Higginbotham.

Martha Raye back at Club Carnival with Ben Yost Singers.

Carol Bruce and her husband here from New York to visit latter's relatives.

Jimmy Nederlander, manager of Lyceum, legit house, in N. Y. in search for more shows.

Hotel Nicollet Minnesota Terrace has Bert Wheeler, Slate Bros. with Linda Bishop and Cecil Golly orchestra.

Al Bloom, vet exploiteer, handling Northwest Variety club safety slogan contest to raise more funds for its heart hospital project.

Myrus into Hotel Radisson Flame Room for fourth engagement there, heading show that also includes Jean Nelson and Bob Cross orch.

Luba Malina went from Minnesota Terrace here to New York to confer with Jed Harris about role in his forthcoming new show, "Gala Premiere."

Mexico City

By D. L. Grahame

Zully Moreno, Argentinian actress, here to play in a pic.

Pepe Iglesias, top Argentinian comic, here to play El Patio nitery.

John Jones has taken over as WB manager. He came here from Havana.

Pianist Beatriz Murillo and Juan Garcia Esquivel, orch leader, married.

Stella Inda (Soledad Garcia Corona) back to pix after long stage trouping.

Arturo de Cordoba back from a long stay in South America to make three Mexican pix.

Pay paid actors in the 110 pix produced in Mexico last year totaled $1,500,000, a new high.

Cesar Santos Galindo, manager of the Azteca studios, organizing a Mexican pic distribution company.

Opening of the swank 4,000-seat Real Cinema by Luis Castro brings to 111 the number of cinemas here.

Pedro Infante inked for lead in the pic, "Sobre las Olas" ("Over the Waves"), with Ismael Rodriguez to produce.

Rosita Fornes, Cuban comedienne, now a naturalized Mexican. She and her husband, Manuel Medel, Mexican comic, to produce revues here.

Teatro Lirico, revue house, has inked Charles Trenet, French singer, and Sofia Alvarez, Colombian comedienne who's a Mexican stage and screen star.

Government to build a 60,000-seat national stadium here, replacing the 55,000-seat bowl that's being razed to make a site for a 1,000-family apartment house.

The State of Mexico has sold the cinema, Cine Coliseo, it operated for some time in Toluca, the state capital, and will use proceeds to build a 300-bed public hospital.

Sidney T. Brukner, long chief here of Col's Spanish pic production department, readying to make pix in Spanish on his own. A Novelli takes over as department chief.

Manuel Espinosa Iglesias, cinema chain operator, is the new prez of the national cinema operators association. Other officers are Luis R. Montes, veepee; Antonio de G. Osio, secretary, and Adolfo Lagos treasurer.

Pittsburgh

By Hal Cohen

Lois Donn is taking a rest on the orders of her doctor.

Wynters and Angeline playing their eighth date at Terrace Room.

Evans Family signed for spot on Ken Murray's TV show March 18.

Connie Sawyer heads for Europe in July to play London's Colony.

Reuben Rabinovitch in town beating drums for Les Ballets de Paris.

Stan Kenton brings his new band to Syria Mosque for concert Friday (17).

Eddie Klein, former nitery owner, out of danger on Coast after a heart attack.

Bobby Breen joined Doraine and Ellis and Duke Alden in show at Monte Carlo.

Lawrence Welk band gave Bill Green's the biggest Saturday night in its indoors history.

Pneumonia has delayed Gordon Contee's departure for Washington to take over UA exchange.

Billy Hinds pinch-hitting for vacationing Rosey Rowswell on latter's daily WJAS waker-upper.

J. English Smith, head of school of acting at Pittsburgh Playhouse and frequent actor in community theatre productions, has resigned to join promotion staff of Ketchum, Inc., here. New post also washes up Smith's summer-time connection with Civic Light Opera Assn.

Ireland

By Maxwell Sweeney

Forsyte and Seamon in for vaude stint at Olympia, Dublin.

Sean O'Casey reported to have two new one-acters ready for production.

Jimmy Campbell named as resident musical director, Belfast Opera House.

Tenor Christopher Lynch skedded for concerts in July on return from U. S.

Attorney James C. Fagan has been named as 1950 prexy of Irish National Film Institute.

Ida Shepley, Earl Cameron, Dorothy Rolston inked for Illsley-McCabe presentation of "Deep Are the Roots" at Gaiety, Dublin.

Michael A. Bowles, former conductor of Radio Eireann symphony orch, leaving for New Zealand soon on three-year stint as conductor of N. Z. National Symphony.

Buenos Aires

Nini Marshall back from making pix in Spanish studios.

Imperio Argentina signed for broadcasts on Splendid network.

George Abbott giving B. A. the onceover as guest of U. S. Ambassador Stanton B. Griffis.

Mexican pic star Maria Felix to broadcast for Belgrano web in June at $1,000 US per half-hour.

Oliver S. Johnston of Walt Disney Productions in Argentina to inspect Walt Disney Dibujos Animados, B. A. affiliate.

Cinemactress Mirtha Legrand and director husband Daniel Tinayre postponing European junket to make two pix each with Artistas Argentinos Asociados.

Kansas City

By John Quinn

Ice-Capades set for Pla-Mor rink on annual stop April 3-9.

Smiley Hart, AGVA rep, back on job after bout with flu.

Hamid-Morton shows into Muny Auditorium for Police Circus for 10th straight year.

Bob Hope and troupe set for matinee and night March 19 with $4.88 top in Muny Auditorium.

Georgie Gobel set to open at Statler, Washington, D. C., March 20, following fortnight at Eddy's Restaurant here.

El Casbah, dinner-dance spot of the Bellerive hotel, went to a $1 cover charge policy during date of Henny Youngman.

Katharine Cornell returns Orpheum to legit, after a run of films, when she brings "That Lady" in for five-days March 14.

Hess Mayer moving his booking office out of town to take over a deal for booking and publicity at Shamrock hotel in Houston.

Hollywood

Carlton Alsop laid up with virus pneumonia.

Stewart Granger hospitalized with pleurisy.

Ruth Warrick to Phoenix for a strawhat stint.

Jimmy Van Heusen in town after a siesta in Acapulco.

Charles Coburn celebrated his 60th anni as an actor.

Alfred Hitchcock in from N. Y. for huddles at Warners.

Samuel Goldwyn tossed a luncheon for Sarah Churchill.

Jack Baur moved from Warners' casting department to join MCA.

George Jessel opened the National Orange Show in San Bernadino.

Jimmy Durante in from Chicago for L. A. opening of "Great Rupert."

Richard Thorp leaves for London next month to work in Metro's "Ivanhoe."

Ruth Roman laid up with virus while "Lightning Strikes Twice" is shot around her.

Nick Castle named stage director of Academy Awards show at Hollywood Pantages.

Jean Hersholt spoke at Occidental College to honor a delegation of Danish gymnasts.

Marilyn Maxwell joins Bob Hope this week in 12-day personal appearance tour of midwest.

Franklyn Farnum started his 550th film role in "My Friend Irma Goes West" at Paramount.

Henry Wilcoxslon off for the midwest on his fourth plugging tour for "Samson and Delilah."

Charles Heston in from N. Y. for huddles with Hal Wallis about a picture to be made in London next summer.

Albert Rogell was named prexy, pro-tem, of new Irving Thalberg Lodge, an entertainment affiliate of B'nai B'rith.

Ann Blyth won the Ancient Order of Hibernians' award as outstanding Irish personality on screen and radio.

Joe Kirkwood wound up his film acting for a time and left for Georgia to practice for Masters Golf Tournament.

Francis, the mule in Universal-International picture, will be jest-of-honor at luncheon tossed by the N. Y. Comedy Writers Guild.

Frank Whitbeck and Cary Grant made a short subject at Metro for Variety Clubs International's Will Rogers Memorial Hospital at Saranac Lake.

Philadelphia

By Jerry Gaghan

Dick Mabry, WIBG gabber, leaves in April to join staff of new Cleveland station, WDOK.

Sidney Bechet's combo, currently at Rendezvous has had its one-week run extended to three.

Marie Powers will sing the Mme. Flora role in "The Medium," which will be filmed in Italy this fall.

Metropolitan Opera Assn. announced Philly would get only five productions next year. In previous seasons Met has given as many as 22 operas here.

"The Consul," which preemed at Shubert here, picked as the benefit show, which Toscanini will conduct in New York, March 21, to aid the Casa Verdi rest home for musicians which Verdi founded in Italy before his death.

Miami Beach

By Lary Solloway

Teddy Powell's orch into Ciro's.

Red Buttons and Sophie Tucker at Lord Tarleton.

Buddy Lester follows Lenny Kent into Five O'Clock club at end of month.

Henny Youngman due to follow Joe E. Lewis into Copa City in two weeks. Lewis opened Sunday night (12).

Leon Enken, Jr., son of the ex-Leon & Eddie's, N. Y., boniface, is a junior partner in the operation of Wolfie's, Miami Beach.

AGVA benefit show at Roosevelt theatre here disappointing in attendance to toppers Renry Duhn and Jack Irving, who are in town.

St. Paul

Only two plays so far on Theatre Guild-ATS series.

Mae West in "Diamond Lil" set for St. Paul Auditorium April 1.

Ice-Capades grossed $117,000 at Auditorium arena Feb. 28-March 5.

Television sets have been selling at rate of 2,000 weekly, but warm weather has started decline in sales.

Macalaster College Choir, under Hollis Johnson, which is on national broadcast over Mutual, finished a record album.

"Excursion" at Edyth Bush Little Theatre. After this show, director Howard Lambert is leaving with no new director selected.

OBITUARIES

SID SILVERMAN

Sid Silverman, publisher of VARIETY, and DAILY VARIETY, died March 10 in Harrison, N. Y. after a long illness.

Further details on pages 1 and 2.

BROCK PEMBERTON

Brock Pemberton, 64, vet legit producer and prexy of the League of New York Theatres, died after a heart attack at his home in New York, March 11.

Details in Legit section.

HENRY CLAY KLEIN

Henry Clay Klein, 50, a vice president of Batten, Barton, Durstine & Osborn, Inc., advertising agency, died following a heart attack in New York, March 7.

Prior to his connection with BBD&O, he had been associated with Columbia Broadcasting System and J. Walter Thompson agency in Chicago, and wrote and produced radio programs for the network and agency.

In 1935, he joined BBD&O in Chicago as radio director. Five years later he transferred to the N. Y. office, where he assisted Arthur Pryor, Jr., head of radio activities, in developing new programs and talent. He became vice president in 1948.

Survived by wife, son and mother.

WILLIAM WALKER

William J. Walker, 51, vet Pittsburgh exhibitor, died recently in that city. A brother, Harry, who had been his business partner, was killed in an automobile accident several years ago.

Walker was a son of the late Harry C. Walker, who used the name of Harry Williams on the stage and as operator of the old Academy of Music, a burlesque and vaude house, in Pittsburgh. Walker owned and operated two theatres in Crafton, a Pitt suburb, and was a partner with Harry Rachiele in two more in Sharpsburg, Pa. In addition to his wife, he leaves a son, William H., who has been working in his father's theatres while completing a law course at Univ. of Pittsburgh.

ROLAND ROBBINS

Roland Robbins, 72, veteran theatre manager, died in Garfield Hospital, Washington, D. C., March 13 from injuries suffered last Tuesday (7) when he was struck by an auto.

Robbins had been manager of the Trans-Lux theatre in Washington since its opening in 1937. Formerly he had managed Keith's theatre during its years as a vaude house in the national capital

When Keith's switched to a film policy 23 years ago, Robbins retired, but returned to active theatre management to take over the Trans-Lux post.

Survived by wife.

JOHANNES W. MATTERN

Johannes Wolfgang Mattern, 41, former film director, died in Woodstock, Ill., March 5. Mattern fled his native Germany in 1941 in an escape from a concentration camp where he had been imprisoned in an officer's revolt against Nazi regime. While serving in the U. S. Air Force, he assisted in direction of RKO's "Hitler's Children" in 1943.

He was diplomatic coordinator of the First International Fair, an officer in the pre-war German army and author of the book "Four Years of Nazi Torture."

Survived by wife, Florence Bourke Ellis, Chicago book reviewer, and two daughters.

F. STANLEY MARSHALL

F. Stanley Marshall, clarinetist who played in pit theatre orchestras of the Keith Circuit and with the bands of Victor Herbert and John Philip Sousa, died last week in Upper Darby, Pa.

Born in England, Marshall came to this country in 1912 and got his first job with the Ringling Bros. circus band. He played with Leopold Stokowsky's "Band of Gold," largely made up members of the Philly Orch, and for the last 10 years played for Meyer Davis.

Survived by wife and son.

CHARLES O. TENNIS

Charles O. Tennis, 86, former booking agent and legit producer, died in White Plains, N. Y. March 10.

Born at Covington, Ky., Tennis began his career at the age of 18 as an advance booking agent for a circus. Later he managed road companies and in 1912 was an organizer of the Eastern Theatre Managers Assn. in New York.

For several years he booked roadshows and also produced, in association with John Coutts, "When Dreams Come True," "The Kiss Burglar" and "Way Down East." In the first World War he managed shows at Army camps.

Survived by a sister.

STEPHEN MALEY

Stephen Maley, 84, retired comedian, died in New York, March 8.

Early in his career he appeared in "Bulls and Bears" and later in Charles H. Hoyt's "A Black Sheep." This was followed by a long engagement with Peter F. Dailey and with David Warfield, before appearing under the management of Henry W. Savage in George Ade's "The College Widow."

Survived by wife, Florence Turner Maley.

SAMUEL W. SEGAL

Samuel W. Segal, 51, member of the Minneapolis Symphony orchestra, died after a heart attack during the orchestra's concert at Madison, Wis., March 11. He collapsed over his drums and, sliding to the floor, tried to crawl off the stage. Other orchestra members helped him backstage where a physician from the audience pronounced him dead.

Survived by wife and two daughters.

MARGUERITE DE LA MOTTE

Marguerite De La Motte, 47, former actress who had appeared in silent films, died in San Francisco, March 10.

Among films in which she appeared with Douglas Fairbanks Sr., were "Arizona," "Mark of Zorro," "Three Musketeers" and "The Iron Mask."

With the advent of sound pictures, she made only a few talkies, the last in 1940, with Harrison Ford, in "Man's Woman."

She was married twice. One of her husbands was the late John Bowers, an actor.

Survived by a brother.

MARK WILSON

Mark Wilson, 61, who had been publicity director for the Shuberts in the Philadelphia area since 1914, died at the Variety Clubs-Will Rogers Memorial sanitarium at Saranac Lake, N. Y., March 8.

Prior to joining the Shuberts, he had operated his own publicity office, mainly representing operatic and concert artists, and for several seasons had handled publicity for the Steel Pier, Atlantic City.

Survived by wife and daughter.

CLAUDE WARFORD

Claude Warford, 72, composer and singer, died in Keyport, N. J., March 11.

Warford had more than 40 compositions published, with his best known songs being "Dream Song," "Earth Is Enough" and "Three Ghosts." They were featured by many artists, including Mary Garden, Ezio Pinza, Frieda Hempel and Reinald Werrenrath.

Surviving are two brothers.

GEORGE RAIKES

George Raikes, president of radio station WMCK in McKeesport, Pa., died March 6 in that city. Raikes had organized WMCK just a few years ago and it has grown into one of the outstanding sports stations in the district.

In addition to his wife, he leaves a daughter.

JACK EVANS

Jack Evans, 57, western actor and honorary mayor of Gower Gulch, died March 14 after a heart attack at his home in Hollywood.

In the silent days Evans was a contract player. In later years he appeared now and then as an extra.

Father, 80, of Harry Greenman, managing director of the Capitol theatre, N. Y., died in Buffalo, March 6. Survived by three other sons and three daughters.

John F. Knoepfler, 63, veteran member of Local No. 143, IATSE, died of heart ailment in St. Louis, March 6.

Father, 68 of Jack Carson, screen actor, died March 5 in North Hollywood.

Father of Russell A. Bovim, manager of Loew's State, St. Louis, died in Milwaukee, March 5.

Edith E. Miller, 62, studio make-up artist for more than 20 years, died March 14 in Hollywood.

Father, 84, of Edward Small, head of Edward Small Productions, died in Miami, March 10. Two other sons, Morris, head of the Small Co. Agency; Joseph, exec with Edward Small Productions, and a daughter also survive.

Mother of Harry and Leonard Romm, N. Y. talent agents, died March 11 in Philadelphia.

Father, 71, of Dean Jagger, screen actor, died March 7 in Columbia City, Ind.

'South Pacific'

Continued from page 1

adapted from novels, the former from Edna Ferber's story of the same name and the latter from James Michener's "Tales of the South Pacific." Music for "Show Boat" was composed by Jerome Kern, while that for "South Pacific" is by Richard Rodgers.

With the original production of "South Pacific" making a weekly profit of more than $10,000, a second company is about to go into rehearsal. It is budgeted at $150,000 and is being financed with profits from the Broadway edition. Because of its probable lower operating cost, it is likely to have larger -operating profits than the original.

Indication of the draw of the touring edition is the unprecedented advance sale for the two-week engagement in Cleveland, where the show opens April 24. In response to a single Sunday ad in the local papers, $738,000 in mail orders were received. Since the capacity gross for the run is only $135,000, the balance of $603,000 had to be returned to the appicants.

Subsequent engagements for the show will include 10 weeks each in Los Angeles and San Francisco, both of which are expected to be completely sold out in advance. On that basis, it's figured that a third company will have to be formed as soon as possible, and that even a fourth edition may ultimately be necessary, if it can be cast.

Gravy Train

Because of its production setup, under which Rodgers and Hammerstein are partnered with stager Joshua Logan and Leland Heyward, the show is a highly profitable one financially for the creator-presenters. The royalty arrangement gives Rodgers and Hammerstein 9% of the gross, with 1% going to original author, Michener, and 3% to Logan. At the $50,600 weekly gross, that amounts to $2,277 each for Rodgers and Hammerstein, $506 to Michener and $1,518 to Logan.

Of the approximately $10,000 weekly profits, $5,000 goes to the backers. The management's half is split two-to-one between Surrey Enterprises (the Rodgers & Hammerstein producing firm) and Logan and Hayward. Rodgers and Hammerstein divide their end evenly, giving them about $1,667 each (in addition to their author royalties). The Logan-Hayward one-third split is divided two-to-one between the two, giving Logan about $1,111 (besides his director royalty) and Hayward about $556. Although he is billed as co-author of the show's book, Logan does not share in the author royalties.

Others getting a royalty from the show are the stars, Mary Martin and Ezio Pinza, with 7½% each (they were upped from 7% when the production cost was earned back) and scene designer Jo Mielziner, who gets a straight $100 a week.

"South Pacific" was financed at $225,000 and cost $163,000 to bring to Broadway, having about broken even on the tryout tour. It has made an operating profit of approximately $500,000 as of last Saturday night (11).

Folsom Thinks

Continued from page 1

continues the RCA topper, "and what we now give them on the telescreen must appeal to those so-called 'lost' film audiences concerning which I read so much about in VARIETY and hear from almost every film executive with whom I come in contact. We only can give our present television audiences 10-year-old films which, apart from their poor quality, are also low-key in general standard, i.e. as compared to the manner in which Hollywood has moved forward. Show 'em a little soupcon of 'Samson and Delilah,' or 'Cinderella,' and like the time-honored letter-carrier neither sleet nor storm nor hail will keep 'em home if there is a want-to-see type of show."

Joseph H. McConnell, whom Folsom recently spotted into the presidency of NBC, when Niles Trammell moved up to chairman of the board, added: "Don't forget that television has already passed the novelty stage. It's moved so fast that it even surprises us. We give the public peak quality talent, as for instance our 2½ hours on Saturday night from New York and Chicago. When you do that, admittedly even the most jaded will be intrigued by the convenience of what is to be had at home. But let Hollywood have a strong enough counter-attraction and television nor anything else this side of Betty Grable will keep 'em home."

Folsom is close to the theatre end through his direct contacts with film toppers like Nick Schenck, Spyros Skouras, Charlie Skouras, the Warners, Barney Balaban, Paul Raibourn, Si Fabian, et al., because of the large-screen theatre TV aspects. Hence he sees the picture from both TV's subjective sales merchandising-programing and the problems facing production-exhibition on the film theatre side.

Reversing Time-Cost Charts

McConnell makes the observation that a new phase for talent in AM broadcasting versus TV is this: Radio spends about 25% for talent and 75-100% as much for time facilities. It's the reverse in TV: The shows cost twice as much as time facilities. In short, the ratio is 1-to-4 in AM; but 2-1 in TV.

That may be interpreted to mean that when and if Hollywood becomes wedded to television, the long end of the income will go for the shows, rather than the time sales. The hint that Folsom and McConnell might want to convey is that Hollywood—i.e. the shows, talent, production, writing and all kindred components—may realize much more generously from video than ever fell to the lot of the film production phase, per se..

Oblique to this is the presumption that if, as and when some theoretical "Ford Motors Corp. presents a Super-Hollywood Production titled So-and-So, starring such-and-such Top Cast Names," that $1,200,000 production, let us assume, would be underwritten by Ford for $2,000,000 for a certain pseudo-"first run" on TV. That insures an immediate profit; no elaborate sales organization; no hassle with exhibitors on terms, conditions, clearances, Governmental policing, etc. Naturally, it is not as pat as all this. Apart from the theatre-owners' vital concern, labor's position is potent, because such a move must affect an army of theatre staffers, from high to lowliest duties. But that is some of the future thinking in TV-Hollywood circles.

That Hollywood is anxious to maintain the status quo is very understandable. Fact of the matter is that going-to-the-movies is too much of an American institution to be swept aside so summarily by the most scientific of electronic showmanship.

But, on the other hand, it is an open secret that many a home with linoleum on the floors has an expensive TV set, and perhaps that represents the family's entire amusement expenditure, for the first year anyway. This is Hollywood's concern.

It is because of this, if Hollywood wants to ressurect mass interest or disprove the canard that quality has deteriorated, that Folsom, McConnell & Co. urged the usage of TV to plug Hollywood. "It's just too good a showcase right now to ignore," says Folsom.

MARRIAGES

Joy Hodgkinson to Hugh Burden, London, March 4. Both are British legit actors.

Lucille Allen to Frank Clark, Malibu, Calif., March 5. Bride is a screen actress; he's a writer.

Mary Anne Goetz to Raymond Crawford, Chicago, March 9. Bride is dancer in "Kiss Me, Kate;" he's electrician at Silver Frolics, Chi.

Carolyn Gilbert to James Fitzgerald, Chicago, March 6. Bride has tele show on ABC-TV.

Fed License

Continued from page 1

foreign commerce, which Johnson chairmans.

Under terms of the proposed bill, which provides for a licensing setup under the Dept. of Commerce, each actor would pay $1 to appear in a picture and producers would be forced to pay $100 to turn out the film. Nobody would be eligible for a license who had been found guilty, according to Johnson, "of any crime involving moral turpitude."

Distributors, for their part, would be forced to pay $10,000 for a license and Johnson would make it a crime to distribute an unlicensed film. Similar license would have to be taken out for foreign films but with one extra proviso—that "the producers of, and actors and actresses in such motion pictures are not criminals or persons of ill repute." License bureau, Johnson pointed out, would take in about $4,000,000 per year under the system.

In his accompanying speech, the senator also attacked Motion Picture Assn. of America prez Eric Johnston, questioning Johnston "on what basis he permits films to be shown in America which are produced by persons who themselves are barred from setting foot on American soil on the grounds of moral turpitude." He added: "Congress can and should curb by a law the movie industry's people-be-damned attitude in such a case so that never again with impunity will Hollywood run roughshod over the righteous indignation of an aroused American public." He noted that Hollywood, for the most part, is made up of "respectable, God-fearing people."

Johnson pointed out that A. B. ("Happy") Chandler, as czar of the baseball industry, has met his responsibility with "courage, decisive action and good judgment, while unfortunately the motion picture czar (Johnston) is merely the front for the money-changers of his association."

Miami Beach

Continued from page 1

uor bottom was charged during Berle's stand for $4,000 nightly. Patrons resented the high nicks.

Convincer on cafe operators' contention that the bonifaces have gone beyond the limits in prices being paid to acts and on menu charges comes with the realization that this season brought as many tourists as ever to the resort. It's felt that the vacationers were careful on how they spent their money.

A major factor that makes the booking of expensive acts a risky proposition is the disappearance of late business. Dinner shows find the niteries jammed, but there's no repeat for the late show, upon which nitery owners depend for profitable liquor trade.

Smaller spots with lower tariffs have been getting by. Clover Club in an illustration. With the Jan Murray, Vagabonds, Rose Marie triple parlay in its 12th week, plussed by a $3.50 food or beverage (for supper) minimum, spot has been jammed every night, making summer and fall losses just a memory. Same goes for stripperies and intime rooms such as Park Avenue Club (Charlie Farrell), Bar of Music (Bill Jordan), and Allan Gale (Celebrity Club).

BIRTHS

Mr. and Mrs. Sherman Loudermilk, daughter, Santa Monica, March 9. Father is a TV actor known as Cowboy Slim.

Mr. and Mrs. Lester Ramsey, twins (son and daughter), Hollywood, March 9. Father is a technician at Metro.

Mr. and Mrs. Jack Gardner, daughter, Van Nuys, Calif., March 9. Father is chief announcer at KLAC.

Mr. and Mrs. Wayne Morris, daughter, Burbank, March 4. Father is a screen actor.

Mr. and Mrs. Paul Draper, daughter, New York, March 6. Mother is the former ballerina, Heidi Vosler; father is also a dancer.

Mr. and Mrs. Roy Lester, son, New York, Feb. 18. Mother is legit photographer Eileen Darby; father is general manager of Graphic House photo syndicate.

Mr. and Mrs. George Kravitz, daughter, New York, March 12. Father is a pressagent.

NOW ON Television

FREDDY MARTIN

AND HIS ORCHESTRA

Martin's new T-V show, "THE BAND OF TOMORROW," makes its debut over KTTV, Los Angeles CBS affiliate, in April. The finest amateur talent in the nation will be featured in addition to the famous Freddy Martin orchestra. Under the eye of the television camera, Martin will discover outstanding musical talent and will, week by week, build a BAND OF TOMORROW from among the musicians, singers and soloists who will compete for a spot in the orchestra. A new BAND OF TOMORROW will be built in each region of the country every 13 weeks. Thanks to Harrison Dunham, general manager KTTV.

business is still booming!

FREDDY MARTIN SMASH AT PALLADIUM!

By popular demand, the only band to play nine consecutive weeks at the Hollywood Palladium — The first band to play a return engagement within six weeks — The highest attendance record since the war! Thanks to Earl Vollmer, general manager, for helping to make the Freddy Martin Palladium engagement such a smash success.

BREAKS ALL RECORDS AT THE ST. FRANCIS!

The biggest opening night the Mural Room has seen in twelve years took place February 28, according to Dan London, general manager of the St. Francis Hotel. (And in the middle of Lent, too!)

TOP RECORD HITS ON RCA-VICTOR!

Number one best seller on the RCA list still selling big: "I've Got a Lovely Bunch of Cocoanuts."

The NEW Jerome Kern album has been acclaimed by juke box operators and disc jockeys all over the country.

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VARIETY

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U.S. EDICT AS SPUR TO MUSIC BIZ

'Variety'

With the death of Sid Silverman, VARIETY ownership has passed on to his son, Syd, just past 18. It remains a wholly-owned Silverman property, with no change in management, policy or direction, following the precepts and standards set down by Sime Silverman when he founded the paper in 1905. VARIETY marks its 45th anniversary next winter.

Syd Silverman graduates from Manlius Military School in June and enters college in the fall. His virtual 100% stock control and ownership of VARIETY and DAILY VARIETY, the latter published in Hollywood, is held in trust for him until he comes of age. Meantime, the same editorial and business direction of both publications remain as before.

Senator Johnson's Anti-H'wood Blast Inspired by Rick Ricketson Boom?

Washington, March 21.

Capital dopesters see more politics than morality behind the charges hurled at the film industry by Senator Edwin C. Johnson, of Colorado, the past week. They view the attack as a cleverly-conceived, double-pronged jab at the growing boom in Denver to elect Frank H. (Rick) Ricketson, Jr., to the governorship.

Ricketson is president of Fox-Intermountain Theatres, a 20th-Fox subsid. He's also a Republican. Senator Johnson is a Democrat. Ricketson two years ago was urged to run against Johnson for the Senate, but refused. The anti-film drive by Johnson is seen as a body-block in the event Ricketson should heed the bid to run for governor in the August primaries.

Johnson himself is in no danger of losing his post, since he won in 1948 and will serve until 1955. His move is seen, therefore, as being made for his party, so that in the event Ricketson runs, he'll be immediately tied up with the big, bad people of Hollywood who are responsible for "Stromboli," Ingrid Bergman and the myriad of other changes Johnson has seen fit to hurl.

All that is aside from the usual

(Continued on page 4)

N.Y.-L.A. Coaxial Cable Still Nowhere in Sight; Video Link a Year Off

Washington, March 21.

It's going to be a long time before television networks extend from coast to coast. Even American Telephone & Telegraph Co., which will make the interconnections, doesn't know just when the twain will meet. It depends on a number of factors, including the company's telephone expansion plans. Coaxial cable usually carries telephone as well as television transmissions.

Testifying before the FCC last week, Frank A. Cowan, engineer for A.T.&T.'s Long Lines Dept., said that even if work were to start immediately to modify the telephone coaxial in the southern route to the west to carry TV, it would take a year to do the job. Cowan asserted that A.T.&T. "will probably" undertake this project,

(Continued on page 63)

TV Upsurge Cuts Into Home Movie Projectors

Television is being accused this week of killing off another industry—the so-called home movies. Retailers are complaining that, with TV spreading so rapidly in the homes, their sales of 8m and 16m projection equipment, as well as film cameras, have fallen off drastically.

Rentals of film, especially those with sound, have similarly slumped. In several cases, however, it has been found that the individual customers, who already own projectors, will come back to rent films after the novelty of their video sets has worn off. In addition, many parents still rent film for kid parties, since TV programming to date is not yet selective enough.

Some Drive-Ins May Play Acts

Philadelphia, March 21.

Drive-in theatres are being encouraged to book live talent by the National Assn. of Drive-In Theatres. According to the organization, number of exhibitors turning to live talent as a business stimulant is on the increase. Since drive-ins aren't built with stages, some theatres have put on the shows on the roof of the concession building, while others have built platforms to accommodate the acts.

One group, the Sleepy Hollow Gang, a hillbilly unit, has already played many of these spots.

'GO TO SLEEP' BARRED BY CBS BECAUSE OF LYRIC

Columbia Records' top current pop tune, "Go to Sleep, Go to Sleep, Go to Sleep," has been put under a broadcast ban by CBS because of an alleged suggestive lyric.

CBS directive not only hit its disk company subsid, but its top airlane salesman, Arthur Godfrey, who duets the number with Mary Martin on the platter.

'STAGNATION' HIT BY ASCAP DECREE

By ABEL GREEN

The Government's crackdown on the American Society of Composers, Authors & Publishers via consent decree last week, its second since 1941, should have a salutary effect on American popular music. It figures to be the shot-in-the-arm that Tin Pan Alley has been lacking for years. In fact, ever since it graduated from the now-historic West 28th street, N. Y., where the late Monroe H. Rosenfeld, a Broadway newspaperman and songsmith of another era, first dubbed it an "alley," the music business perhaps has become too plush because of its sleek associations with the chromiumed environs of the ad agency and Radio City set.

It is probable that the decree may inspire the music biz to stop resting on its laurels and start writing the type of songs which made it a great institution. As it has been of late, a sorry commentary within the trade is that, for years, those "good old solid songs"

(Continued on page 49)

New Price Slash Due on Tele Sets In Booming Market

Chicago, March 21.

Television set manufacturers, currently riding the crest of the greatest sales boom in their short history, plan another slash in retail prices of 15%-23% when the new price structures become effective about July 1. Set producers anticipate no foreseeable end to the boom so that the price cuts, while dictated partly by competitive reasons, will pass on savings to consumers resulting from lower production costs.

With only a few new stations having taken the air during the last several months, manufacturers are looking for other reasons for their tremendous sales than the opening of new TV market areas. Majority of them believe the chief factor is the recent GI insurance refund, pointing out that TV probably benefited more from the vet's bonus than did any other industry. Also playing a part in the sales have been increased program quality, lower prices effected shortly before Christmas, larger screens and better cabinet styling. As one manufacturer put it, "the sets are now designed as furniture, not as electronic instruments."

Of equal importance is the psychological reaction among the general public, referred to by manufacturers as the "period of germination" having set in. With TV now practically a byword in most

(Continued on page 61)

Only the Peanuts Remain the Same; Circuses Star 'Howdy Doody,' Hopalong

Two top circus giants are girding for a colossal battle of the Big Tops this season with two major television stars as bait. It will be Hopalong Cassidy vs. "Howdy Doody." The Ringling Bros.-Barnum & Bailey Circus is countering the attraction of Bill Boyd (Hopalong Cassidy), featured in the combined Cole Bros.-Barnes Bros. outfits, with the booking of "Howdy Doody." The prize in this battle is not only the lush booking at Madison Square Garden, N. Y., in 1951, but also supremacy in the entire outdoor field.

Battle lines are being drawn so that the crucial actions will be fought in cities where there are most television sets. Barnes-Cole is designing its schedule so that there will be at least one head-on clash, probably in Philadelphia. The Hopalong show is expected to take advantage of Boyd's video lure. When Ringling plays Philly, it's likely that Hoppy will put up his (Cole-Barnes) tent in the Municipal Stadium of that city so that several days of the engagement will coincide. It will be the first time that any two major circuses will play one city simultaneously.

Whatever outfit wins this battle is expected to get the Madison Square Garden stand from 1951 on. Since the Ringling lease at the Garden expires at the end of the Ringling's engagement on May 7, Garden is now in a position to make a new deal with whichever outfit it chooses.

Another important phase in the

(Continued on page 63)

Armstrong Turns Into Hot Literary Property

Louis Armstrong, currently on tour in the west, has turned into a hot literary property. Harper Bros. has already commissioned Satchmo to write his autobiography, while Doubleday is planning to publish a study of the jazz man, who will celebrate his 50th birthday July 4.

Also in the offing is a legit adaptation of Armstrong's autobiog in which Satchmo would star. Joe Glaser, Armstrong's manager, is trying to set up the play for production in London next fall.

Is There a Hope In Ch'field's Future?

With the Bob Hope-Lever Bros. splitup at the end of the current season now considered a foregone conclusion, some quarters say don't be surprised if the comedian winds up in the Chesterfield sponsorship columns when the '50-51 curtain goes up in September.

The Liggett & Myers tobacco hierarchy became Hope-conscious when the comic a couple months back, along with Perry Como and Arthur Godfrey (also Chesterfield salesmen), helped originate the Como NBC show out of North Carolina in connection with the company's plant expansion. Fact that the Como stanza shot up from 70th position on the Hoopers into a Top 10 payoff was attributed in large measure by the Chesterfield boys to Hope's contrib.

With Chesterfield now doing some of the fanciest ciggie spending with Bing Crosby, Como and Godfrey, a Hope acquisition (a $25,000 per week package) would hike the budget to an all-time radio high.

SAM BRONSTON'S FILM SHOT INSIDE VATICAN

After 15 months in Rome, Samuel Bronston, film producer and production chief of All-Nations Television Corp., has returned to the U. S. with an all-color film, shot inside the Vatican. Pic is slated for theatrical distribution this summer. In addition, footage will be broken up into a series of shorts for the video market.

Pic, termed "a cavalcade of Christianity," includes shots of the carefully-guarded excavation under the basilica of St. Peter's Cathedral. Still photos of this operation are scheduled to appear in a forthcoming issue of Life mag. Film will also include shots of current Vatican activities.

Cardinal Spellman's Reported Frown May Nix 'Cardinal' for Pix

Word that has seeped through to film companies that Cardinal Francis J. Spellman is not kindly disposed toward "The Cardinal" has cooled whatever interest there was among major film companies for the Henry Morton Robinson novel. Deal is still pending, however, by which Marshall Field might finance production of a film version by Louis de Rochemont.

Yarn just wound up seven-part serialization in Cosmopolitan and is now being published by Simon & Schuster simultaneously in a $1 and $3.75 edition. Field's interest in the film version stems from his principal stock ownership of S&S.

Major company interest has wavered from intense to nil in the fictionalized story of a top churchman. There were high hopes during early part of the Cosmo serialization, but they appeared to die off later; and now, with Cardinal Spellman said to be viewing the project askance, there's no major visible interest at all.

The de Rochemont deal is temporarily stalled. If it goes through

(Continued on page 55)

DeHavilland, Crawford, 'King's Men' Set Pace in Voting for Oscar Awards

Hollywood, March 21.

DAILY VARIETY's third annual poll on the leading contenders for the Academy of Motion Picture Arts and Sciences Oscar Derby, based on a tally of 20% of the vote, was completed last night. Of the Academy's approximately 2,000 members, more than 10% didn't participate in the annual voting. Explanations were that all pix hadn't been seen by those who refrained from the voting, that many were out of town and hadn't returned their ballots, and a few stated they hadn't voted as they were not satisfied with some of the nominations.

A number of members voted only on a portion of the selected nominees.

Results in top classifications were:

Best picture, "All the King's Men."

Best actress, Olivia de Havilland.

Best actor, Broderick Crawford.

Best supporting actress, Mercedes McCambridge.

Best supporting actor, Dean Jagger.

Best director, Joseph L. Mankiewicz.

Best song, "Baby, It's Cold Outside."

Best screenplay, "Letter to Three Wives" (20th).

Best original story, "Stratton Story" (M-G).

Final tally of straw poll shows winners in each classification out in front by wide margins. Here are the breakdowns:

Best picture: "King's Men," 139 votes; "Letter to Three Wives," 83; "Heiress," 56; "Battleground," 55; "Twelve O'Clock High," 32.

Best actress: Miss DeHavilland ("Heiress"), 179; Susan Hayward ("Foolish Heart"), 78; Jeanne Crain ("Pinky"), 47; Deborah Kerr ("Edward, My Son"), 29; Loretta Young ("Come to Stable"), 19.

Best actor: Broderick Crawford ("All King's, Men"), 156; Kirk Douglas ("Champion"), 85; Richard Todd ("Hasty Heart"), 46; Gregory Peck ("Twelve O'Clock High"), 39; John Wayne ("Sands Iwo Jima"), 35.

Best supporting actress: Mercedes McCambridge ("All King's Men"), 146; Ethel Waters ("Pinky"), 86; Ethel Barrymore ("Pinky"), 61; Elsa Lanchester ("Come to Stable"), 34; Celeste Holm "Come to Stable"), 25.

Best supporting actor: Dean Jagger ("Twelve O'Clock High"), 138; Ralph Richardson ("Heiress"), 85; James Whitmore ("Battle-

(Continued on page 56)

Kay Buckley's Pic Pact; Ex-N.Y. Nitery Beaut

Another from the Versailles-Copacabana (N. Y.) nitery lines to click with a Hollywood contract is Kay Buckley who starts a straight one-year Columbia contract April 1, plus the usual options. Col prexy Harry Cohn personally set the deal. Van Heflin "agented" it at a party which Miss Buckley attended, where she attracted Cohn's attention.

Like Lucille Bremer, who went from the Copacabana to a Metro contract, Miss Buckley went from cafes to stock, then with Bert Lahr in "Burlesque" in his successful Broadway revival, and later in the strawhats.

Stolz's New One Looks OK

Munich, March 21.

"Fruehling im Prater," Robert Stolz's newest operetta, opened auspiciously Sunday (19) at the Nuremberg Opera House. Piece appears assured of a long run.

Among first nighters were British producer Prince Littler and playwright Guy Bolton, both of whom flew in from London for the preem.

Plush Rome Club, Built On ECA $, Has Strange 'Exclusive' Standards

Rome, March 21.

Economic Cooperation Administration, which recently agreed to provide funds for a series of film shorts to promote Italian tourism by Americans, is causing some elevated eyebrows among U. S. taxpayers here by allowing its coin to be used for construction of a swank club to which blue blood or a documented facsimile thereof is the sole ticket of admission.

Club is called The Open Gate. It was erected as a hangout for distinguished guests to Rome. It cost about $15,000 to build. The money came out of a $3,000,000 allocation by ECA to the Italian government for construction and reconstruction to better take care of tourists during the Holy Year.

The overall allocation was made by ECA when the Italians realized that present accomodations wouldn't suffice for the large number of tourists and pilgrims due during 1950. As a result, Rome, Genoa and Naples now boost of Pilgrim's Specials, where travelers can get a clean bed and three meals a day in a reconstructed palazzo for 1,700 lire (less than $3). There are 17,000 such accommodations available.

The Open Gate Club is something else again. It consists of a swank nitery, lounge rooms and a bar and grillroom. Here one can entertain at breakfast, luncheon, cocktails, tea or dinner in exceedingly plush surroundings. Late in

(Continued on page 55)

Brit. Studio Bars Press After Peck Interview

London, March 21.

A Sunday newspaper interview with Gregory Peck has resulted in the closing of Denham Studios, where Raoul Walsh is directing Warner Bros.' "Capt. Horatio Hornblower," to the press.

Interview was published in the Sunday Express under the name of show columnist Logan Gourlay, following a visit to the "Hornblower" set. His report of the interview ended with the following comment: "What is the toughest job he's had to face? He told me that it is making a bad picture when everyone, except the director, knows it's bad. 'You try to do something about it. Usually it's hopeless. It's like swimming upstream.' He did not say—and I did not ask—if he is swimming upstream as Captain Hornblower."

The ban imposed by Walsh applies not only to the press, but also to normal studio visitors.

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WILL MAHONEY

THE INIMITABLE

Currently LATIN QUARTER, N. Y.

VARIETY (March 15) said—"Will Mahoney, back on Broadway, hasn't lost the knack of being a show-stopper . . . sock items . . stopped the show cold."—*Jose*.

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'UNEXPURGATED' VERSION OF 'STROMBOLI'

Rome, March 21.

Roberto Rossellini has an ace-in-the-hole in his battle with RKO over the latter's editing and exploitation of "Stromboli." It's in the form of a private print of the film which was cut and scored by the Italian producer-director. Whether Rossellini's version of "Stromboli" will go into commercial distribution, however, will hinge on the outcome of legal contests between him and RKO.

Surprise aspect of Rossellini's "Stromboli" was its copping of the top film prize awarded annually by the Italian government, the Rome Prize for Poetry, Drama and Cinema. Until the last minute, it was thought that "Bicycle Thief" would win handily. The unpredictable Rossellini, however, completed his "Stromboli" print, gave a showing for the committee and created so much comment that it was necessary to screen "Bicycle Thief" over again. Final verdict gave the palm to Rossellini.

It's not yet known whether RKO's contract with Rossellini gives him the right to dispose of the private print as he sees fit. It's understood, however, that the legal pact has enough loophopes to permit Rossellini to show his version in some countries at least.

Meantime, Joe Bellfort, RKO Continental manager, is heading to Italy from Paris to ready a European version of "Stromboli," which will run 25 minutes longer than the pic shown in the U. S.

Benny's May 16 1-Niter Teeoff

Hollywood, March 21.

Jack Benny hops off in May for a tour of 22 one-nighters, first such short-stand junket he's ever essayed. He'll give a two-hour show in each town, supported by Phil Harris, Rochester, a femme pic star, vaude acts plus Harris orch.

Local charities at each stop will get a portion of the proceeds. Tour starts May 16 in Wichita, with Kansas City, Des Moines, St. Paul, Moline, Milwaukee, Peoria, St. Louis, Indianapolis, Grand Rapids, Detroit, Toledo and Cincinnati already set. Troupe of 40 will make jumps by train.

The French Idea

Paris, March 17.

Producer, to secretary, on Saturday morning: "Make out a check for payment of salaries."

Secretary: "It's going to be hard to cash now, with early closing of banks."

Producer: "Do you find it easier to cash a check when the bank is open?"

Jack Lait's NBC Show

Jack Lait has been signed by NBC for a summer series of half-hour shows, with June 15 as the approximate starting date.

The N. Y. Mirror editor and co-author of the recently-published "Chicago Confidential," will star in the series, handling the narration-continuity, background, etc., in dramatized versions of real-life stories and personalities on the N. Y.-Chi scenes.

Rathvon L.A. to N.Y. En Route Abroad On Possible Europe Prod.

N. Peter Rathvon treks east from the Coast this week for confabs with Eagle Lion toppers on new indie financing deals. Erstwhile RKO prez who now heads his own film-backing outfit is scheduled to cross the Atlantic, March 31, to study the possibilities of pic production on the Continent. European trip, in which he will be accompanied by his wife, has no connection with his role as production consultant to EL.

Rathvon will meet with William McMillen, exec veepee of EL, and William J. Heineman, distribution veepee, while in New York. Four potential film packages are up for decision on financing. Three of these are EL projects, while one is a personally sponsored Rathvon production.

All four films, if financing is given the greenlight, would be made in the fall for EL release next year.

ALL THE GOLDWYNS ON THE LAM TO EUROPE

Samuel Goldwyn, Jr., and writer Blaine Littell are slated to leave New York for Germany this week to do research and writing on "No Time Like the Present," which young Goldwyn will produce under his father's banner. Goldwyn, Sr., and his wife, Frances, arrived in New York over the weekend from the Coast, prior to departing for Europe April 14.

Goldwyn, Jr., and Littell spent two days in Washington last week getting clearance on filming their story abroad. It concerns a GI of the occupation army. Littell, who is on leave from the Denver Post, is the son of a Reader's Digest editor and grandson of Walter Damrosch.

Young Goldwyn and Littell will probably headquarter in Frankfort. The Goldwyns, Sr., will visit England and a number of countries on the Continent and then fly to Israel. While in New York they'll hunt talent for their forthcoming "Billion Dollar Baby."

Baer, Slapsie Turn Up As Rasslin' Gabbers

Television wrestlers are in for another major push forward—or backward. Max Baer and "Slapsie Maxie" Rosenbloom were signed yesterday (Tues.) to handle the "color" narration for a new series of wrestling matches from Hempstead, L. I., starting tonight (Wed.) via the N. Y. Daily News' WPIX.

Former fight champs turned comics are expected to detail the various grunt 'n' groan holds for the edification of their viewers, while WPIX announcer Jack McCarthy will be on hand to fill in the more serious aspects. Duo, current at the Mocambo, N.Y., will continue the telecasting as long as they are in New York. Matches are being sponsored by the local Studebaker dealers.

Sherriff's Hollywood Deal Stumbles Because of Tax

London, March 21.

Because the British government would not agree to an accommodation arrangement and accept 99.9 percent of his Hollywood earnings as a gift instead of taking it in taxation, playwright R. C. Sherriff has turned down a Hollywood script offer which would have brought in $28,000.

Sherriff, whose hobby is archaeology, had suggested that he should retain only $280 of the fee and the balance should be given to the Society of Antiquaries for the endowment of an excavation site in Norfolk. He has been told that it would be regarded as a precedent and has therefore not accepted the Hollywood offer.

Skouras Defends Use of Dunne As Queen Victoria

London, March 21.

Comeback statement to the critics of 20th-Fox for bringing over Irene Dunne to play Queen Victoria in "The Mudlark" was made by the company's topper, Spyros Skouras, at a press conference in London last week. His retort came 24 hours after Nunnally Johnson and Jean Negulesco, who are here to produce and direct the picture, had sought to justify the importation policy.

To suggest that 20th-Fox in particular, and Hollywood generally, was trying to keep British star names off the American screens was sheer nonsense, said Skouras. "We are literally starved for new names and new faces, and would be only too eager to use British whenever possible."

In the program of four pictures which it had planned for the current year, 20th hoped to give many opportunities to British actors and technicians, Skouras added. He warned however, that innumerable obstacles were being placed in the way of British production by American companies—not by the Board of Trade, "which was most cooperative"—and if that persisted and was intensified, 20th-Fox might be forced to abandon its program.

Rejecting outright the criticism against Miss Dunne, Skouras argued that here was a star of international repute whose talent and ability had never been questioned. Her name at the top of the cast list would play an important part in insuring the success of the completed film wherever it was shown.

The same theme had been developed the previous day by Negulesco, who explained that this was a top budget production expected to cost $1,500,000, and it would need a wide showing throughout America to make it a financial success. Had they made the film with British artists who may be unknown in America, they would have been faced with sales resistance from the exhibs there whose first question always is: "who is in it?" If they were to cite the names of three British stars unknown to him the inevitable answer would be "what have you got with Betty Hutton?"

Both Johnson and Negulesco have met with resistance to the granting of their labor permits, but in defending the company's policy not only stressed the obvious angle of substantial employment which was provided to British technicians and actors, but also reiterated the statement made last year by 20th's Lew Schreiber that London was regarded as a "location." Pictures were only made in Britain which could not logically be made elsewhere.

Film starts lensing May 15 at Shepperton and will be the last 20th-Fox picture to be made at Korda's lot.

Hardwicke Sounds Off

Twentieth-Fox's action in casting Irene Dunne as Queen Victoria in the company's London locationer, "The Mudlark," drew support in New York last week from veteran British actor Sir Cedric Hardwicke. He found it "deeply disturbing" that his fellow thesps criticized the selection of Miss Dunne solely because she is an American and not because of her acting ability.

In rapping the objections of his colleagues, Sir Cedric held, "You might as well argue that a man has to be a murderer to play a murderer. It strikes at the very root of my craft." At least three Presidents of the U.S., he pointed out, were played in his time by English actors. He then asked emphatically, "What the hell has acting to do with being an Englishman?"

Meanwhile, Alec Guinness, a British actor who's been appearing in the Broadway production of "The Cocktail Party," has been inked by 20th-Fox for the role of Disraeli in "The Mudlark." He is scheduled to leave the play June 3 when his agreement with producer Gilbert Miller expires.

TV'S UNEVEN IMPACT A PUZZLER

No Target Practice

Any time a Senator Edwin C. Johnson (D.-Col.) wants to make the headlines, the easiest approach is to latch on to Hollywood. That's an old story. Even the lay press gives this sort of space-grabbing the tongue-in-cheek.

Policing of human behaviorism, whether it's in the orbit of the Brown Derby or the RKO Stromboli, will always be one of those things. But self-regulation, where it is feasible, is something else again. Particularly if the human equation is governed, as it is, by radio's and television's intrusion into the home.

Deportment there must be most circumspect. When a Mae West gives s.a. line-readings to an Elsie Dinsmore type of script, the association, at least, is not totally unexpected. But when comedians known for their folksy style of peddling sponsors' products slip over indigo comedy it is not only inexcusable but rather silly. It also encroaches on investments in time and talent.

This doesn't apply only to Godfrey. Vaudeo necessarily culls from the niteries, and sometimes the saloon brand of humor is not exactly for home-and-hearth consumption. It embraces song material, gags, bits of business, manner of delivery (the arched eyebrow, semi-leer, etc.) and everything else.

Pop songs loom importantly at the moment. The music business has been wise through the years to regulate itself. If some innocuous romantic lyrics are interpreted beyond their true meaning, that is something beyond control as long as the basic single meaning is sufficiently forthright. Postwar standards, however, have given rise in some quarters, and with certain artists, to a "cute" lyric. That's usually synonymous for polite double-entendre. Polite or more directly French-postcardy, the double-meaning is there. CBS banned one of its own affiliated Columbia recordings for that reason.

Hollywood periodically fingerpoints to the pyramiding interest certain foreign film productions seem to enjoy, and wonders whether the self-regulatory Production Code warrants some revision, at least commensurate with mid-20th century standards as against the popular thinking that came with the turn of the century. Whatever the merits in that direction, conservatism—with the exception of the uncontrollable backslidings of a relative handful of personalities—generally obtains.

On all fronts, show business is fighting a boxoffice battle. Certainly the hazard of public antagonism is not worth engendering by trying to be flip, smart or pseudo-sophisticated. If television is making the inroads on pictures that Hollywood alleges, that's a basic plus for TV. It can be a serious minus if video complicates its future by permitting smut.

It's a show business adage not to try rewriting a hit. If TV is growing, it should quit cracking spicy gags while it's ahead. That goes for all show business.

Pix, radio, television—next to boy-meets-girl—are still the most popular (and cheapest) forms of mass entertainment. Let's keep it all above suspicion and sidestep any target practice for publicity-seeking solons. Or just targets for nervous networks.

Abel.

Rank Will Find British Pix At Their U.S. Peak

When J. Arthur Rank, British producer, arrives in the U. S. today (Wed.) on his annual visit, he will find British pix at their highest earning point ever. While the tumult and bally over British features as a possible challenge to American films has faded completely, fact is that Rank's pix in 1949 netted the producer in excess of $4,000,000. This net is close to 100% higher than any previous year.

Rank's lustre as a successful filmmaker has been dimmed by the troubles of his film empire, stemming mainly from a loss of $9,000,000 last year on production. However, although his rep has been hit in the U. S., Rank's films showed greater progress here in the past 12 months than at any time in the past. Diminishing domestic returns rather than in America spelled his stumble.

Big success of "Hamlet" and "The Red Shoes," former handled here by Universal and the latter by Eagle Lion, is the main factor in the rise of U. S. revenues. Rank's deal with U permits him to withhold $2,000,000 in earnings from U's pix in Britain as a recoupment on profits of "Hamlet" in this country. A somewhat parallel deal with EL gave the Britisher another $1,200,000. Smaller pix, mainly "Quartet," another EL release here, makes up the balance.

Combined with the sudden spurt

(Continued on page 4)

JOHNSTON MAY EYE JAPAN THIS SPRING

Washington, March 21.

Eric Johnston is reportedly considering a trip to Japan in the late spring to get a first-hand look at the motion picture industry there. If the prexy of the Motion Picture Assn. of America goes through with the plan, the trip would come some time after the Anglo-American film agreement huddles. Since no definite date has been set on these yet, Johnston cannot make plans for the trip to Nippon.

Meantime, the MPAA prez leaves for the Coast Friday (24), planning to be there about a week. It is understood he will inform the studio toppers on international developments. He may also visit Frisco.

Skouras Back From His 10-Day Foreign Quickie

Spyros Skouras, 20th-Fox prexy, is due back in New York today (Wednesday) after 10 days in England. While abroad he confabbed with J. Arthur Rank, looked into the production situation on "The Mudlark," which 20th is producing there, and talked with officials on the Anglo-U. S. pact, which expires June 13.

On the 20th topper's immediate agenda is preparation of the company's annual report, which will be issued in about three weeks. It is understood that Skouras will have considerable to say in it on video. He's also planning to go to the Coast within a few weeks.

20th foreign chief Murray Silverstone, who was with Skouras in England, is coming to New York by ship. He arrives Monday (27).

CAN'T GENERALIZE ON B.O. INROADS

Comparisons of the take in TV and non-TV areas in an effort to determine how big a bite the new medium is digging into film b.o.s has proved a dud. No one these days is denying that tele is taking its toll, but the comparative statistics for various parts of the country don't clearly reveal it.

Effort to get a correlation between tele areas and drop in film biz has been made by one of the major companies, which has supplied VARIETY with the figures, but requests that its name not be used. Five top distribs are showing their concern over video's inroads by instituting various types of surveys. Companies are Paramount, 20th-Fox, Columbia, Warner Bros. and Republic.

Comparison of business in the five exchange areas which did not have TV outlets during 1949 with those that did shows very mild correlation, at best. Nationwide increase in rentals of 15% was weighed by the company against the percentage of increase in each exchange area.

Four of the five key cities sans TV showed an upturn in biz greater than the 15% national average. But there were likewise significant increases in film rentals in such heavy TV areas as New York and

(Continued on page 16)

REPUBLIC SALESMEN MAKING OWN TV POLL

Hollywood, March 21.

Republic prexy Herbert J. Yates has started his salesmen on a nationwide survey to determine to what extent video has encroached on film boxoffices. Study began Feb. 1 and will run through July 1.

Research is being conducted through Rep's 32 exchanges, with the salesmen making weekly reports on how many telesets are sold in each city and town in their respective territories. The film peddlers also make a concurrent report on b.o. conditions, stacking these figures against grosses of same houses last year.

Rep salesmen have also been instructed to enlist Chambers of Commerce in various cities to get them interested in the problem of declining boxoffice and its causes. Spokesmen for Yates said this week it was still too early for any solid findings.

20th to Appeal Decree by March 31; U.S. to Attack 'Lenient' Divorcement

Meet the Mrs.

Billing on RKO's "Every Girl Should Be Married" was given a neat twist when shown last week at a nabe N. Y. second-run house. Marquee of the Alden theatre, Manhattan, which booked pic for a three-day run, gave starring credit to Mr. and Mrs. Cary Grant.

Film's lead roles are handled by Grant and Betsy Drake, who became his wife after picture's initial release early last year.

Reissues NSG, Patrons Go For Better New Pix?

The market for revived oldies has taken a definite downbeat trend during the last several months. Only solace to be found in the situation is that it possibly represents the improved quality of new product emanating from Hollywood, with the public passing up reissues in favor of the more recent films.

Underscoring the new deemphasis being placed on reissues, 20th-Fox has virtually abandoned its national release plans for them. Company several years ago set up a special reissue department under assistant sales manager William C. Gehring, whose job it was to screen 20th's old films with an eye on the then-lucrative reissue market. Gehring established the package plan for the oldies, pairing them for double-billing purposes on a national release basis. Such packages now, however, are being sold

(Continued on page 16)

Roach Sues Former Veepee for Shortage

Los Angeles, March 21.

Charging a shortage of $35,000, Hal Roach filed suit for $60,000 in L.A. superior court against Hugh C. Huber, former veepee-treasurer of the Roach organization.

Plaintiff asks the recovery of $35,000 and punitive damages amounting to $25,000.

Appeal to the U. S. Supreme Court from the anti-trust decision ordering complete divorcement will be taken by 20th-Fox, it was officially confirmed this week. Step is being taken by the major to clear the way for a retreat in the event peace talks with the Dept. of Justice, scheduled for renewal in the near future, fail to jell in a deal. Appeal by 20th is expected to trigger a cross-appeal by the Government, which will attack the lenient three-year grace period for divorcement ordered by the Federal district court.

Spokesman for 20th said that the appeal would be filed before March 31, date when the deadline works against further action. Twentieth will also file simultaneously an application for a stay of the present lower court decree. If granted, it would take 20th off the hook so far as the requirement to file a plan for divorcement within one year and divestiture in six months.

While no confirmation is forthcoming from Warner Bros., it is reliably reported that Warners will take similar steps. If so, the move would be to avoid burning its bridges by permitting the time for appeal to expire while settlement talks were on. From Washington, there are reports that

(Continued on page 22)

Grad Sears Back and OK After Mild Heart Attack

Grad Sears, who suffered a slight heart attack in Palm Beach 10 days ago, returned to New York by plane yesterday (Tuesday). United Artists prexy has informed his staff that he'll be in his office today.

He has a number of major problems facing him, including the lining up of further product for next year and some switches in the sales staff in the field. He'll presumably restrict his activities somewhat for the time being, however, with his exec aide, Paul N. Lazarus, Jr., handling most of the day to day chores.

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DAILY VARIETY
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National Boxoffice Survey

Trade Still Sluggish; 'Francis' Captures 1st Place, 'Cinderella' Second; 'Horn,' 'Rio' Next Best

Although helped in some spots by St. Patrick's Day crowds, the Lenten influence and continued cold weather continues to make biz very spotty this week in key cities covered by VARIETY. Several new pix are not shaping up too strongly in present session, although obviously both distributors and exhibitors are holding back much stronger product until Easter.

"Francis" (U), a close second last stanza and fourth in week ahead of that, is roaring ahead into first position this week. Uniformly strong to smash previous engagements, pic is landing some unusually big totals currently, including sock week at big N.Y. Paramount. It is topping both St. Louis and Toronto, with showing in N.Y. tops for any new picture.

"Cinderella" (RKO), champ for last two weeks, is winding up second. "Man With Horn" (WB), much stronger in recent sessions, is solid third. Fourth money goes to "Nancy Goes to Rio" (M-G), while "Key to City" (M-G) is taking over fifth slot.

"Red Shoes" (EL) is pushing up to sixth place, with "12 O'Clock High" (20th), seventh. "Dear Wife" (Par), "Outlaw" (RKO) and "Third Man" (SRO) round out the Big 10 in that sequence. Top runner-up films are "Love Happy" (UA), "Eiffel Tower" (RKO), "Malaya" (M-G) and "Black Hand" (M-G) in that order.

Few of new entries are doing much this round. "Under My Skin" (20th) looks very slow in N.Y. on initial date. In contrast, "Singing Guns" (Rep) looms okay in St. Louis and L.A., and fair in Buffalo. "Woman of Distinction" (Col) shapes mild in N.Y. "Outside the Wall" (U) is not doing too badly in view of conditions, being fine in Philly, good in Seattle and fair in N.Y.

"Three Came Home" (20th), which started its first engagement several weeks ago, is shaping solid in Philly and Boston, but is mild in Providence. "Buccaneers' Girl" (U), which started nicely last round, is not faring so well this frame.

"Love Happy" (UA), with a flock of new dates, is perking this session in several spots, being best in Philly and K.C. "Paid In Full" (Par) looms good in Detroit. "Johnny Holiday" (UA) is stout in Cincy and nice in Indianapolis.

"Samson" (Par) is nice in Detroit and Philly, and okay in N.Y. "Ambush" (M-G) is big in Denver.

(Complete Boxoffice Reports on Pages 8-9)

Wartime-Delayed Renovations Consumed Exhibs' Ready Cash, Hence Stalling Big-Screen TV

Installation of large-screen television equipment into circuits on a wholesale basis is being sharply hampered by a shortage of loose money in exhibs' pockets. Ready cash among theatre men is at a lower level than at any time since the end of the war, informed circuit ops claim. Because of this stringency, exhibs are regarding big-screen video as a luxury which must wait out assurances that there will be a direct and immediate payoff when expensive equipment is bought.

Tremendous sums of ready cash have been laid out by exhibs in the past couple of years, it is said, for theatre reseating and renovations. Exhibs were forced to mark time during the war years and only in the past 36 months have theatre ops given the greenlight to heavy but essential expenditures on the interiors of their flickeries.

Added to this outlay has been tremendous spending on cooling systems which are now considered a "must" for any house. As indication of what amount can be spent on this alone, understood Skouras circuit has paid out $2,000,000 for large-scale cooling installations in the past two years.

One other factor has cut the ready cash to a minimum. That is the amount of coin which a large number of chains have spent to build drive-ins. Frequently, it is said, circuits regarded the need to construct the ozoners as essential to protect their total take. Practice has been to build the drive-ins in outlying sectors surrounding the circuits' best conventional houses

(Continued on page 16)

Director Geo. Sidney Sees Phonevision Idea As a Big B.O. Potential

Following the lead of Cecil B. DeMille, Metro director George Sidney said in New York last week that he saw Phonevision or a similar system as the answer to TV's impact on the film boxoffice. Tele must "conjure up a boxoffice of its own," Sidney asserted, and a method of piped entertainment over telephone lines appears to be the solution for both the TV and film production industries.

Sidney is in New York for four or five weeks to look over the current crop of legiters and for publicity interviews on "Annie Get Your Gun," which he recently completed for M-G. Pic is slated to open at Loew's State, N. Y., and in some seven other key cities May 10.

Metro megger feels that Hollywood must take on video and use it to its own advantage. Most practical way, in his view, is the Phonevision system using telephone lines and billing the customer via the phone company. He thinks grosses of millions in one night are possible for quality pictures on this basis.

Video needs a wired system as much as Hollywood does, Sidney opines. "It's foolish," he declares, "for the public to think that tobacco firms or industrial corporations, no matter how big their ad budgets, could possibly find the wherewithal to present free entertainment on the same scope as a $2,000,000 Hollywood production."

Sidney's next directorial stint has been reported as "Show Boat." He said, however, that he is still reading half a dozen scripts and this next assignment has not yet been determined.

Jack Cohn's AMPA Talk

John Cohn, Columbia exec veepee, will be principal speaker at a luncheon of the Association of Motion Picture Advertisers next Wednesday (29) at the Hotel Edison, New York. AMPA will play host to National Cartoonists Society with Cohn making the introductions of leading cartoonists.

Rube Goldberg, Milton Caniff, Bill Mauldin, Russell Patterson, Carl Rose and Paul Terry are among the cartoonists who have already accepted the AMPA invitation.

Lesser-Poe's 52 TV Shorts

Deal for distribution to TV stations of 52 shorts in color has been set by Television-Film Booking Office, adjunct of Irving Lesser and Seymour Poe's Producers Representatives, Inc. Pix are being made by Fortuna Films, headed by J. C. Martin. Seven have been completed to date.

Although made in color, TV-FBO is distributing the films in black-and-white now. Additional cost of shooting tint versions was felt worthwhile, however, against the day when video goes into color and a sharp demand develops for rainbowed product.

U Turns Corner With Black Ink

Short of unexpected writeoffs not currently on the horizon, Universal should be heavily in the black at the end of its first six months of fiscal 1950. In the 13 weeks ended Jan. 28, first quarter stretch, Universal finally broke through the red-ink barrier to turn up a net of $12,924. While the profit is meager, it compares more than favorably with a loss of $717,535 for the corresponding period of fiscal 1949.

Company's second period has traditionally been its strongest, ranging over the good months of February-April. During '49, quarter was the only one which showed a profit in a generally bad year. U earned $252,000 during that semester last year.

Sharp cut in amortization costs in addition to a gain in gross rentals brought about the company's entry into the black after two red years. U has finally written off itis expensive product released in '48 and early '49. Number of these pix brought about costly losses.

Besides fixing on its net for the first quarter, newly-named U board reelected the following officers: Nate Blumberg, prez; Adolph Schimel, veepee, secretary and general counsel; John J. O'Connor, William A. Scully, Joseph H. Seidelman, Edward Muhl and Matthew Fox, veepees; Leon Goldberg, veepee and treasurer; Eugene F. Walsh, comptroller, ass't treasurer and asst. secretary; George Douglas, asst. treasurer, and Morris Davis, Percy Guth and Anthony Petti, asst. secretaries.

Board also took prompt steps to restore Fox as a director. Fox was elbowed from that niche by John G. Eidell in a surprise move during the recent stockholder meet. Board enlarged its membership to 16 in order to rename Fox.

In another step, board named Blumberg as chairman of its executive committee with Daniel M. Sheaffer, Robert S. Benjamin, Paul G. Brown, Preston Davie and Goldberg as its other members.

MPAA to Review Italo 'Thief' After Breen's Nix

Members of the board of directors of the Motion Picture Assn. of America will view the Italian "Bicycle Thief" at a screening in Columbia's New York projection room next Tuesday (28). Gander by those directors who have not already seen the pic will precede a vote on whether to award it a Production Code Administration seal without deletions.

MPAA board has been called on to decide the seal question as a result of an appeal by Joseph Burstyn, distributor of the film, from a nix imposed by PC Administrator Joseph I. Breen. Breen wants two scenes cut, which Burstyn refuses to take out. Appeal to the board is authorized procedure in such a case.

Date for the MPAA's annual meeting, which generally takes place about this time of year, hasn't been set. It will probably be held in New York in early April, when all the company prexies are in the city.

Rubin, Arnall West-East

Robert J. Rubin, counsel for the Society of Independent Motion Picture Producers, planed from New York to the Coast Monday (20) for three weeks of confabs with SIMPP members there. He's due back at his N. Y. headquarters, April 12.

Ellis G. Arnall, SIMPP prexy, will be in New York and Washington this week, following a week at his law office in Atlanta.

See Campbell As New Odeon Chief; Storms Delay Rank

J. Arthur Rank will reportedly personally install Desmond Campbell as controller of his Odeon circuit in Canada in the course of his current trip to America. Campbell is due to plane to New York from England tomorrow (Thurs.) in the company of Rank's operating chief, John Davis, and then go to Canada with them to take over. Rank arrives here today (Wed.) aboard the Queen Mary after a 48-hour delay caused by heavy seas.

Need for a fiscal expert to help run the circuit becomes greater because J. Earl Lawson, head of all Rank's interests in the Dominion, is hospitalized as gravely ill. He has been away from his desk for more than one year. David Griersdorf was named operating head of Odeon last year, and Campbell will serve as aide to him.

Delay in the arrival of the Queen Mary has cut sharply into Rank's Gotham schedule. Universal board meet, slated for yesterday (Tues.) was postponed as was a cocktail party which Robert Benjamin, head of Rank's U. S. wing, and Jock Lawrence, exec veepee, had mapped. Also stalled was a trip that the Britisher planned to Philadelphia.

Schedule now tentatively stands that Rank and Davis will be in Gotham until March 29 when the twosome head for Toronto with Campbell. Before that, producer will probably meet with major company prexies individually on joint production plans in Britain. No general meet is slated.

Davis returns to England immediately after the Toronto visit. Arriving on the Coast April 8, Rank and his wife will remain there until April 23 in a visit to their daughter, Mrs. Fred Packard. Duo will then head for London via New York.

As biggest stockholder in Universal, Rank plans to attend two sessions of the board, one preceding his Coast trip and the other upon his return to N. Y.

Rank Will Find

Continued from page 3

of "Hamlet" and "Shoes" in '49 was a revised policy on ad-pub expenses in the U. S. Dollar-for-dollar; his current releases are netting a bigger margin of returns for him because Rank has dropped the expensive policy of attempting to popularize British films generally on an institutional basis. Moreover, he has dumped expenditures on specific pix in national magazines.

During Rank's heyday here, his office had ambitious plans for his product. "Caesar and Cleopatra," for instance, was launched with a budget of $30,000 spent on national ads. Film grossed about $1,900,000 but only some $500,000 of this landed ultimately in Rank's purse. Smaller, but still substantial outlays, were made for "Great Expectations," "Odd Man Out" and "Stairway to Heaven," his major offerings on the U. S. market.

Result has been that while the gross on Rank's films were fairly substantial, his net was never in excess of $2,500,000 or so. Under his new operation, if Rank can turn out a scattering of pix with the b.o. pull of "Hamlet" or "Shoes," he can better his past performances here. Both pix have already grossed over $2,000,000 in the U. S.

Recoupment deals were such that U and EL bought participations in the films. When the pix earn sufficiently, Rank will again collect his share from both films.

Senator Johnson Expected to Modify Certain Facets of Anti-Film Measure

Johnson's Blast

Continued from page 1

reasons for Capitol Hill expletives on Hollywood—an effort to get personal publicity by tying onto film glamor names. Since Senator McCarthy is stealing current thunder on the Communist angle, and that's wearing pretty thin now, anyway, Johnson jumped on the other surefire way of hitting the front pages by—again—denouncing Hollywood.

In 1946, of course, J. Parnell Thomas, then head of the House Un-American Activities Committee, hit on the happy idea of combining both Hollywood and Communism and scored mightily on the front pages. But Senator Johnson has no squawk coming from that standpoint. He's had his fair share of newsprint this past week and promises to get a good deal more if he is able to go through with his plan for holding public hearings on the bill he proposes for licensing actors, directors, producers and distribs.

While the Senator has done right well on page one, he's apparently batted himself a foul on the editorial pages. Most of the nation's press has found the idea of licensing people's morals abhorrent and have spoken out on the subject.

Editorials Hep to the Gag

Typical is the Minneapolis Star in an editorial captioned "Who's Moral?". It calls Johnson's tactics "a cheap publicity stunt."

"Any 'investigation' of filmland is good for a lot of headlines, of course, with Congressional investigators basking in the reflected limelight of publicity-wise movie stars," the editorial said. "If that's all Johnson is after, he probably can't do any more harm than perhaps smear some innocently bystanding reputations, plus bringing a certain amount of public ridicule down on Congress. But if the senator seriously suggests the Federal government should try to regulate the morals of movie people, or anyone else, it's time really to be disturbed . . . surely there is an example of the kind of thing citizens can be relied on to do without Government interference. We can continue to accept or reject movie stars, writers and even politicians on the basis of their moral or other qualifications, or lack of them. No one will try to defend public displays of what is generally conceived to be immorality. The trouble comes when you try to define the term. There are people who sincerely consider smoking, dancing or even meat-eating immoral . . . In some parts of the country today it's considered darned near 'immoral' to vote Republican. And the time is not beyond the memory of living man when the Democrats were widely damned to such a shady status."

L.A. to N.Y.

Sammy Cahn
Melville Cooper
William Joyce Cowen
Andy Devine
Betsy Drake
Jose Ferrer
Samuel Goldwyn
Cary Grant
Jack Gregson
Dr. Renato Gualino
Harold Huber
Hugh Hunt
Danny Kaye
Charles Korvin
Mervyn LeRoy
William B. Levy
Arthur Loew
Johnny Maschio
Raymond Massey
Gregor Rabinovich
N. Peter Rathvon
William F. Rodgers
Ann Ronell
Phil Silvers
R. G. Springsteen
Spencer Tracy
Jack L. Warner
Jerry Wayne
Betty Wells
Cornel Wilde
Fred Zinneman

N.Y. to L.A.

Robert Bernard
Sam Bronston
Lee Eastman
Abe Lastfogel
Arnold Moss
Robert J. Rubin
J. J. Unger

Washington, March 21.

Senator Edwin C. Johnson, who blasted "Stromboli" (Bergman-Rossellini) and introduced legislation last week to license motion pictures and the actors appearing in them, is expected to quietly eliminate the actor-producer licensing portion before the measure gets to public hearings. A second hinted modification would remove the section licensing motion pictures for transmission over television.

This would strip down the bill to one, which simply licensed motion pictures in interstate commerce. The license fees would remain at $10,000 per picture, as in the original. In addition, the licensing power would remain—as provided in the bill — under the Secretary of Commerce, who could refuse or revoke such license unless he should find that "such film cannot reasonably be expected to contribute to juvenile delinquency, and that such film is not reasonably calculated to encourage a contempt to law, or public or private morality."

The changes would considerably ease the measure. Nevertheless, they would make it no more palatable to the film industry. The basic element of Goverment censorship of motion pictures would remain.

Constitutional Rights

Decision to strip the actor-producer licensing provision from the bill reportedly is based on constitutional grounds. Legal talent here contends that licensing of actors would be thrown out by the courts and that the entire measure might die as a result. On the other hand, there is a precedence for controlling the transportation of motion pictures in interstate commerce.

About 35 years ago, Congress passed a law barring the interstate transmission of motion pictures of prizefights. The act was fought up to the Supreme Court, which upheld the right of Congress to make such a law. Subsequently, Congress repealed the law. However, the right to control interstate movement of films remains with Congress—or so Johnson has apparently been advised by friends here.

In the case of films being transmitted by video, Johnson apparently has decided to remove that section since the FCC already has the power to regulate, the senator believes. Confusion would result, one friend of Johnson's explained, if exhibition of motion pictures included the language presently in the bill: "The transmission of such motion picture, or any part thereof, by airwaves for showing on, or by means of, standard television equipment." Hence, Senator Johnson is expected to knock this out.

Meantime, the Senator is going ahead with his decision to conduct hearings on the bill about the third week in April. Nobody will be subpoenaed, according to present plans, but anyone with something to contribute will be welcome to testify. The Senate Commerce Committee is "assuming" that Eric Johnston, prez of the Motion Picture Assn. of America, who was

(Continued on page 23)

N.Y. to Europe

Buddy Basch
Charles Einfeld
Art Ford
Victor Francen
A. Ben Fuller
Roger Furse
Ben Goetz
Samuel Goldwyn, Jr.
Alfred Junge
Blaine Littell
Samuel Taylor
Leslie Whelan
John Wildberg

Europe to N.Y.

Isadora Bennett
Jules Borkon
Yvette Chauvire
Montgomery Clift
George Dawson
Wladimir Lissim
Louis Nagel
Edward J. Noble
J. Arthur Rank
Gen. Kenneth C. Royall
Murray Silverstone
Spyros P. Skouras
Robert Wolff

BRIT. PACT RENEWAL UNCERTAIN

N.E. Exhibs Hop on 20th's Bandwagon, Hire Own P.A. to Push Bally Drive

Boston, March 21.

New England exhibitors, in an unprecedented move to follow up on 20th-Fox's drive for more film merchandising, banded together at 20th's regional meet here today (Tues.) for a mass institutional campaign throughout the territory to hypo pix. Exec committee, comprising the heads of all indie and affiliated circuits, as well as leading indie exhibitors, will appoint an advertising manager to work full time for one year to get the drive rolling at top speed.

Exhibs attending the meet from Rhode Island, meanwhile, started to lay plans today to have every theatre operator in the state pledge $10 per week for a year to defray the costs of running 20th's institutional ads, on which the company has offered to split charges on a straight 50-50 basis.

Meet was presided over by 20th division manager E. X. Callahan, with Paul Terry, producer of Terry-Toons, and Roger Ferri from the homeoffice as guest speakers. Samuel Pinanski and Martin Mullin moderated the afternoon open forum. Despite one of the worst snowstorms of the year, more than 500 exhibs from all parts of New England attended the session.

Antidote to B.O. Dip

Theatre exhibitors in all parts of the country hopped on the 20th-Fox showmanship bandwagon this week, accepting the "Movies Are Better Than Ever" drive as one of the most potent antidotes to dwindling grosses offered them in the last several years. As 20th started its series of regional showmanship meets in all of its 36 exchange centres yesterday (Tues.), indie theatre operators, as well as the major affiliated circuits, planned a mass revival of oldtime exploitation and ballyhoo techniques to revitalize the filmgoing habit among their potential customers.

(Continued on page 20)

Praise From Allah Dept.

Outspoken admiration by other companies for 20th-Fox initiative in running its series of showmanship meetings took tangible form this week in an unusual ad in the tradepapers by Columbia, to say: "Thank you, 20th Century-Fox. We join with the exhibitors of America in congratulating you on your showmanship meetings. They are a fine, forward-looking contribution to the general welfare of everybody in the motion picture business."

Philly Critic Suggests Dept. Store Technique ('Leaders') for Pix Sales

Philadelphia, March 21.

Suggestion that exhibitors adopt department store techniques of "special sales" and "leaders" was broached at the 20th-Fox regional showmanship meet here today (Tues.) by guest speaker Laura Lee, film critic of the Philadelphia Evening Bulletin. Despite poor weather, the meet attracted 418 exhibs to the Benjamin Franklin hotel, undoubtedly the largest turnout of theatre operators ever to attend an event in this area.

According to Miss Lee, exhibs should start working more with community groups. To achieve this, she suggested setting aside nights for family groups at special bargain prices and other adaptations

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MAJOR WARNER'S 4,200 STOCK GIFT TO UJA

Washington, March 21.

Major Albert Warner, veepee and treasurer of Warner Bros., has gifted 4,200 shares of Warner common to the United Jewish Appeal of New York. At present quotations, his stock donation amounts to some $60,000. Warner still holds 438,800 shares of WB common outright and another 21,000 shares in trust.

Harry M. Warner, WB prexy, has just made donations of 6,000 shares of common to charities. Warner report does not identify these charities. Company topper now owns 259,750 shares of common stock.

Joseph H. Seidelman, Universal's foreign dept. veepee, has sold 3,000 warrants on U's common stock. Overseas chief holds a balance of 9,000 warrants.

1st Statements By 2 New Par Cos. Seen Significant

Industryites will get their first gander into the profit-and-loss accounts of the nation's largest non-affiliated theatre circuit on April 16, United Paramount prexy Leonard Goldenson revealed last week. Goldenson said the first quarterly statement of the new corporation would be sent out on that date with a dividend check.

Financial side of the industry has been looking forward with considerable interest to the initial report by UP, since it is the first major chain to break away from its production-distribution affiliate under divorcement. The split was effective Jan. 1 and the initial quarter will end March 31.

First statement by Paramount Pictures, the production-distribution company, will be considerably later in coming out, since the accounting is much more complicated than it is for a theatre chain, which is entirely a cash biz. Comparison of earnings of the two outfits will be avidly noted, since it has always been widely stated and accepted that the theatre chain in any affiliated setup is the big profit-earner, while the production end makes very little or may actually lose money. Par figures will give a good look-see into that situation and undoubtedly influence thinking by other integrated companies that are on the list for breakup and will also probably have an effect on the stock market.

FEB. PIC DIVIDENDS OFF $26,000 FROM YEAR AGO

Washington, March 21.

Motion picture industry dividends during February were a thin $198,000, U. S. Department of Commerce reported today (21). This is a reduction from the $224,000 of February, 1949.

During the three-month period terminating with the end of February, the stockholders received $9,398,000, compared to dividends of $10,939,000 for the same quarter of a year earlier. Commerce department estimates that these publicly reported dividends amount to about 60 or 65% of all dividends paid out in an industry.

Par Frisco Houses Bombed

San Francisco, March 21.

Three main stem Paramount theatres, the Paramount, St. Francis and State were stench-bombed last Saturday (18) night only about 15 minutes apart by a shabbilly-dressed man. He was not caught, although a full description was given to the police since singled out by Paramount management when asked to leave because of odor of his clothes. Five minutes later, the stink bomb was discovered.

Bombings cost each house about $1,000 in Saturday night biz.

DELAYS IN TALKS WEAKEN CHANGES

Possibility of there being no renewal of the Anglo-U. S. film pact when the present agreement expires June 13 has cropped up with increasing frequency in intra-industry discussions during the past few weeks. Talk results from the apparent reluctance of the British government to have negotiators for the U.S. come to England until late April or early May, at the soonest.

While company toppers are operating on the assumption that a variation of the present $17,000,000 annual remittance contract will be worked out, they are not precluding the possibility that they won't be able to come to terms with the British government. An important segment of the industry is adamant that it will not give approval to a deal which it does not consider satisfactory.

For one thing, there's a feeling that failure to re-enact a contract may prove to be an advantageous pressure move against the British government. Without a pact all restrictions on the conversion of pounds to dollars are off and the Yank distribs—in theory, at least—could get out all their future earnings.

Actually, no one expects that the British government would allow that to happen. Bank of England would undoubtedly refuse permits for such free export of currency. Americans figure, however, at that point they'd be in a great position to yell and force intervention of the U.S. government, since there are several treaties and agreements requiring free exchange. Most recent is con-

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Amus. Shares So Far Ahead of '49

Amusement stocks in the past 30 days eased off slightly from the big peak reached at the end of January. At the same time, entertainment shares listed on the New York exchange were still far ahead of prices quoted for most of 1949. Total value of all stocks listed on the big board, including major film companies, radio networks and disk firms, has reached $1,016,083,549 or an average of $17.63 per share.

Latest total represents a slide of $17,256,026 from the late January peak which came after a protracted bull market on all stocks. Per-share average is a shade off from the $17.93 figure at that time. Entertainment stocks are still holding up against the 1949 year-end figure of $990,202,136.

During the same period, bonds in the amusement field traded on the big board reached $6,389,310 or an average per-bond figure of $89.

COMPO's Next Confab Awaits Ned Depinet's Return; Need It Now?

Next all-industry session on the Council of Motion Picture Organizations awaits the return of chairman Ned E. Depinet from a current vacation in Phoenix, Ariz. RKO prexy's office anticipates that he'll be back at his desk in a week or 10 days.

Since all of the 10 groups participating in COMPO have now stamped their approval on the all-industry public relations plan, next meeting, according to intentions, was to be for the purpose of actually setting up the organization. Some of the constituent groups, however, have put such serious reservations on their approval that considerably more discussion will be needed.

Theatre Owners of America has thrown the principal block in its objection to the size and scope of

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H'wood's Full ASCAP Load?; Report $235,000 Payoff to Brandt's Indies

In the wake of the new consent decree fixed on activities of the American Society of Composers, Authors & Publishers, the film industry appears uncertain whether the added charge against production, which now must clear performance rights on music, can be retrieved from exhibition via score charges or upped rentals. The studios are faced with an added headache, the need to dicker with ASCAP on performance rights. ASCAP, for its part, will undoubtedly seek to make up the loss of $1,400,000 which it annually tapped exhibs.

Plight of pix production is deepened by reliable reports now circulating that the Government is studying the possibilities of bringing a new divorcement suit to force the majors to give up their music publishing subsids. Warner Bros., Metro, Paramount and 20th-Fox would be most affected by this move. With the ASCAP decree out of the way, the road is cleared for this supplementary move by the Dept. of Justice.

The ASCAP Decree

Details of the analysis and interpretation of the ASCAP decree in the Music Dept.

Reportedly, the Government believes that so long as ASCAP members are affiliated with studios, there can be no fair division of performance and synch charges among filmmakers. Membership in ASCAP gives the studios involved an edge on the payment of fees since part of these are recouped in the form of royalty payments by ASCAP.

Adding another fillip to the developments of the week is the fact that ASCAP paid $160,000 in damages to the Harry Brandt group as part of the price for the more than 100 members of Brandt's Independent Theatre Owners Assn. dropping their collateral action. Another $75,000 was given to Weisman, Celler, Quinn, Allen & Spett, attorneys for the Brandt group. This outfit, of course, went along with the Government in accepting the consent decree.

This would appear to open the door for a flood of actions by other

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Exception to the Rule

The Motion Picture Assn. of America, which long has imposed an official nix on naughty words in titles, has given Warner Bros. a special dispensation.

It has been given an okay by the board of directors on "The Damned Don't Cry," to be filmed from Henry Hervey's novel of the same title.

Trustees to Buy Or Sell Theatres RKO Jointly Owns

RKO's plan which trustees its stock holdings in Metropolitan Playhouses and Gifts, Inc., two partnership circuits, gives both the major and the trustee, to be named by the Federal district court, plenty of room to maneuver either a sale or purchase of theatre interests. Plan, now in the hands of the court, also paves the way for the trusteeing of the company's slice of both the Trenton-New Brunswick and Springco chains, if current actions for their dissolution fail to win that decision.

RKO has acted under the anti-trust consent decree which calls for breakup of all theatre partnerships. Plan recites that RKO has been unable to dispose of its holdings in Metropolitan and Gifts on fair terms. Trustee would be in control for five years if the major's interests in the big New York circuit is not ended through sale or purchase in that time. At the end of five years, trustee must come forward with a plan for further action.

Court is to name the trustees from the Bankers Trust Co., Irving Trust Co., Empire Trust Co., National City Bank and Chase National Bank, all listed as eligibles in the plan. When tapped by the court, trustees will take over the stock and give RKO certificates of interest in their stead. Company has the right to pledge these certificates for any indebtedness now owing or hereafter incurred.

While the trustee votes the stock, RKO collects the dividends.

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2D FILM TO BE BASED ON SYLVESTER NOVEL

Script is now in preparation in New York for a second film to be made from Robert Sylvester's novel, "Rough Sketch." Columbia's "We Were Strangers" was made from a section of the book on Cuba. Now another section, on the subject of jazz, is being screenplayed by Robert Condon, working with Sylvester.

It's being done on an option basis for Roberts Productions, indie unit in which John Garfield is partnered. Garfield and Lena Horne will top the cast if script works out. Garfield also starred in "Strangers."

Sylvester is amusement editor of N. Y. Daily News. Condon is United Artists account exec with Buchanan ad agency. Bandleader Eddie Condon (no relation) is acting as technical adviser on the musical portions.

Lena Horne Exits Metro

Hollywood, March 21.

Lena Horne and Metro parted amicably after an association of nine years. Pact had more than a year to run.

Singer has lined up a series of bookings in Europe, winding up in September with four weeks at the London Palladium.

Vic Hoare, as New SRO Veepee, Cues Expansion Into Worldwide Org

Victor J. Hoare, managing director of Selznick Studio Releasing Division, Ltd., London, signed a new long-term contract with Selznick Releasing Organization, Inc., of New York, and also has been named veepee in charge of the company's foreign distribution.

Appointment of Hoare to the top foreign berth reportedly is in line with SRO's worldwide expansion in the distribution field. Company has branches in France, Belgium, Mexico and the Philippines. Deals are underway to set up offices in Germany and Austria and future plans call for inclusion of Japan, Israel and South Africa in the SRO orbit.

Hoare, 35, was overseas branch supervisor for the Rank Organization prior to joining SRO as executive director in 1948. Following year he took over as managing director for the United Kingdom, Europe and the Middle East.

STABILIZED JOBS NEW POLICY AT U-I

Hollywood, March 21.

Universal - International has adopted a new production policy designed to maintain a steady flow of employment throughout the year. With its 1950 program increased to 36 pictures, the studio will put three pictures into work every month in the year.

In the past there have been sudden spurts of activity, followed by slack periods.

Our Very Own

Hollywood, March 18.

RKO release of Samuel Goldwyn production. Stars Ann Blyth, Farley Granger, Joan Evans; features Jane Wyatt, Ann Dvorak, Donald Cook, Natalie Wood, Gus Schilling, Phyllis Kirk, Jessie Grayson. Directed by David Miller. Written by F. Hugh Herbert; camera, Lee Garmes; music, Victor Young; editor, Sherman Todd. Tradeshown March 17, '50. Running time, **92 MINS.**

Gail	Ann Blyth
Chuck	Farley Granger
Joan	Joan Evans
Lois Macaulay	Jane Wyatt
Mrs. Lynch	Ann Dvorak
Fred Macaulay	Donald Cook
Penny	Natalie Wood
Frank	Gus Schilling
Zaza	Phyllis Kirk
Violet	Jessie Grayson
Bert	Martin Milner
Gwendolyn	Rita Hamilton
Mr. Lynch	Ray Teal

"Our Very Own" does a good job of depicting the spirit of the teenager and the value of family life. It does it all rather obviously, with quite a number of tried and true tricks, but end results are dramatics that manage to capture considerable of the flavor of the adolescent age and parental problems. Exploitation possibilities are good, so selling may help attract bobby-sox and family trade. Otherwise, strong grossing possibilities are not indicated.

Samuel Goldwyn's production touch has supplied the F. Hugh Herbert story and script with a physical background that never overglosses characters or plot. Herbert, an expert exponent of the adolescent, shapes his story well. That situations have a familiarity and patness is due to fact that mostly spring from life, but this does tend to make sequences appear overlong and the pacing spotty.

However, director David Miller is reasonably sure in handling the dramatics and film is a series of high spots of good trouping, climaxing in a finale that will wring sniffles from the femmes and throat-clearing from the males.

The Macaulays are a happy family: mother, father and three daughters. The eldest, Ann Blyth, is ready for her 18th birthday and graduation from highschool. The second is Joan Evans, envious of sister and the latter's best beau, Farley Granger. In the pigtail stage is Natalie Wood, family pest.

Through the mother's carelessness, Miss Evans finds out that her elder sister is an adopted child and reveals this in a fit of anger. Miss Blyth seeks out her natural mother in a particularly well-staged, emotional sequence; is disillusioned with plot emphasis on how she returns to a normal, happy life with the mother and father who have raised her. Curtain comes down on a stirring, eye-moistening sequence at highschool graduation when Miss Blyth tells of the value of family, foster or natural.

The younger players in the drama are completely natural and compelling, but the adults have their shining moments that add a lot of dramatic worth to the footage. Jane Wyatt is fine as the foster mother, and Ann Dvorak, in two sequences, demonstrates no small talent in portraying the natural mother who has abandoned her child. Gus Schilling, a frustrated installer of a television set; Jessie Grayson, the family cook; Donald Cook, the foster father; Phyllis Kirk, child of a broken home, and Ray Teal are among the others who add capably to the dramatic aims.

On the technical side the film has a number of credits that are meticulous in backing the story. Among them are Lee Garmes' photography, the music by Victor Young, costuming and set decorations. *Brog.*

City Lights

(RE-RELEASE)

United Artists release of Charles Chaplin production. Directed, written and composed by and starring Chaplin. Camera, Rollie Totheroh, Gordon Pollock, Mark Marxblatt; music arrangements, Arthur Johnston; musical director, Al Newman. Tradeshown N. Y., Feb. 17, '50. Running time, **85 MINS.**

A Tramp	Charlie Chaplin
A Blind Girl	Virginia Cherrill
Her Grandmother	Florence Lee
An Eccentric Millionaire	Harry Myers
His Butler	Allan Garcia
A Prizefighter	Hank Mann

(Originally released in 1931, "City Lights" is the first in a series of Chaplin reissues. VARIETY *is republishing the original review by Sid (Sid Silverman, the late publisher of* VARIETY*) in the Feb. 11, 1931, issue. Sid's estimation of the pic's entertainment values is still sound, and his comment about an "hysterical press" may be even more timely, in a reverse sense, than it was two decades ago.)*

Chaplin has another good picture. The three-year period since "The Circus" and sound will give "City Lights" a percentage of "novelty money" in that it contains no dialog and it's Chaplin—which has come to mean an hysterical press. These factors ought to total heavy b.o. receipts.

It's not Chaplin's best picture, because the comedian has sacrificed speed to pathos, and plenty of it. This is principally the reason for the picture running some 1,500 or more feet beyond any previous film released by him. But the British comic is still the consummate pantomimist, unquestionably one of the greatest the stage or screen has ever known.

Certain sequences in "City Lights" are hilarious. Perhaps the high spot is a burlesque prize fight which in rehearsal time alone must have taken weeks to shoot.

What actually appears to be the only original piece of business is a cigar bit between Harry Myers and Chaplin at a table, and excellent. Otherwise the comedian is his usual tramp self, going through an aquatic suicide attempt, also with Myers, and appearing for brief footage as a streetcleaner to anticipated gags.

Probably the smartest thing is the manner in which the picture has been chopped off. All through Chaplin schemes how to procure money for a blind flower girl (Virginia Cherrill). Finally getting enough to pay off the girl's landlord and permit an operation, the continuity leaps to the girl, with her sight restored, running a flowershop. The comic, released from jail, shambles along the street. In front of the shop he becomes the brunt of bean-blowing newsboys. The girl is attracted to the window by the rumpus and Chaplin sees her. She comes outside to give him a flower and recognizes him through the touch of his hands in the exchange. And as Chaplin gazes at her worshipfully, while fearing what she'll think because of his threadbare and torn apparel, the picture ends.

Script is something of a fable in discovering the comic asleep in the lap of a statue when it is unveiled and then having him in and out of trouble through the means of a millionaire (Myers), whom Chaplin prevents from a drunken suicide, and who thereafter only recognizes the comic when drunk. A great piece of business is a twist to a butt-snatching item which has Chaplin, expelled from the millionaire's home, getting a whiff of a pedestrian's cigar and hopping the parked roadster to follow the cigar-owner, leap from the car, beat another poacher to the butt, and then climb back into the Rolls to drive away.

The lax memory of Myers, after giving Chaplin $1,000 and then sobered into forgetfulness by a thug's blackjack, is the means of getting the comedian to prison. It's also the background for having him posing as of wealth to the blind girl.

It can be imagined how much stuff has been tossed away in getting this picture down to its present length, after spasmodically shooting on it over a period of 18 months or more. Chaplin's pantomime remains superb and there is many a gem mixed up in the running. As previously, Chaplin mainly paints in broad strokes, with his most subtle maneuvering here being the sly turning of the sympathy away from the girl to himself as the picture draws to a close.

Comedian has given his latest a fast start by poking fun at talking pictures through simulating the voices of the speakers at the unveiling by musical instruments. He also takes credit for composing the score which has as its theme Raquel Meller's "Violets."

Cast support is minor other than in Meyers, who does exceptionally well in foiling the star. Miss Cherrill is very fair of face but demands upon her are not enough to permit rating other than expected.

Chaplin making a silent is merely sticking to his last. He never talked on the stage when in vaudeville, before going into pictures, and having made himself the foremost exponent of pantomime the world knows today, there doesn't appear any reason why he should talk. With his ability to create and take familiar situations to make them look differently, he can go on making successful silent films until he chooses to retire—so long as they entertain.

Talkers have not affected Chaplin and neither will he affect talkers. There will always be room for a Chaplin. He doesn't make bad pictures because he has the talent, time and means as a safeguard. There was no one like him before in pictures, and since sound came in that is doubly true. The only thing sound can do to a silent Chaplin is, perhaps, make him slightly less important in the general public eye as time goes on.

It is also probably true that a good comedy by anyone, silent or talking, will always be saleable while there remains a theatre screen for it. *Sid.*

Miniature Reviews

"Our Very Own" (RKO). Drama slanted towards family life and the teen-ager. Obvious but with good tearjerker exploitation possibilities.

"The Golden Twenties" (RKO). Nostalgic dip into the era between the 1918 Armistice and the 1929 economic crash, with newsreel and film clips highlighting the period.

"Tarzan and the Slave Girl" (RKO). Good Tarzan adventure, up to series standard for entertainment and b.o. prospects.

"Dynamite Pass" (RKO). Another good Tim Holt western for the oater market.

"Federal Agent at Large" (Rep). So-so meller about smuggling in Mexico, okay for dualling.

"Sarumba" (EL). Weak musical; scant b.o. prospects.

"Western Pacific Agent" (Lippert). Good action drama due for pleasant returns if properly exploited.

"Jiggs and Maggie Out West" (Mono). George McManus' cartoon characters having fun and thrills among the sagebrush. Okay for family houses.

"Messenger of Peace" (Astor). Low-budgeter with religious theme. Will probably get tremendous Church hypo.

The Golden Twenties

Hollywood, March 18.

RKO release of March of Time production, produced by Richard de Rochemont. Assistant producer, Samuel Wood Bryant; from an original story by Frederick Lewis Allen and Bryant; musical direction, Jack Shaindlin; films edited by Leo Zochling; assisted by Whitfield Davis; research, Lois Jacoby, Leona Carney, Nancy Pessac. Tradeshown March 13, '50. Running time, **67 MINS.**

That curiously secular period in America spanned by 1918 and 1929 comes to the screen as "The Golden Twenties." For the youngster it's a slice of history that will educate and amuse. For the oldster it is a dip into memory of a roaring period in American growth; a period of postwar prosperity, hysteria and depression.

Richard de Rochemont produced for March of Time. RKO is releasing. They and all others concerned capture the period's flavor graphically, and the research and editing that went into the 67 minutes' running time are virtually historical reporting.

An era's color was never more flamboyant than that depicted here. The 1918 Armistice brought an emotional release to U. S. citizens that led them into strange ways. Carrie Nation's hatchet cut the national throat but failed to quench the national thirst. Prohibition brought its Al Capone and a baseball player who renounced the diamond for a pulpit to spread his exhortations as Billy Sunday.

Hungry mobs, fired by the Bolsheviks, labor agitation and Klu Kluxers, are all recorded for today's history searcher. Silly femme styles (as seen today), vaude's Palace hey-day, the rise of radio and aviation, the intense movie kiss that makes tame stuff out of today's celluloid clinch, overdressed bathing beauties and the marathon dance, the Charleston and Black-bottom, the Teapot Dome scandal, emancipation for the femme voter, Will Hays, Coue, Scope's Monkey Trial, the Florida real estate boom and bust, sports of the era, Floyd Collins, concluding with VARIETY's famous headline: "Wall Street Lays An Egg," which ended the period.

Jack Shaindlin's musical score lays stress on the songs of the time depicted, and the research, editing credits figure strongly in making "The Golden Twenties" a booking that will please the exhib and the ticket buyer. *Brog.*

Tarzan and the Slave Girl

Hollywood, March 17.

RKO release of Sol Lesser production. Stars Lex Barker, Vanessa Brown; features Robert Alda, Hurd Hatfield, Arthur Shields, Tony Caruso, Denise Darcel, Robert Warwick. Directed by Lee Sholem. Screenplay, Hans Jacoby, Arnold Belgard; based on the characters created by Edgar Rice Burroughs; camera, Russell Harlan; music, Paul Sawtell; editor, Christian Nyby. Tradeshown March 13, '50. Running time, **74 MINS.**

Tarzan	Lex Barker
Jane	Vanessa Brown
Neil	Robert Alda
Lola	Denise Darcel
The Prince	Hurd Hatfield
Doctor	Arthur Shields
High Priest	Robert Warwick
Sengo	Tony Caruso
Chief's Son	Tito Renaldo
Moana	Mary Ellen Kay

Slavegirls: Shirley Ballard, Rosemary Burton, Gwen Cauldwell, Martha Clements, Mona Knox, Josephine Parra, Jackee Waldron.

"Tarzan and the Slave Girl" figures out as a neat entry for this long-lived series market. The casting is apt, the production design good and the action pace just right to sustain the adventuring. Where theatre patrons like "Tarzans" this one will go, and juves in particular will respond.

Lex Barker has settled down to his tree-man character and backs up the necessary physique with his derring-do. The Hans Jacoby-Arnold Belgard fictionizing comes through logically under Lee Sholem's direction, supplying suspense with action to please the fans.

Barker, as Tarzan, takes to the jungle on the trail of some femme natives who are being held prisoners by a group of lost tribesmen. With him on the trek are a doctor, searching for the source of a jungle disease; a comely half-breed nurse with a yen for men; a drunken jungle beachcomber, and sundry native carriers. Enroute, the safari fights off natives disguised as bushes and armed with deadly blowguns. This adds up to a particularly effective bit of suspense in the footage. The lost village offers sundry other dangers, including sealing of Tarzan, his mate Jane, and the nurse in a tomb, a hand-to-hand fight over a pit filled with hungry lions, and other adventure setups for thrills.

Vanessa Brown makes her bow in the Jane role and fills the bill on all counts. Denise Darcel is the nurse, adding plenty of s.a. spice. Robert Alda, the jungle drifter; Arthur Shields, the doctor; Hurd Hatfield, ruler of the ancient tribe; Tony Caruso, his evil henchman, and the others in the cast answer satisfactorily to story demands.

Sol Lesser's good production framework, designed by Harry Horner, benefits from Russell Harlan's lensing, and Paul Sawtell's music score plays an important part in establishing thriller moments. Editing is tight. *Brog.*

Dynamite Pass

Hollywood, March 18.

RKO release of Herman Schlom production. Stars Tim Holt; features Lynne Roberts, Regis Toomey, Robert Shayne, Richard Martin. Directed by Lew Landers. Written by Norman Houston; camera, Nicholas Musuraca; music, Paul Sawtell; editor, Robert Swink. Tradeshown March 14, '50. Running time, **60 MINS.**

Ross	Tim Holt
Mary	Lynne Roberts
Dan	Regis Toomey
Wingate	Robert Shayne
Mizzouri	Don Harvey
Lulu	Cleo Moore
Thurber	John Dehner
Sheriff	Don Haggerty
Stryker	Ross Elliott
Whip	Denver Pyle
Chito Rafferty	Richard Martin

Story and character emphasis, without forgetting action, frames "Dynamite Pass" as a good Tim Holt western, filled with the type of saddle heroics that pull the Saturday matinee trade. Payoff in its market should be satisfactory.

Only critical quibble that will be echoed by the moppet ticketbuyers is the lack of markmanship in such a barrage of lead flung by the script's sixguns. Outside of that Holt and saddle pal Richard Martin are again playing sagebrush heroes out to right wrong.

The Norman Houston story has the boys meeting up with Lynne Roberts and her sodden husband, Regis Toomey, and helping them overcome dirty doings that are preventing a town to build a toll-free road to a marketing place. John Dehner is the toll-road owner who places a heavy tax on highway users. He's abetted by a seemingly honest townsman, Robert Shayne. They and their henchmen are out to prevent the construction of a new road but Holt and Martin, after sufficient riding and shooting, straighten out the mess and ride off into the sunset towards their next adventure.

Twogun-wearers deliver expertly to continue their fan following. Miss Roberts is an appealing damsel in distress and Toomey comes across capably. Skullduggery is exactly what it should be as projected by Shayne, Dehner and their sundry followers. Cleo Moore is in for a Martin sideline romance, and others measure up.

Lew Landers' direction of the Herman Schlom production keeps it moving, and lensing by Nicholas Musuraca is just as actionful. Paul Sawtell's background music and editing by Robert Swink are good. *Brog.*

Extras Row Again

Hollywood, March 21.

Leaders of the defunct Screen Players Guild have filed a petition seeking to recall all officers and board members of the Screen Extras Guild, a total of 33 persons. Guild constitution provides that a special election must be held if 51% of the members sign the petition. SEG board declared:

"This is just another in a long series of disruptive moves by a small dissident group which has been repudiated time and time again by the overwhelming majority of the membership."

Federal Agent at Large

(SONGS)

Republic release of Stephen Auer production. Features Dorothy Patrick, Robert Rockwell, Kent Taylor, Estelita Rodriguez. Directed by George Blair. Screenplay, Albert DeMond; camera, John MacBurnie; editor, Arthur Roberts; music, Stanley Wilson. Tradeshown, N. Y., March 15, '50. Running time, **60 MINS.**

Solitaire	Dorothy Patrick
Dr. Ross Carrington	Robert Rockwell
Matt Reedy	Kent Taylor
Lopita	Estelita Rodriguez
"Big Bill" Dixon	Thurston Hall
Angelo "Angel" Badillo	Frank Puglia
Nels Berger	Roy Barcroft
"Jumpy" Jordan	Denver Pyle
Goodwin	Jonathan Hale
Monahan	Robert Kent
Captain	Kenneth MacDonald
Mildred	Sonia Darrin
Duke Warren	Frank McFarland
Customs Officer	John McGuire

"Federal Agent at Large" is a so-so crimeller for the double bills.

Story is a routine T-Man yarn, pitting Kent Taylor as the Treasury agent against a band of gold smugglers operating in old Mexico. It works in some femme allure in the person of Dorothy Patrick, as a hardboiled gangleader who eventually is softened by love and turns state's evidence. Miss Patrick gets all she can from the role of a cold-blooded moll who can warm up to man, who can keep her henchmen in check and in the end chuck away all her loot for romance.

Plot involves some ingenious, if implausible schemes. Gold is secreted in Aztec pottery which an archaeologist gets out of Mexico without customs inspection and the Federal agent uses a wire-recorder to get the story of the smuggling and his own murder to the authorities.

Acting is competent. In addition to Miss Patrick, Taylor turns in a believable performance as the T-Man who joins the lawbreakers in the guise of a mobster. Frank Puglia is convincing in a sympathetic role, that of a Mexican who has become an outlaw to send his daughter to school and who finally helps the U. S. break up the ring. Robert Rockwell, as the archaeologist who temporarily runs afoul of the law, handles his relatively brief stint well. Two songs, both with English and Spanish lyrics, are put over by Estelita Rodriguez, who plays the buxom singer in Miss Patrick's cafe hangout.

Action fanciers get two walloping fist fights and one gun battle aboard ship. Direction is fast-paced and editing brings the film in as a tight 60-minute vehicle. *Bril.*

Scandals of Clochemerle

(FRENCH)

Siritzky release of Cinema-Productions production. Features Felix Oudart, Brochard, Simone Michels, Cri-Cri Muller and Maximillienne. Directed by Pierre Chenal. Screenplay by Gabriel Chevallier, based on his own novel; additional dialog, Pierre Laroche; camera, Robert Le Febvre; music, Henri Sauguet. Previewed in New York March 13, '50. Running time, **86 MINS.**

Ponosse	Felix Oudart
Piechut	Brochard
Judith	Simone Michels
Adele	Cri-Cri Muller
Justine Putet	Maximillienne
Torbayon	Max Dalban
Tafardel	Armontel
Toumignon	Paul Demange
Baronne de Courtebiche	Jeane Marken
Rose Bivaque	Jacqueline Dor
Claudius Brodequin	Jack Gauthier
Bourdillat	Saturnin Fabre
Poilphard	Orbal

(English Titles)

If, as many Hollywood filmmakers are coming to believe, the key to b.o. success lies in pictures with a "gimmick" that give audiences something to talk about, this French importation should be hotter than "Gone With the Wind." It's probably the champion "gimmick picture" of all time, its main action having to do with the construction of the well-known French type open-air comfort station in the main square of the little town of Clochmerle.

Picture is a satire on all French films, loaded with amusing caricatures of all the standard rural Gallic types and of unabashed bedroom and behind-the-bushes action that have often been associated with the best French comedy. It's generally more like a French postcard than a French picture, but it is often hilariously funny.

Unfortunately, Gabriel Chevallier, who has concocted the screenplay from his own best-selling (in both French and English) satirical novel of the same title, has often spoiled his effect by trailing off into slapstick. He and director Pierre Chenal just didn't seem to know when enough was plenty and went overboard in literal pictorialization of what might more effectively just have been suggested. Story, likewise, is allowed to meander meaninglessly.

As a result, what could possibly have been artistry in satire and a solid b.o. entry for sophisticated audiences has turned into a curiosity piece. Wherever the censors let them get away with it in the U. S. [pic opens at the Ambassador, N. Y., next Monday (27)], Siritzky International should find it doing well on the basis of w.-of-m. and the curiosity of audiences who just want to see all this with

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O.O. DUALS IN MOVE TO HYPO B.O.

'Tarzan' Paid Off Big to Burroughs

Edgar Rice Burroughs, who died in California Sunday (19), is believed to have earned more from the screen than any other writer in the history of films. The 27 pictures which have been based on his "Tarzan" character reportedly paid him well over $2,000,000 in royalties. Sol Lesser, who currently controls the rights but is only one of many producers who have made the "Tarzan" pix since National Film Co. did the original in 1918, estimates that he alone has paid the author better than $1,000,000. Burroughs received as high as $160,000 royalty from Lesser on a single picture.

Best part of this coin was that it entailed no work by the author. First few pix were adaptations of his yarns, but after that they were written entirely by studio scriveners. Burroughs' payoff was strictly for the "Tarzan" character. Lesser recently inked a deal giving him the right to make 15 more pix in the next 10 years. He owns rights to each film for only seven years, anything beyond that requiring a new agreement.

House Group Won't OK 20% Tax Cut Unless Low-Priced Tix Reap Benefits

Washington, March 21.

The tax-writing House Ways and Means Committee will not approve any reduction of the 20% admissions tax which bars low-priced tickets from the benefits of such a slash. This is flatly predicted here by leading members of the committee following disclosure that such a recommendation has been made in executive session.

One suggestion by a committee employee was to maintain the 20% bite on tickets costing under 75c and to reduce it only for the higher-priced paste boards. "That was suggested," said a member of the committee, "but it will get nowhere. We want to help the little fellows. They get the relief even if the establishments selling expensive tickets do not."

So far the committee has not even begun to work on any individual excise tax. It is merely considering the overall situation, and the possibilities of new levies to make up some of the revenue to be lost from the cuts. It now appears that a bill may not be ready until after the Easter holiday.

COMPO's committee on taxation and legislation huddled here last Thursday (16) under chairmanship of Abram F. Myers and pledged a fight for complete repeal of the 20% admissions tax. Committee said it was not in favor of only a reduction and that there existed a genuine possibility that full repeal could be effectuated. In a statement issued after the meeting, committee said.

Paramount Leads Again In Reacquiring Own Stock

Three major companies continued active on the New York exchange in picking up their own stock as part of a drive to streamline capital structure. As in the past, biggest campaign was waged by Paramount. Company bought up 12,300 shares of common at a cost of approximately $240,000. Par now holds 72,710 shares in its treasury, all acquired since divorcement, Jan. 1 of this year.

Columbia bought 300 shares of its high-priced preferred stock in the same period. Col now holds 2,870 shares of preferred in its treasury for ultimate retirement. Block of 100 shares of preferred was also picked up by 20th-Fox. Company's preferred purchases thereby hit 34,500 shares.

No activity during the 30-day stretch was registered by Universal. Previously, that major had been accumulating shares of its limited preferred issue.

DOS & SONS TO P.R.

David O. Selznick left New York for Puerto Rico over the weekend. He's vacationing there with his two sons. They'll be away until about April 1. Selznick's wife, Jennifer Jones, returned to the Coast from New York last week.

Selznick is planning to leave New York for Europe in May. He intends being there most of the summer, setting up production deals.

Ex-Sureseaters

Universal, which as a principal distributor of British product playing such houses, has its flack engaged in trying to find a satisfactory substitute for the "art theatre" tag. It feels that the "art" appellation has long since ceased to be an apt description and that it hurts business.

Best that anyone has come up with yet, but still not felt to be completely satisfactory, is "class house," moniker which VARIETY has used in recent years in a like effort to get away from the "art" misnomer.

Coast P.A. War Continues Hot

Hollywood, March 21.

Petition for union shop election among publicists is expected to be filed today (Tuesday) with National Labor Relations Board by Screen Publicists Guild. Guild needs signatures of only 10% of eligible membership, or 15. It has 109 and expects to obtain more at the membership meeting tonight. Guild has requested a meeting with majors for pact talks but no date has been set as yet.

Petition grows out of the war between the SPG and an IATSE flack group, Local 818, SPG, was recently certified as bargaining agent for studio press agents. The vote, conducted by the National Labor Relations Board, was 64 to 62.

Dan Thomas, SPG prexy, declared the Guild would move for immediate contract negotiations with the major companies. Meanwhile, the IATSE group said the vote was indecisive and announced that it will not be necessary for its members to join or pay dues to SPG. IA group said it would seek another election and ask support from AFL unions to stymie Guild's attempts at contract negotiations.

Telenews Switch Leaves Chicago With 1 Reeler

Chicago, March 21.

Chicago is left with one newsreel theatre as a result of the Telenews theatre's decision Monday (20) to convert to a first-run policy. Change takes place April 8, when house brings in "Red Shoes" for an extended run at popular prices.

Only newsreel house left is the Today theatre on Madison street. Changeover reflects poor returns of newsreel houses. Telenews' sister house, the Carnegie, was converted into art house last December after a month of newsreel operation.

Telenews has shown newsreels for a decade. Name of house will be changed, possibly to Loop theatre, and prices will be competitive with rest of loop first-run houses, with 98c top.

SINGLE-PIC AREAS HOLDING UP BEST

Double features may be in for a new attack as a killer of boxoffice grosses. Long an aspect of the film industry about which everyone talked but seldom did anything about, the dual bills have become the subject of renewed trade discussion during recent weeks. With the entire industry scouting every possible method of stopping the current boxoffice dip, new tests of the power of double-billing may result in a switch to single-feature policies in some areas.

Key to the new thinking on duallers was sounded by Interstate Circuit chief Robert J. O'Donnell. Claiming that Texas, the home territory of Interstate, was the last territory in the country to feel the b.o. decline, he suggested that maybe it's because Texas is a single-feature area. Twentieth-Fox veepee Al Lichtman was more blunt about it, labeling double features one of the scourges of the industry. But, according to Lichtman, the policy is one which must be corrected by exhibitors. Distributors can do nothing about it, he said.

Exhibs, for their part, recall that attempts to switch from a dual to single-feature policy in several test regions a few years back almost invariably resulted in decreased grosses. New policy was okay in a non-competitive situation but, wherever two theatres were lined up against each other, one would switch back to the dualers as soon as his business fell off. And, the exhibs claim, with the customers to the dualing house, forcing the competing theatre to follow through.

Chief argument against the dual bills is that the policy is a tremendous dissipator of product. Subsequent run and nabe houses in

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Par's Competitive Selling Expands

Paramount is beginning to sell its product on competitive bids in a scattering of situations where its circuit previously took first-runs on an automatic basis. Latest swing into competitive selling is New Orleans. Previously, United Paramount as successor to the E. V. Richards chain bought Par's releases without the need to buck rival offers on terms.

All Par's product will henceforth be sold competitively in the N. O. sector. Besides that city, company is using the same method in a few situations where exhibs have asked for the right to match rentals with UP following the chain's divorcement under the anti-trust decree.

In the main, however, divorcement has failed to develop a flood of requests by outside exhibs for a crack at Par's lineup in competition with UP. Hence, distrib is dealing with its divorced chain in hundreds of spots where UP is in position to take first-runs on the basis of its choice flickeries.

As a result, Par has been obtaining about the same terms from the new chain as it previously charged the circuit when the two wings were commonly owned.

Goldwyn 'Unfair,' SWG Rules in Krims Beef

Hollywood, March 21.

Samuel Goldwyn was placed on the Screen Writers Guild's unfair list, following a complaint registered with the Guild's grievance committee by Milton Krims, scripter.

Krims declares he was hired by Goldwyn to write the screenplay for "Christmas Present" and discharged without pay.

U's Lipton Avers 'Vast' Untapped Audience Awaits Well-Sold Pix

Making 'Em Eat It

New kind of party was staged by Arthur Lubin, director of "Francis," Universal's current release on a talking mule, when the film was completed. Director, who was instrumental in U's purchase of the story from David Stern, invited to dinner every producer in Hollywood who had turned down the yarn. Story was peddled around considerably before U picked it up.

After the knife-and-fork work was over, Lubin screened the film. He did it to demonstrate that the story, rejected widely on the grounds it couldn't be done, was picture fare. Incidentally, every producer invited showed up.

Film patronage at the present time consists of "an undulating audience that still responds in huge waves when we sell pictures creatively," David Lipton, Universal's ad-pub chief is convinced. Lipton tabs himself as optimistic of future business because he believes a "vast audience" is on tap despite the overworked crying towels. Intensified showmanship drives have turned out a big following for such U pix as "Francis," ad-pubber declares, and there is room for the entire industry taking the cue.

"The variations in boxoffice figures in small towns are simply astounding when we do something the right way," Lipton said. "Sell a picture in these towns with showmanship and the Sunday business can be better than that of the entire week on a cut-and-dried operation. The business is there and can be done when you keep in close touch with the needs of the people."

U is so convinced of the need for showmanship, Lipton went on, that when no player is available for hinterland tours, company is drafting not only producers but behind-the-scene personnel from the lot. For instance, he said, U sent Mel Hanks, technical advisor, on one trip and its hairdresser on another. In both instances, treks paid off in plenty of newspaper space.

Lipton is operating on the Coast because the closest liaison, including physical organization, is essential between ad-pub forces and those of production. His staff is now consulted on scripts, casting, story ideas and almost every other phase of filmaking for the promotional possibilities of pix. Commissary has a huge display of all exploitation stunts to stress the needs of selling on producers.

U has also revamped its ideas so that longrange planning of campaigns is now the order-of-the-day. Campaign on "Erancis," company's current big grosser, was mapped from the script. "Harvey," filmization of the play which does not go before the cameras for several more months, already has a campaign pencilled in with eve nthe release date and preem site chosen.

Because U is now completely sold on the needs of exploitation, locale for the shooting of pix is judged frequently on what it will mean for the film when it hits the theatres. "Outside the Wall," U's new release, for instance, was shot mainly in Philadelphia because that area had not been the background for a pic in many years.

Within the limitations prescribed by the studio toppers, television is being used as much as possible. Lipton disclosed that the lot is now distributing bi-weekly a five-minute video program consisting of stills plus a running commentary. Some 45 TV stations are using this fodder, he said.

Lipton is east for h.o. confabs. He expects to return to the Coast next week.

2d Billion Lire Thawout Stalled

Possibility of the Italian government removing all restrictions on export of frozen film funds reportedly contributed to the falling through of a deal by the American industry to thaw 1,000,000,000 lire (about $1,300,000). This would have been the second 1,000,000,000 lire deal in recent months. First was consummated successfully a few months ago by the Motion Picture Assn. of America for benefit of its member companies.

Both transactions were with organizations associated with the Catholic Church and called for payment by them of dollars in the U. S. in return for release of frozen lire to them at a discount in Rome. Italian government stamped its okay on the first one, but found a number of flaws in the second.

Meantime, there were reported developments that may mean the end of all restrictions on the convertibility of lire into dollars. As a result, the MPAA decided not to push the negotiations, but rather to wait further action. In the event there is a lifting of restrictions, coin can be removed without giving the discount necessary under present conditions.

MPAA is pushing hard to have the freeze removed. Most of their earnings are now being obtained by U. S. films from Italy, but there'd be a saving in eliminating discounts. Even more important, however, it would be the first important country to lift its coin blockade officially and thus might encourage similar action by other nations.

TV Rasslers Glorified In Laurel's Indie Pic

Grunt-and-groan boys who've made good on TV in various sections of the country are going to get a chance to repeat in "Mr. Universe," feature which Laurel Films will make in New York. Jack Carson was inked last week to star in the pic, a comic expose of the wrestling dodge.

Laurel exec producer Joe Lerner is lining up 20 wrestlers for chores in the pic. Tieins will be made later for publicity and exploitation on the TV outlets in the territories in which each of the muscle artists is a local hero.

With shooting slated to start April 2, Lerner is still hunting a combo of Man Mountain Dean, Adonis and the All-American Boy for the principal rassler role. No release has been set for the pic as yet. Laurel's "Guilty Bystander," with Faye Emerson and Zachary Scott, is now in distribution by Film Classics.

Carson's appearance in "Universe" is his first since release from his Warner Bros. contract.

U.S. Moves to Avert N.Y. WB Collarites Walkout

In a move to avert a threatened strike of Warner Bros.' 525 homeoffice employees, Federal mediation officials are stepping into the picture this week to attempt resumption of contract negotiations between the company and collarite Local H-63, International Alliance of Theatrical Stage Employees. Local H-63 moved closer to a walkout, meantime, with a unanimous strike vote Monday (21) authorizing the union's exec board to launch a strike whenever it saw fit. Richard F. Walsh, IA prexy, also gave the local permission to carry through the action.

Dispute between WB and the union centers over the 10c. hourly wage hike demanded by Local H-63. Company made a counteroffer of 6c., which was turned down. Both sides have been in negotiations for a new pact since last September, when the previous contract expired.

L.A. Still in Doldrums But 'Shoes' OK $42,000, 'Key' Smooth at $33,000; 'Strangers' Slim 25G, 'Treason' 17G

Los Angeles, March 21.

Seven new bills are current this week but the first-run boxoffice picture has failed to improve, and overall doldrums continue. From a money standpoint, "Red Shoes" is collaring the largest total with $42,000 or near in five theatres. While not hefty, this is considered okay in view of fact that film has played about 18 months in this area and is first time at regular prices.

"Key to City" shapes fairly good $33,000 in two spots, being comparatively best in the Hollywood location. New vaude bill at the downtown Paramount is helping "Singing Guns" to okay $28,500 in two sites. "Perfect Strangers" is slim $25,000 in three houses, staying single week. "Guilty of Treason" in two spots is very dull $17,000 while "Buccaneer's Girl" also is way off for five locations with $20,000. All other houses are in line with general biz slowdown.

Estimates for This Week

Downtown, Hollywood, Beverly Hills, Hawaii, Forum, Music Halls (Princor) (902; 512; 834; 1,106; 2,100; 55-$1)—"Love Happy" (UA) and "Tyrant of Sea" (Col) (2d wk). Light $20,000. Last week, $29,000.

Los Angeles, Chinese, Uptown, Loyola, Wilshire (FWC) (2,097; 2,048; 1,719; 1,248; 2,296; 60-$1)—"Red Shoes" (EL). First time at pop prices after more than year's roadshow run. Okay $42,000. Last week, "Willie Marching Home" (20th) and "Girl San Lorenzo" (UA) (2d wk-5 days), $18,000.

Hollywood, Downtown, Wiltern (WB) (2,756; 1,757; 2,344; 60-$1)—"Perfect Strangers" (WB). Slim $25,000. Last week, "Man With Horn" (WB) (2d wk), $24,500.

Loew's State, Egyptian (UA) (2,404; 1,538; 60-$1)—"Key to City" (M-G). Fairly good $33,000. Last week, "Ambush" (M-G) (9 days), $32,800.

Hillstreet, Pantages (RKO) (2,890; 2,812; 50-$1) — "Guilty of Treason" (EL) and "Beauty on Parade" (Col). Very dull $17,000. Last week, "Palomino" (Col) and "Father Is Bachelor" (Col), $18,000.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,451; 40-$1) —"Singing Guns" (Rep) with stagebill headed by Gil Lamb, Herb Jeffries at L. A. only. Okay $28,500, but not standout in view of L. A. stage policy. Last week, "Dear Wife" (Par) and "Unmasked" (Rep) (L.A. only) (2d wk), $15,000.

United Artists, Ritz, Vogue, Studio City, Culver (UA-FWC) (2,100; 1,370; 885; 880; 1,145; 60-$1) — "Buccaneer's Girl" (U) and "Palooka Meets Humphrey" (Mono). Slow $20,000. Last week, "Francis" (U) and "There's Girl in Heart" (Mono) (3d wk), big $23,300.

Orpheum (D'town) (2,210; 50-95) —"Blonde Bandit" (Rep) (2d run) with eight acts vaude. Light $14,500. Last week, "Spring Park Lane" (EL) (2d run) with Dick Contino unit, strong $25,300.

Four Star (UA) (900; 60-$1) — "Vicious Years" (FC) (2d wk). Near $2,500. Last week, oke $2,600.

Fine Arts (FWC) (679; 85-$1.25) —"Il Trovatore" (Indie). Good $5,000. Last week, "Letter Three Wives" (20th) and "Come to Stable" (20th), $3,500.

'Ambush' Big $12,000 In Denver; 'Ruth' Fine 14G

Denver, March 21.

"Ambush" at Broadway and "Dear Wife" at Denham are getting good weeks here. Weather is right for theatres, too. "Mother Didn't Tell Me" looks fine in two houses.

Estimates for This Week

Broadway (Wolfberg) (1,500; 35-74)—"Ambush" (M-G). Big $12,000. Last week, "Battleground" (M-G) (6th wk), fair $5,000.

Denham (Cockrill) (1,750; 35-70) —"Dear Ruth" (Par). Fine $14,000. Holds. Last week, "Capt. China" (Par) (2d wk), fair $9,500.

Denver (Fox) (2,525; 35-74)— "Mother Didn't Tell Me" (20th) and "Unmasked" (Rep), day-date with Esquire. Fine $15,000. Last week, "Willie Comes Home" (20th) and "Western Pacific Agent" (Lip), good $14,000.

Esquire (Fox) (742; 35-74)— "Mother Didn't Tell Me" (20th) and "Unmasked" (Rep), also Denver. Trim $3,000. Last week, "Willie Comes Home" (20th) and "Western Pacific Agent" (Lip), good $2,500.

Orpheum (RKO) (2,600; 35-74)— "Malaya" (M-G) and "Man of Evil"

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Broadway Grosses

Estimated Total Gross
This Week $452,500
(*Based on 18 theatres.*)
Last Year $489,000
(*Based on 16 theatres.*)

'Home' Rousing $25,000, Philly

Philadelphia, March 21.

Lent has started to exact its toll on first-runs here and biz was off all along the line. Two newcomers, "Nancy Goes to Rio," at the Boyd, and "Three Came Home," at the Fox, drew good trade but not up to hopes. "Mrs. Mike" shapes fair at Goldman while "My Foolish Heart" is nice at the Randolph.

Estimates for This Week

Aldine (WB) (1,303; 50-99) — "Guilty of Treason" (EL) (2d wk). Down to $8,000 after neat $15,000 opener.

Boyd (WB) (2,360; 50-99)—"Nancy To Rio" (M-G). Fine $25,000. Last week, "Francis" (U) (3d wk), mild $11,000.

Earle (WB) (2,700; 70-$1.25) — "Samson and Delilah" (Par) (7th wk). Still nice at $14,000. Last week, $15,000.

Fox (20th) (2,250; 50-99)—"Three Came Home" (20th). Solid $25,000. Last week, "Mother Didn't Tell Me" (20th), slim $16,000.

Goldman (Goldman) (1,200; 50-99)—"Mrs. Mike" (UA). Fair $13,000. Last week, "Paid in Full" (Par) (2d wk), $12,000.

Karlton (Goldman) (1,000; 50-99) —"Love Happy" (UA) (3d wk). Nice $6,000. Last week, $8,500.

Mastbaum (WB) (4,360; 50-99)— "Man with Horn" (WB) (3d wk). Down to $13,500 after sour $16,000 second round.

Randolph (Goldman) (2,500; 50-99)—"Foolish Heart" (RKO). Big $19,000. Last week, "Key to City" (M-G) (4th wk), $9,000.

Stanley (WB) (2,950; 50-99)— "Sundowners" (EL). Fairish $14,000. Last week, "Eiffel Tower" (RKO), $15,000.

Stanton (WB) (1,475; 50-99)— "The Outlaw" (RKO) (3d wk). Okay $7,500. Last week, hefty $14,000.

Omaha Off; 'Wife' Okay At $11,000, 'Willie' 10G

Omaha, March 21.

"Dear Wife," shaping okay at Paramount, and "When Willie Comes Marching Home," fair at Orpheum are leading mild week here. "Young Man With Horn" at Brandeis looks good. For the third time recently openings had to contend with blustery weather.

Estimates for This Week

Paramount (Tristates) (2,800; 16-65)—"Dear Wife" (Par). Okay $11,000. Last week, "The Heiress" (Par), fair $10,000.

Orpheum (Tristates) (3,000; 16-65)—"Willie Comes Home" (20th) and "Federal Agent" (Rep). Fair $10,000. Last week, "Black Book"

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Prov. Dips But 'Francis' $14,500; 'Home' $15,000

Providence, March 21.

Everybody is complaining this week because biz is way down. Best of the lot are State's "Key To City" and Majestic's "Three Came Home."

Estimates for This Week

Albee (RKO) (2,200; 44-65) — "Francis" (U) and "Black Shadows" (EL). Fairish $14,500. Last week, "Cinderella" (RKO) (3d wk-4 days), good $8,000.

Fay's (Fay) (1,400; 44-65)—"Twilight in Sierras" (Rep) and vaude onstage. Fairly good $7,000. Last week, "Paleface" (Par) (2d run) and vaude, oke $6,500.

Majestic (Fay) (2,200; 44-65) — "Three Came Home" (20th). Mildish $15,000 or near. Last week, "Lady Takes Sailor" (WB) and "Unmasked" (Rep), good $15,000.

Metropolitan (Snider) (3,100; 44-65) — "Beau Geste" (Par) and "Lives Bengal Lancer" (Par) (reissues). Not too bad $7,500. Last week, "Man With Horn" (WB) and "Blonde Dynamite" (WB), nice $9,500.

State (Loew) (3,200; 44-65) — "Key To City" (M-G). Fair $16,500. Last week, "East Side" (M-G) and "Silent Dust" (Mono), $17,000.

Strand (Silverman) (2,200; 44-65) —"Paid in Full" (Par). Started Monday (20). Last week, "Dear Wife" (Par) and "Body Hold" (Col), weak $7,500.

'Francis' Toronto Leader, Smash 12G

Toronto, March 21.

Though business generally is not spectacular, "Dear Wife" is doing okay at Imperial, with "Francis" sock at Loew's and "Mother Didn't Tell Me" nice at two houses. Of holdovers, "Willie Comes Home" and "Heiress" are holding up well "Train of Events," British film of the "Quartet" pattern, is doing near-capacity at Humber on third week.

Estimates for This Week

Downtown, Glendale, Scarboro, State (20th) (1,059; 955; 698; 694; 35-60)—"Baby Makes Three" (Col) and "Kazan" (Col). Okay $10,500. Last week, "Port New York" (EL) and "Shamrock Hill" (EL), $11,000.

Eglinton, Victoria (FP) (1,080; 1,140; 40-70) — "Heiress" (Par) (4th wk). Fair $8,000 after last week's $10,500.

Fairlawn, Odeon (Rank) (1,200; 2,390; 50-$1.20)—"Guilty of Treason" (EL) (2d wk). Light $9,000 after last week's $9,500,

Humber (Rank) (1,203; 50-80)— "Train of Events" (EL) (3d wk). Still near-capacity at $3,700 after last week's $4,000.

Imperial (FP) (3,373; 40-70) — "Dear Wife" (Par). Fine $12,500. Last week, "Montana" (WB), $11,000.

Loew's (Loew) (2,096; 40-70) — "Malaya" (M-G) (2d wk). Satisfactory $8,000 after last week's fine $12,000.

Nortown, University (FP) (959; 1,556; 40-70)—"Mother Didn't Tell Me" (20th). Very good $12,500. Last week, "Man with Horn" (WB) (2d wk). Nice $11,500.

Shea's (FP) (2,386; 40-70) — "Willie Comes Home" (20th) (2d wk). Okay $8,000 after last week's $11,500.

Uptown (Loew) (2,743; 40-70)— "Francis" (U). Sock $12,000. Last week, "Ambush" (M-G) (2d wk), poor $4,000.

'Cinderella' Sockeroo 21G Tops Cincy; 'Holiday' Loud $12,000, 'Rio' Lush 14G

Cincinnati, March 21.

"Cinderella" is stepping out in fantastic style to top town this round. Two other new bills, "Nancy Goes To Rio" and "Johnny Holiday," are in solid stride and helping to boost biz generally above seasonal level.

Estimates for This Week

Albee (RKO) (3,100; 55-75) — "Cinderella" (RKO). Wham $21,000. Had benefit of city-wide Cinderella search, merchandise tieups, co-ops ads and windows. Last week, "Baby Makes Three" (Col) plus vaude onstage, all right $20,000 at 55-85c scale.

Capitol (Mid-States) (2,000; 55-75)—"12 O'Clock High" (20th) (3d wk). Good $7,000 trailing swell $10,500 second round.

Grand (RKO) (1,400; 55-75) — "Nancy To Rio" (M-G). Bright $14,000. Last week, "Key To City" (M-G) (3d wk), oke $6,000.

Keith's (Mid-States) (1,542; 55-75)—"Capt. China" (Par). Favorable $7,000. Last week, "Blue Grass Kentucky" (Mono), so-so $5,500.

Palace (RKO) (2,600; 55-75)— "Johnny Holiday" (UA). Sturdy $12,000. Bolstered by 5-station radio campaign and press smears on p.a. of "Ronnie" Alcorn, film's producer, native of nearby Hamilton, O. Last week, "Paid in Full" (Par), $9,000.

Shubert (Mid-States) (2,100; 55-75)—"Here Come Co-Eds" (Indie) and "Can't Cheat Honest Man" (Indie) (reissues). Fairish $4,500. Last week, "Girl From Manhattan" (UA), $3,500.

Det. Auto Strike Sloughs Biz But 'East Side' $10,000; 'Tower' Fair 22G

Detroit, March 21.

Biz has sloughed off again with the Chrysler strike getting major share of the blame. Patronage is nearly back to point it was near the end of the coal strike. "East Side, West Side" looks about liveliest at the Adams. "Paid in Full" shapes okay at United Artists. "Eiffel Tower" is only fair at Fox. "Man With Horn" is slipping badly in second semester at Michigan.

Estimates for This Week

Fox (Fox-Mich) (5,000; 70-95) — "Eiffel Tower" (RKO) and "Masked Raiders" (RKO). Fair $22,000. Last week, "Outlaw" (RKO) and "Tattooed Stranger" (RKO), fine $21,000 in second week.

Michigan (United Detroit) (4,000; 70-95)—"Man With Horn" (WB) and "Indian Scout" (Col) (2d wk). Slipping $15,000. Last week, lusty $23,000.

Palms (UD) (2,900; 70-95) — "Black Hand" (M-G). Okay $17,000. Last week, "Buccaneer's Girl" (U) and "Tarnished" (Rep), $16,000.

United Artists (UD) (2,000; 70-95) —"Paid in Full" (Par) and "Palomino" (Col). Good $16,000. Last week, "Wing and Prayer" (20th) and "Submarine Patrol" (20th) (reissues), $8,000.

Madison (UD) (1,800; 75-$1.20)— "Samson and Delilah" (Par) (9th wk). Steady $9,000. Last week, $9,500.

Adams (Balaban) (1,700; 70-95)— "East Side" (M-G) and "Leave To Henry" (Mono). Good $10,000. Last week, "Red Shoes" (EL) (3d wk), $7,000.

Downtown (Balaban) (2,900; 70-95) — "Red Shoes" (EL) (m.o.). Fourth week downtown. Okal $8,000. Last week, "G. I. Joe" (UA) and "Stole Million" (Indie) (reissues), $6,000.

Key City Grosses

Estimated Total Gross
This Week $2,349,500
(*Based on 23 cities, 203 theatres, chiefly first runs, including N. Y.*)
Total Gross Same Week
Last Year $2,641,000
(*Based on 24 cities and 202 theatres.*)

'12 O'Clock' High $23,000, K.C. Ace

Kansas City, March 21.

Big money is going to "Twelve O'Clock High," heading for a huge session and a certain second week at Fox Midwest first-run trio, the Tower, Uptown and Fairway. Rest of films currently are moderately good, including "Love Happy" at Missouri, "Black Hand" at Midland and "Young Man With Horn" at Paramount. "Francis" is sticking around for third stanza in moveover to Esquire and kicking up nice capers there. Weather turned off cold for weekend and was no help to trade.

Estimates for This Week

Esquire (Fox Midwest) (820; 45-65)—"Francis" (U) and "Blonde Bandit" (Rep) (m.o.). Third downtown week for mule comedy. Looks hefty $4,000, and possible holdover. Last week, "Jolson Sings Again" (Col), first time at regular scale, 8 days, $3,500.

Kimo (Dickinson) (550; 75-$1.20) —"Hamlet" (U) (2d wk). Holding up nicely at pleasant $2,500 and likely will go a third. Last week, $3,500.

Midland (Loew's) (3,500; 45-65)— "Black Hand' (M-G) and "The Palomino" (Col). Just topping average at $13,000. Last week, "Nancy to Rio" (M-G) and "Border Incident" (M-G), $11,000.

Missouri (RKO) (2,650; 45-65)— "Love Happy" (UA) and "Killer Shark" (Mono). Good $11,000. Last week, "Chain Lightning" (WB) and "Mule Train" (Col), $9,500.

Paramount (United Par) (1,900; 45-65)—"Man With Horn" (WB). Nice $11,000. Last week, "Dear Wife" (Par) $10,000.

Tower - Uptown - Fairway (Fox Midwest) (2,100, 2,043, 700; 45-65) —"12 O'Clock High" (20th). Smash $23,000 and best money for this trio in months. Holds. Last week, "Francis" (U) (2d wk), great $15,000, over hopes.

'RIO' RICH $13,000 In BALTO; 'HAPPY' 10G

Baltimore, March 21.

No decided lift noted in the downtown sector here this week. Best current action is being recorded by "Three Came Home," at the New, and "Nancy Goes to Rio," at Loew's Century. Some interest also in "Love Happy" at Keith's but nothing really big in any situation.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60)—"Nancy Goes Rio" (M-G). Big $13,000. Last week, "East Side" (M-G), $11,800.

Hippodrome (Rappaport) (2,240; 20-80) — "Cinderella" (RKO) plus vaude (3d wk). Maintaining good pace at $14,000 after fine second session at $17,700.

Keith's (Schanberger) (2,460; 20-60)—"Love Happy" (UA). Okay $10,000 or over. Last week, "Dear Wife" (Par), $9,300 in 10 days.

Mayfair (Hicks) (980; 20-65)— "Outside the Wall (U). Opening tomorrow (Wed.) after second week of "Dakota Lil" (20th) drooped to $5,000.

New (Mechanic) (1,800; 20-60)— "Three Came Home" (20th) (2nd wk). Starts second round tomorrow (Wed.) after doing very well in opener at indicated $13,500.

Stanley (WB) (3,280; 25-75)— "Barricade" (WB). Not up to hopes at $8,500. Last week, "Man With Horn" (WB), slow $9,000 the final count.

Town (Rappaport) (1,500; 35-65) —"Sundowners" (EL). Opens tomorrow (Wed.) after week of "Guilty of Treason" (EL) did slow $6,000 take.

'Home' Brisk at $24,500, Hub; 'Buccaneer' $18,000, 'Cinderella' 16G in 5th

Boston, March 21.

Biz shapes a little more solid this stanza after big letdown last week, new product and St. Patrick's Day helping. "Three Came Home" at Paramount and Fenway looks nice with "Buccaneer's Girl" at Boston and "Young Man With a Horn" at Met okay. "Cinderella" in fifth week at Memorial still is solid and "All King's Men" at State and Orpheum still is nice on holdover.

Estimates for This Week

Astor (Jaycox) (1,200; 50-95) — "Foolish Heart" (RKO) (7th wk). Down to $4,500 after neat $7,000 for sixth.

Beacon Hill (Beacon Hill, Inc.) (780; 40-95)—"Bicycle Thief" (Indie) (5th wk). Still nice at $6,500 after fine $7,800 for fourth.

Boston (RKO) (3,200; 40-85) — "Buccaneer's Girl" (U) and "Sarumba" (EL). Fair $18,000. Last week, "Deadly Is Female" (UA) and "Red Desert" (EL), $15,000.

Fenway (NET) (1,373; 40-85) — "Three Came Home" (20th) and "Western Pacific Agent" (Indie). Oke $6,500. Last week, "Dakota Lil" (20th) and "Backfire" (WB), $4,800.

Mayflower (ATC) (700; 35-85)— "Four Days Leave" (FC) and "Cry Murder" (FC). Fair $3,500. Last week, "Guilty Bystander" (FC) and "To Ends of Earth" (Col) (reissue), $2,500.

Memorial (RKO) (3,500; 40-85)— "Cinderella" (RKO) (5th wk). Neat $16,000 after nice $19,000 for fourth.

Metropolitan (NET) (4,367; 40-85)—"Man With Horn" (WB) and "Tarnished" (Rep). Fair $18,000. Last week, "Chain Lightning" (WB) and "Blonde Dynamite" (Mono), $14,000.

Orpheum (Loew) (3,000; 40-85) —"All King's Men" (Col) and "Chinatown Midnight" (Col) (2d wk). Okay $20,000 after strong $26,000 opening.

Paramount (NET) (1,700; 40-85) —"Three Came Home" (20th) and "Western Pacific Agent" (Indie) Nifty $18,000. Last week, "Dakota Lil" (20th) and "Backfire" (WB), $12,000.

Pilgrim (ATC) (1,700; 35-85) — "Four Days Leave" (FC) and "Cry Murder" (FC). Mild $6,000. Last week, "Guilty Bystander" (FC) and "To Ends of Earth" (Col) (reissue), same.

State (Loew) (3,500; 40-85) — "All King's Men" (Col) and "Chinatown Midnight" (Col) (2d wk). Neat $11,000 after tasty $17,000 in first.

'Horn'-Ink Spots Fine $53,000 Pace Spotty Chi; 'Cinderella' Strong 16G, 4th Wk.; '3d Man' Ups to 12G in 5th

Chicago, March 21.

With only two first-run features showing in the Loop this week, biz is spotty and off a bit in many houses. "Young Man with Horn," teamed with the Ink Spots onstage at Chicago, should do nice $53,000. "Black Hand," at State-Lake, looks moderate $17,000.

Of the holdovers, "Third Man" is surprising with upturn of business in fifth week at Selwyn. Rose to sock $12,000 from $10,000 week before, with increase accredited to excellent retail record sales of zither music. "Cinderella," in fourth week at Palace, is strong at $16,000.

"Key to City" shapes prime $10,000 in second frame at United Artists. "Nancy Goes to Rio" and Sugar Chile Robinson onstage at Oriental for second week is holding to trim $33,000. "Buccaneer's Girl," in second frame at Grand, is fair $8,000. "12 O'Clock High" is holding well at lusty $20,000 in third week at Woods.

Estimates for This Week

Chicago (B&K) (3,900; 50-98)—"Man with Horn" (WB) and Ink Spots topping stageshow. Fat $53,000. Last week, "Heiress" (Par) and Billy DeWolfe onstage (2d wk), $44,000.

Garrick (B&K) (900; 50-98) — "Blossoms in Dust" (M-G) and "Johnny Eager" (M-G) (reissues). Slow $4,500. Last week, "Shadow of Doubt" (U) and "Follow Boys" (U) (reissues), $4,000.

Grand (RKO) (1,500; 98)—"Buccaneer's Girl" (U) (2d wk). Fair $8,000. Last week, $12,000.

Oriental (Booth) (3,400; 50-98)—"Nancy To Rio" (M-G) with Sugar Chile Robinson onstage (2d wk). Looks trim $33,000. Last week, $46,500.

Palace (RKO) (2,500; 98)—"Cinderella" (RKO) (4th wk). Showing strength at solid $16,000. Last week, $23,000.

Roosevelt (B&K) (1,500; 50-98)—"Willie Comes Home" (20th) and "Blue Grass Kentucky" (Mono) (2d wk). Modest $7,500. Last week, $11,000.

Selwyn (Shubert) (1,000; 98-$1.20) —"Third Man" (SRO) (5th wk). Remarkable $12,000. Last week, $10,000.

State-Lake (B&K) (2,700; 50-98) —"Black Hand" (M-G). Looks fair $17,000. Last week, "Battleground" (M-G) (5th wk), $13,000.

United Artists (B&K) (1,700; 50-98)—"Key To City" (M-G) (2d wk). Fat $10,000. Last week, $16,000.

Woods (Essaness) (1,073; 50-98) —"12 O'Clock High" (20th) (3d wk). Smooth $20,000. Last week, $28,000.

World (Indie) (587; 80)—"Bicycle Thief" (Indie) (5th wk). Smart $4,500. Last week, $5,000.

'Francis' Wow $18,500, St. Loo; 'Tower'-Vaude 15G, 'Horn' Hefty 13G

St. Louis, March 21.

Hypoed by sock bally, "Francis" is proving big noise here this week despite another weekend of bad weather. Playing at the St. Louis, it is smash. "Black Hand" also is being helped at Loew's by fact that a weekly quiz program originates from stage. "Eiffel Tower" with vaude is good at the Fox.

Estimates for This Week

Ambassador (F&M) (3,000; 50-75)—"Singing Guns" (Rep) and "12 O'Clock High" (20th) (m.o.). Oke $13,000. Last week, "Pinky" (20th) and "Mother Didn't Tell Me" (20th), $14,000.

Fox (F&M) (5,000; 50-75)—"Eiffel Tower" (RKO) and vaude. Good $15,000. Last week, "Singing Guns" (Rep) and vaude, socko $21,000.

Loew's (Loew) (3,172; 50-75)—"Black Hand" (M-G) and "Dalton Gang" (Lip). Good $14,000. Last week, "Nancy to Rio" (M-G) and "Alias the Champ" (Rep), $15,500.

Missouri (F&M) (3,500; 50-75)—"Man With Horn" (WB) and "Tattooed Stranger" (RKO). Fancy $13,000. Last week, "Dear Wife" (Par) and "Great Rupert" (EL) (2d wk), $9,000.

St. Louis (F&M) (4,000; 50-75)—"Francis" (U) and "Blondie's Hero" (Col). Smash $18,500. Last week, "12 O'Clock High" (20th) (2d wk), $11,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'12 O'Clock' Stout $13,000 in L'ville

Louisville, March 21.

Town has only medium biz on tap, best being done by "12 O'Clock High" at Rialto, single-billed. "Malaya" at Loew's State is none too strong, while "Backfire" at Mary Anderson is mild. Plenty of excitement in downtown area over weekend, with the High School Basketball Tournament bringing mob of high schoolers but not any help to trade.

Estimates for This Week

Mary Anderson (People's) (1,200; 45-65)—"Backfire" (WB) Medium $6,000. Last week, "Borderline" (U), $6,500.

Rialto (Fourth Avenue) (3,000; 45-65)—"12 O'Clock High" (20th). Strong $13,000. Last week, "Dear Wife" (Par) and "Tarnished" (Rep), nice $12,000 and m.o.

State (Loew's) (3,000; 45-65) — "Malaya" (M-G) and "Daring Caballero" (Col). Modest $9,000. Last week, "Ambush" (M-G) and "Challenge Lassie" (M-G), neat $12,000.

Strand (FA) (1,200; 45-65)—"Red Light" (Mono) and "Masked Raiders" (Mono). Satisfactory $5,000. Last week, "Bluegrass Kentucky" (Mono) and "Bomba Panther Island" (Mono), strong $6,000.

'East Side' Okay $15,000, Pitt; 'Wall' Lofty 10G, 'Francis' $8,000 in 2d

Pittsburgh, March 21.

Biz showing a slight pick-up generally with a break in the weather and economic conditions showing some slight improvement all along line. "East Side" is doing well at Penn and "Dear Wife" has been getting attention, too, at Stanley. Holdovers of "Francis" at Fulton and "Sundowners" at Barry are fair enough. "Outside the Wall" is showing some life at Harris. "Man On Eiffel Tower" at Warner also is good.

Estimates for This Week

Barry (Skirball) (1,100; 45-80)—"Sundowners" (EL) (2d wk). Falling off to around $4,500 should still be profitable. Last week, neat $7,000.

Fulton (Shea) (1,700; 45-80)—"Francis" (U) (2d wk). Word-of-mouth keeping mule comedy in the black at $8,000. Last week, fine $12,000.

Penn (Loew's) (3,300; 45-80)—"East Side" (M-G). Crix weren't very kind to this one, but marquee is in its favor. Okay $15,000. Goes to Ritz for another stanza. Last week, 'Malaya" (M-G), $14,000.

Harris (Harris) (2,200; 45-80)—"Outside Wall" (U). Melodramas of this type go well here. Fine $10,000 or near. Last week, "Mother Didn't Tell Me" (20th), $8,000.

Stanley (WB) (3,800; 45-80)—"Dear Wife" (Par). Fairly nice, $13,500. Last week, "Man With Horn" (WB) (2d wk), $7,000 in 5 days.

Warner (WB) (2,000; 45-80)—"Eiffel Tower" (RKO). Good campaign producing results at $9,000. Last week, "Samson and Delilah" (Par) (3d wk), fine $20,000 in 9 days at upped scale.

Exhib Reelected

Durham, N. H., March 21.

Arthur P. Stewart, owner of the Franklin theatre, has been reelected town clerk and tax collector.

'Rio' Fancy $18,000 In Cleve.; 'Francis' 12G, 2d

Cleveland, March 21.

Lenten influence is producing only middling trade at key houses this week. "Nancy Goes To Rio" is making best showing at Loew's State. Others are only okay to light. Sturdiest holdover continues to be "Francis" at Allen which is better than some new entrants.

Estimates for This Week

Allen (Warners) (3,000; 55-70)—"Francis" (U) (2d wk). Kicking up lusty $12,000 or close. Last week, sock $15,000.

Esquire (Community) (705; 55-70)—"Red Shoes" (EL) (4th wk). Nice $6,500 following $7,500 last lap.

Hipp (Warners) (3,700; 55-70)—"Never Fear" (EL). Light $13,000. Last week, "Man With Horn" (WB), $16,000.

Palace (RKO) (3,300; 55-70) — "Tarzan and Slave Girl" (RKO). Slow $10,000. Last week, "Outside Wall" (U), oke $12,500.

State (Loew's) (3,450; 55-70) — "Nancy To Rio" (M-G). Strong $18,000. Last week, "Malaya" (M-G), $14,000.

Stillman (Loew's) (2,700; 55-70) —"Malaya" (M-G). Oke $8,000. Last week, "Stars in Crown" (M-G), same.

'Third Man' Giant $12,000 Paces D.C.

Washington, March 21.

Two sock newcomers, plus a brace of hefty holdovers, are licking the usual seasonal slump. "Third Man," at the Playhouse, is crowding the house record in a smash first week. "Key to City" plus vaude, at Loew's Capitol, shapes big, though nowhere near record-breaking. "Cinderella," in fourth week at RKO Keith's, and "Red Shoes," in second week at regular prices at Trans-Lux, show solid staying power.

Estimates for This Week

Capitol (Loew's) (2,434; 44-85)—"Key to City" (M-G) plus vaude. Solid $28,000. Last week, "Black Hand" (M-G) plus vaude, better than hoped for, $16,500.

Keith's (RKO) (1,939; 44-80)—"Cinderella" (RKO) (4th wk). Still holds to sock $14,000 for this stage of run. Last week, big $17,000.

Palace (Loew's) (2,370; 44-74)—"Mother Didn't Tell Me" (20th). Opened Saturday, with mild weekend biz shaping week's take to fair $15,000. Last week, "Mrs. Mike" (UA), so-so $14,000.

Playhouse (Lopert) (485; 50-85) —"Third Man" (SRO). Terrific opening, $12,000 or better, crowding house record of $12,500 set by initial stanza of "All King's Men" (Col). Last week, "King's Men" (17th wk), $4,500.

Warner (WB) (2,164; 44-74)—"Dear Wife" (Par). Disappointing $13,000 or less. Last week, "Man With Horn" (WB), not up to hopes with $14,000.

Trans-Lux (T-L) (654; 44-80)—"Red Shoes" (EL) (2d wk). Very steady $9,000. Last week, $11,000.

'KID TEXAS' RUGGED 13G, BUFF; 'HAND' 12G

Buffalo, March 21.

Biz is offish in most spots this stanza with only two bright spots among newcomers. "Kid From Texas" shapes good at Lafayette while "Red Desert" is being boosted to big total by Jack Carson, Robert Alda and Janet Paige onstage at Paramount.

Estimates for This Week

Buffalo (Loew's) (3,500; 40-70)—"Black Hand" (M-G). Okay $12,000. Last week, "Nancy To Rio" (M-G) and "Wolf Hunters" (Mono), $14,000.

Paramount (Par) (3,000; 40-70)—"Red Desert" (Lip) plus Jack Carson, Robert Alda, Janet Paige onstage. Big $13,500 in three days. Last week, "Barricade" (WB) and "Unmasked" (Rep), $16,000.

Center (Par) (2,100; 40-70) — "Man With Horn" (WB) (2d wk). Holding near $10,000. Last week, big $14,000.

Lafayette (Basil) (3,000; 40-70)—"Kid From Texas" (U) and "Mary Ryan, Detective" (Col). Good $13,000. Last week, "Father Is Bachelor" (Col) and "Palomino" (Col), $10,000.

Century (20th Cent) (3,000; 40-70) — "Singing Guns" (Rep) and "Tarnished" (Rep). Fair $9,000. Last week, "Sundowners" (EL) and "Port New York" (EL), $12,000.

6 New Bills Don't Help B'way Much; 'Francis'-King Cole Sock 73G; Mild 107G For 'Woman,' 'Skin'-Vaude Slow 50G

Despite six new bills and a slight assist from St. Patrick's Day, Broadway first-run business generally continues its offish trend. Lent and general business conditions still hurt most.

Pacing the new pictures is "Francis," with King Cole Trio, Larry Storch, Ray McKinley band, at the Paramount. Getting a strong opening, the Universal comedy about a "talking" Army mule of the past war is pushing to sock $73,000 in first week, biggest this year since "Samson & Delilah" year-end holiday session, of course, aside from Bob Hope's two all-time record weeks just ended.

"Woman of Distinction" with stageshow is very disappointing with mild $107,000 at the Music Hall. "Without Pity," Italian-made, is doing sock $12,500 at bandbox Rialto, to win a holdover.

"Under My Skin," with nightclub revue onstage, shapes up at very slow $50,000 at the Roxy, making one of the lightest opening sessions at this big house in months. "Outside the Wall" is only fair $14,000 at Criterion but holds four extra days. "Davy Crockett," with vaude, is leaving the Palace around recent losing level at $16,000.

Both "Third Man" and "Cinderella" continue to battle the downbeat, each being big on their extended runs. Former, on a spurt for two weeks running at the Victoria, figures to wind up seventh week at boffo $27,000. The Disney cartoon feature also is perking, beating previous session, with smash $35,200 in fourth round at the Mayfair.

Elsewhere, excepting most of sure-seater houses, current business is at the lowest ebb this year. Indicative of how dull trade has become is the fact that both the Capital and Strand are bringing in new bills this week after only two stanzas at each house for current combos.

Estimates for This Week

Astor (City Inv.) (1,300; 60-$1.50) —"Three Came Home" (20th) (5th wk). Not holding so well at $15,000 in fourth round ended Monday (20) after $18,500 last week. Stays on, with new film due in for Easter.

Bijou (City Inv.) (589; $1.20-$2.40)—"Red Shoes" (EL) (74th wk). Firming up a bit with about $8,500, sock, this round, after $8,200 last week. Continues indef.

Capitol (Loew's) (4,820; 55-$1.50) —"Black Hand" (M-G) with Art Mooney orch, Pied Pipers, Harvey Stone topping stage bill (2d-final wk). Down to dull $36,000 after mild $44,000 opening week. "Yellow Cab Man" (M-G), with George Paxton orch and Artie Dann heading stageshow, opens Saturday (25).

Criterion (Moss) (1,700; 50-$1.75) —"Outside Wall" (U) (2d wk-4 days). Started yesterday (Tues.). First week was fair $14,000. In ahead, "Borderline" (U) (10 days), $15,000. "Buccaneer's Girl" (U) opens Saturday (25).

Globe (Brandt) (1,500; 50-$1.20) —"Outlaw" (RKO) (5th wk). Reaching $12,000, very good for stage of run after $15,000 last week. Stays on, with "City Lights" (UA) (reissue) opening April 7.

Mayfair (Brandt) (1,736; 50-$1.20) "Cinderella" (RKO) (5th wk). Continues very strong with $34,500 after $34,000 for fourth session. Continues until April 9, when "Guilty of Treason" (EL) is due in. Disney opus could run well past Easter at present pace but goes to subsequent-runs Easter Day.

Palace (RKO) (1,700; 55-$1.20)—"Davy Crockett" (UA) and vaude. Still dragging along at recent mild pace with about $16,000 likely this week. Last week, "Mr. Lucky" (RKO) (reissue), with vaude, $16,200.

Paramount (Par) (3,664; 55-$1.50) —"Francis" (U) and King Cole Trio, Larry Storch, Ray McKinley orch onstage (2d wk). Starts today (Wed.). First week soared to big $73,000. In ahead, "Capt. China" (Par) and Bob Hope, Jane Russell, Les Brown orch (2d wk), smashed house all-time high for second week here at $126,000 after beating 23-year-old record on initial week with $141,000.

Park Avenue (U) (583; 90-$1.50) —"Astonished Heart" (U) (6th wk). Fifth round ended Monday (20) was $4,300 after $4,200 for fourth week. Continues.

Radio City Music Hall (Rockefellers) (5,945; 80-$2.40)—"Woman of Distinction" (Col) with stageshow. Crix pushed this light comedy around, and likely won't better mild $107,000. Holds, with "Daughter of Rosie O'Grady" (WB) coming in with Easter Show March 30. Last week, "Stage Fright" (WB) and stage show (3d wk), $95,000.

Rialto (Mage) (594; 44-98)—"Without Pity" (Indie) (2d wk). First week ended last night (Tues.) hit sock $12,500. In ahead, "Mafia" (Indie) (2d wk), $7,500.

Rivoli (UAT-Par) (2,092; 90-$1.80) —"Samson and Delilah" (Par) (13th wk). Still okay at $13,000 after $15,000 last week. "Comanche Territory" (U) due in next, around April 7.

Roxy (20th) (5,886; 80-$1.75)—"Under My Skin" (20th) with China Doll Revue onstage. Disappointing at very slow $50,000, but holds one week. Last week, "Mother Didn't Tell Me" (20th) with Beatrice Kay, Buck and Bubbles, Beatrice Kraft and Dancers onstage (2d wk), $38,000. House brings in its Easter show with "Cheaper By Dozen" (20th) on March 31.

State (Loew's) (3,450; 55-$1.50)—"Outriders" (M-G) (3d wk). Opens today (Wed.). Initial holdover session fell to $13,000 after mild $18,500 opener. "Nancy Goes to Rio" (M-G) due in next as the Easter picture.

Strand (WB) (2,756; 55-$2) — "Perfect Strangers" (WB) and George Shearing Quintet, Tito Guizar, others, onstage (2d-final wk). Down to dim $18,000 after $26,000, very dull opener. "Barricade" (WB) with Count Basie orch, Billie Holiday, The Chocolateers opens Friday (24).

Sutton (R & B) (561; 90-$1.50)— "Fallen Idol" (SRO) (19th wk). The 18th session ended Monday (20) held to $6,700 after $6,400 for 17th week. Stays on, with "Winslow Boy" (EL) penciled in to open next.

Trans-Lux (60th St.) (453; 74-$1.50)—"Tight Little Island" (U) (13th wk). Twelfth round ended last Saturday (18) was $5,000 after $5,500 for 11th week.

Victoria (City Inv.) (1,060; 95-$1.50) — "Third Man" (SRO) (7th wk). Picking up to around $27,000, socko, after remarkable spurt in sixth frame which sent this to smash $25,500, about $2,000 ahead of fifth week. Stays on indef.

Satchmo Lifts 'Wife' To Wham $12,000, Seattle; 'Outlaw' Terrif $18,000

Seattle, March 21.

Big blasts and ads herald showing of "The Outlaw" at Paramount, with terrific session likely. Louis Armstrong band is boosting "Dear Wife" to smash total at Palomar. "Francis" still is sock in second Orpheum session.

Estimates for This Week

Blue Mouse (Hamrick) (800; 59-84)—"Outside the Wall" (U) and "South of Santa Fe" (U). Good $4,000. Last week, "Chain Lightning" (WB) and "Cry Murder" (FC) (3d wk), $2,900.

Coliseum (Evergreen) (1,877; 59-84)—"Nevadan" (Col) and "Mark Gorilla" (Col). Fast $10,000. Last week, "Gun Crazy" (UA) and "Fighting Stallion" (EL), $6,800.

Fifth Avenue (Evergreen) (2,349; 59-84)—"Red Shoes" (EL) (2d wk). Strong $8,000. Last week, big $9,600.

Liberty (Hamrick) (1,650; 59-84) —"Nancy To Rio" (M-G) (2d wk) plus 60 minutes of shorts. Big $7,000. Last week, $9,600.

Music Box (Hamrick) (850; 59-84) —"Guilty Bystander" (FC). Poor $1,500 in 6 days. Last week, "Intruder in Dust" (M-G), $2,600.

Music Hall (Hamrick) (2,200; 59-84)—"Malaya" (M-G) and 60 mins. of shorts. Great $11,500. Last week, "Key To City" (M-G) and "Tarnished" (Rep) (2d wk), 8 days, $8,000.

Orpheum (Hamrick) (2,600; 59-84)—"Francis" (U) and "Story Molly X" (U) (2d wk). Sock $11,000 after great $14,600 opener.

Palomar (Sterling) (1,350; 59-84) —"Dear Wife" (Par) (2d run) with Louis Armstrong orch onstage. Smash $12,000. Last week, "Roseanna McCoy" (RKO) plus stageshow topped by Sarah Vaughan, big $9,500.

Paramount (Evergreen) (3,039; 59-84)—"Outlaw" (RKO). Wow $18,000. Last week, "Samson and Delilah" (Par) (2d wk), rousing $12,000 at $1 top.

"... and God bless M-G-M!"

THIS PHOTO WAS SENT TO US BY H. I. BROWN, VICTORIA THEATRE, GREENFIELD, MASS.

"This is my daughter Vicki, writes Mr. Brown. "She always includes M-G-M with her 'God bless Mother and Dad'."

DEAR VICKI BROWN:

Your Dad is one of many thousands of fine Americans with whom we are honored to do business.

It touches us very deeply that you, a little girl, are already aware of M-G-M's place in your

(Continued)

(Continued)

family life. That place is one of obligation and responsibility for the welfare of our customers.

Our prayer is that you, and all the other children of the vast M-G-M family may grow up happily in the security of Leo, the Friendly Lion. To that end we pledge ourselves anew. Blessings Vicki from all of us!

Sincerely—

The Friendly Company

P. S. Please tell Dad that we've got a lot of fine pictures for the fans, for instance:

"STARS IN MY CROWN"
Great Family Film!

"THE REFORMER AND THE REDHEAD"
The Comedy High of 1950!

"THE OUTRIDERS"
Technicolor Spectacle!

"THE YELLOW CAB MAN"
Red Skelton's Riot on Wheels!

"BLACK HAND"
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"NANCY GOES TO RIO"
Technicolor Musical Joy!

"MYSTERY STREET"
Unique Detective Drama!

"PLEASE BELIEVE ME"
Romance and Fun!

"DUCHESS OF IDAHO"
Big Technicolor Musical!

"THE BIG HANGOVER"
Romance of Today's Youth!

"FATHER OF THE BRIDE"
Best Seller Now A Screen Gem!

"ANNIE GET YOUR GUN"
Soon! The Technicolor Giant!

"THE ASPHALT JUNGLE"
Powerhouse!

"THE HAPPY YEARS"
Wild and Wonderful Days! (*Tech.*)

"DEVIL'S DOORWAY"
Action All the Way!

"THREE LITTLE WORDS"
Technicolor Musical Wow!

"SUMMER STOCK"
Stars! Music! Technicolor!

"CRISIS"
Tops in Thrills!

"THE SKIPPER SURPRISED HIS WIFE"
An Audience Riot of Everyone's Life!

"THE TOAST OF NEW ORLEANS"
Romantic Technicolor Musical!

"A LIFE OF HER OWN"
Star-bright Delight!

"THE MINIVER STORY"
At Last! The Sequel!

(Don't Relax Until We Axe The Movie Tax!)

British Pix Biz Nearer Breaking Logjam on Big Screen Theatre TV

London, March 14.

All sections of the British film industry, in co-operation with the Assn. for the Protection of Copyright in Sport, have agreed on a formula to solve the present TV big screen deadlock which has resulted in a government ban on theatrical video. In a united memorandum submitted to the Beveridge committee, which is taking evidence on the next five-year charter for the British Broadcasting Corp., British distributors, exhibitors and producers have appealed to the Postmaster General for a private wavelength over which TV programs can be transmitted direct to theatres. By this medium it would be possible to break down the boycott on telecasting of major sporting events.

Since the resumption of the postwar TV service in London, there has been a resolute opposition to the granting of telecasting facilities to the BBC by sports promoters. With one exception, TV cameras have been kept out of all sporting events and there is little prospect of the ban being lifted.

The Sporting Copyright Assn. has taken the view that a greenlight for telecasting top sporting events would lead very quickly to a declining gate. The amount the BBC is prepared to pay for the rights to the contests, they say, would not be adequate compensation.

There is a feeling among the promoters however, that if the film industry had its own TV service, it would be in a healthier financial position to pay an adequate fee.

At least three theatre groups are waiting official sanction to go ahead with TV big screen installations, and others, particularly news theatre groups allied to TV companies, would follow quickly. The Rank and Associated British Cinemas circuits have been in the forefront of the agitation and Sidney Bernstein long ago applied for a government permit. Capital and Provincial News Theatres, with their affiliation with the Scophony-Baird company, are also raring to go.

Venture Capital Still Available for British Pix, Gaitskell Claims

London, March 21.

The financial crisis notwithstanding, there are still people around who are prepared to put money into films, was the comment made by Hugh Gaitskell, MP, Minister for Economic Affairs, speaking as honor guest at annual luncheon of Assn. of Specialized Film Producers last Thursday (16). Gaitskell, who acquired intimate knowledge of the industry in the years preceding his election to Parliament in 1945, when he was head of the Board of Trade films division, referred to the unchanging trade lineup and continued lack of unanimity.

Refusing to be drawn into the entertainments tax controversy, the Minister, speaking as a filmgoer, claimed that Britain had, during the past five years made a number of pictures of which it could be truly proud, although was conscious of the fact that the world market productions had not always been financially successful.

ASFP chairman, Frank A. Hoare, said what the industry obviously required now, was action and not further governmental inquiries. He regretted that the hope of an ascending quota had failed to materialize.

Keyser Int'l Publicity Chief

Gerald R. Keyser, ad-pub director of Warner Bros. International, named chairman of International Film Relations Committee at a meeting held in New York last week.

Keyser, who will hold the post for a one-year term, replaces Samuel Cohen, foreign publicity chief of United Artists.

Imports of films into the Republic of Ireland totalled 1,230,636 feet, in January last, compared with 578,418 in corresponding month of 1949.

Ready to Ink Deal For Canadian Prod. Setup

Toronto, March 21.

Deal is in final stages by British and Canadian film interests to purchase 1,600-acre country estate of R. S. McLaughlin, president of General Motors of Canada Ltd., as a location base for Canadian film production. New company is headed by Michael Powell and Emeric Pressburger, producers of "Red Shoes" and other British films.

Seeking Canadian financial backing, the two have been periodically ducking in and out of here for the last three years and refusing interviews, but Mayor Michael Star and Lou McConachie, member of the Oshawa Chamber of Commerce, admitted over the weekend that the deal is ready to be inked.

Radio Lux Gains Brit. Audiences

London, March 14.

In less than 12 months the listening audience in Britain for sponsored programs from Radio Luxembourg has soared from 1,000,000 to almost 4,000,000. The figure is rising steadily and would have long surpassed its prewar peak if the promoters were not stymied by the advertising ban.

With British radio a British Broadcasting Corp. monopoly, the only sponsored programs which can be received in the United Kingdom are those from the continent. Radio Luxembourg remains the dominating centre of such entertainments and program time is being booked by national and international advertisers on an increasing scale.

In almost every case the programs are planned, conceived and cut in London and flown to Luxembourg for transmission. Gracie Fields, who has been on the Luxembourg wavelength in a sponsored series for some months, is back here to cut 26 more half-hour programs.

Program time on Luxembourg is handled mainly by two agents, but others are now moving into the field, and competition will be keener in the coming months. Plans are being considered for top American artists to cut a series of programs in London, or, if that is impossible, in the States, subject of course to approval from the U. S. musicians union.

Experience during the past 12 months has shown that Radio Luxembourg is, generally speaking, a more economical advertising medium than the press, and the listener response continues to grow. One of the highspots of the Sunday programs are the Dreft "True Stories" which every week brings a flood of true stories from listeners.

London Legit Bits

London, March 7.

Jack Buchanan's "Detective Story," originally due at Princess theatre March 20 has been postponed to March 25, and is now likely to debut first week in April due to casting difficulties . . . **Terence de Marney** has $280,000 backing for his newly-formed producing company. His biggest backer is **Sir Charles Dennistoun Burney**, prominent British engineering inventor whose first venture this is in show biz . . . OHEL players from Tel Aviv, sponsored by the Israeli government, are set for a three weeks' season at the Scala theatre, opening May 22 . . . **Marjorie Ristori**, who produced the 1920 cabaret sequence in the Rats Revels March 5 at the Victoria Palace, has been engaged by **Cecil Landeau** to include this scene in his forthcoming revue "Sauce Piquante" at the Cambridge theatre end of March . . . **Stanley French's** production, "The White Falcon," now touring the provinces prior to West End production, is being withdrawn March 18.

Conciertos Daniel Maps Own Mexico City Aud.

Mexico City, March 14.

Due to disagreements with the Palace of Fine Arts (National Theatre), which the government owns and operates, Conciertos Daniel, a major booker of foreign longhair talent, has decided to build and operate a theatre of its own here. Agency had used the Palace since it opened in 1935, but has had almost continuous hassles since in use of the hall. Theatre is expected to be ready by next spring.

A theatre of its own, for art presentations only, is also to be built here by the Ateno Espanol, Spanish cultural organization. That will make three art theatres here.

U.S. Prod. Methods Overseas Burns Native Thesps

Paris, March 14.

Protests anent American production methods in England and Italy have reached here in recent weeks. Biggest squawk is over "Captain Hornblower" made in Britain by Warners. British talent claims trickery. Director Raoul Walsh had Gregory Peck as imported star, as well as some technicians from the U. S. Story reaching here is that more than 300 English girls were interviewed for femme lead, with tests given about 40.

Payoff was that all were nixed, although these included models and several well-known British actresses. Then there was a reported threat not to make the picture unless Virginia Mayo could be brought in for the top femme role.

Protests also were raised in Italy over Metro imports for "Quo Vadis," contention being that the number brought in from America was in excess of requirements, since talent and extras as well as technicians were available there.

Zinneman's N.Y. Huddle On Arthur Loew's Own Production in Italy

Fred Zinneman, film director, arrived in New York today (Wednesday) for huddles with Arthur Loew, Metro's foreign chief, on the production of "Teresa" in Italy, which Loew is producing personally. Zinneman, accompanied by a production crew, will sail for Italy early in April. Reportedly, Loew expects to head for the Continent some time during the same month.

Zinneman and Loew will concentrate on casting problems while the producer is in New York. Some tests were made on the Coast, but final decisions have been postponed until the duo could get together. Femme lead will be filled by an Italian actress.

Pic is scripted by Stewart Stern and Alfred Hayes from an original of Hayes.

London Film Notes

London, March 7.

Richard Green and his wife, **Patricia Medina**, plane to Hollywood today (Wed). Former is to star in a Universal film with **Yvonne de Carlo** . . . **Gino Arbib**, of the **Jack Hylton** office, to the Continent to negotiate sale of **Beniamina Gigli's** new film, "Taxicab 94," which starts shooting in Rome end of April . . . Ealing Studio's next pic will be titled "The Magnet," original by **T. E. B. Clarke** and directed by **Charles Frend**. Shooting starts April 17, with no cast yet set.

As soon as **Jean Simmons** finishes "Sacrifice," currently being made at Ealing Studios, she goes over to Pinewood to start in **Betty Box's** "Clouded Yellow," which will be directed by **Ralph Thomas** for J. Arthur Rank organization, with location shots around mid-April. Associated British Picture Corp. has closed deal with **Stanley French** for film rights of his Savoy theatre hit, "Young Wives' Tale," which is expected to be made this year.

Other Foreign News
On Page 15

'3d Man' Not Only Scores in Vienna But Brings Fame to Native Zither

Vienna, March 7.

When "Third Man" finally hit screen here, Vienna had already been softened up by the most intensive dose of showmanship administered here on behalf of any postwar film. First few days of the run at French zone Apollo (following Forsts' "Wiener Madeln" run of 14 weeks) showed solid boxoffice response to joint British-Austrian buildup. There also was natural interest in the picture's local backgrounds and liberal use of Viennese acting talent.

English-sponsored paper, "Weltpresse," has been overboard on "Third Man" plugs for weeks. Before pic opened, it sponsored a "Harry Lime" search in streets, offering prizes for those successful in spotting an Orson Welles character at advertised times.

On the other side of the political fence the Commie "Abend" did almost as much for "Man," with top headline and most of its front page devoted to an impassioned attack on the picture, opening day. Communist blast was headed, "Is Vienna A Robbers' Den?" and went on to paint lurid picture of film's alleged indictment of the Austrian capital's present world prominence as center of espionage, kidnapping, black marketeering and assorted skullduggery. Since practically all of the population is fully conscious of what is going on here, where worst elements of east and west meet, and most have participated in "schleichhandel" in one form or another since the war ended, the story pulled many laughs. This definitely bolstered biz for the film.

Triumph For Vienna

Other crix without exception (non-Commie) viewed the picture as a triumph for Vienna. "Neues Osterreich," indie daily, devoted a long editorial to praise "Man." It went on to needle the Austrian film industry for continuing to make trash imitative of Hollywood's worst when so genuine and dramatic a theme and setting was right under their noses.

Passersby have been getting a heavy dose of "Harry Lime" theme played on Anton Karas' zither platters over loudspeakers mounted over entrance to British Information Services reading room in Hotel Bristol. While the zither is a familiar instrument here, it has taken this "Third Man" sound track to give it standing. Considered here about on a par with non-virtuoso harmonica as cheap cafe entertainment.

Song pluggers never used to bother with the Grinzing wine garden where Karas played before Carol Reed picked him up to record his picture score and go on to fame and fortune abroad. Now, Karas writes friends, he's good for $1,600 a week and is booked for months ahead. Zithers are appearing in music shop windows and wine house ads and papers are popping up with "zither music" featured, a fact they previously would have concealed.

British Troops Saw It First

First sizeable Vienna group to gander "Third Man" were occupation troops. British booked it into their Park Cinema, open only to soldiers and their families for six days, and stretched the run to seven as against customary two days. It played to capacity for entire run. As soon as opened at the Apollo, tip-off on pic's success was the number of ticket hustlers in front of the house. They scalp ducats at one to six schillings advance (about 25c.) between frequent police raids.

Pic is the subject of much word-of-mouth plugging, and looks in for a solid run.

Frankovich Links With John Woolf Pic Units

London, March 12.

Mike Frankovich's new production company, Venus Films, which just completed its first film in Italy, "The Dark Road," has become allied to John Woolf's Romulus Films and Kaydor Films. New Anglo-American-Italian combo starts work soon in San Remo on "I'll Get You for This," starring George Raft, Coleen Gray and Binnie Barnes.

Italian and English versions of "Road" have been made. Picture stars Janis Paige and Miss Barnes. Sidney Salkow directed. Frankovich plans an early return to Hollywood where he hopes to sign Errol Flynn or Montgomery Clift for his next, "Lover of Great Bear," by a Polish writer.

Aussie May Thaw Its 50% Freeze

Sydney, March 14.

Although no official announcement has been made by the Treasury office operating under the Robert Menzies' Liberal Party government, there are indications that the 50% coin freeze on U. S. films will be cut, probably next July. That is when the Aussie government begins its new fiscal year.

It is known here that many of the major American companies have sounded out the government regarding relief from the present freeze which keeps half of rental revenue impounded here. The principal argument advanced is that additional dollars are needed to keep Hollywood production wheels turning at current high level.

Understood that many leading politicians here favor some dollar relief, some hinting that if a trade upswing with the U. S. is to be launched this year, then Australia in turn must be prepared to release dollars obtained in America. This naturally takes in motion pictures.

Percy Spender, one of the toppers in the Menzies' cabinet, has advocated a closer link with the U. S. both in trade and in defense matters. R. C. Casey, another Menzies' leader and former Aussie ambassador to the U.S., also is for an improved link between the two countries.

Kortner's Return

Basle, March 10.

German actor Fritz Kortner made his return to Europe, after 17 years of exile in the U. S., with his production in Ibsen's "The Father" in Munich, Hamburg, Berlin and now Switzerland.

He himself directed and plays the name part.

Current London Shows

(Figures show weeks of run)

London, March 21.

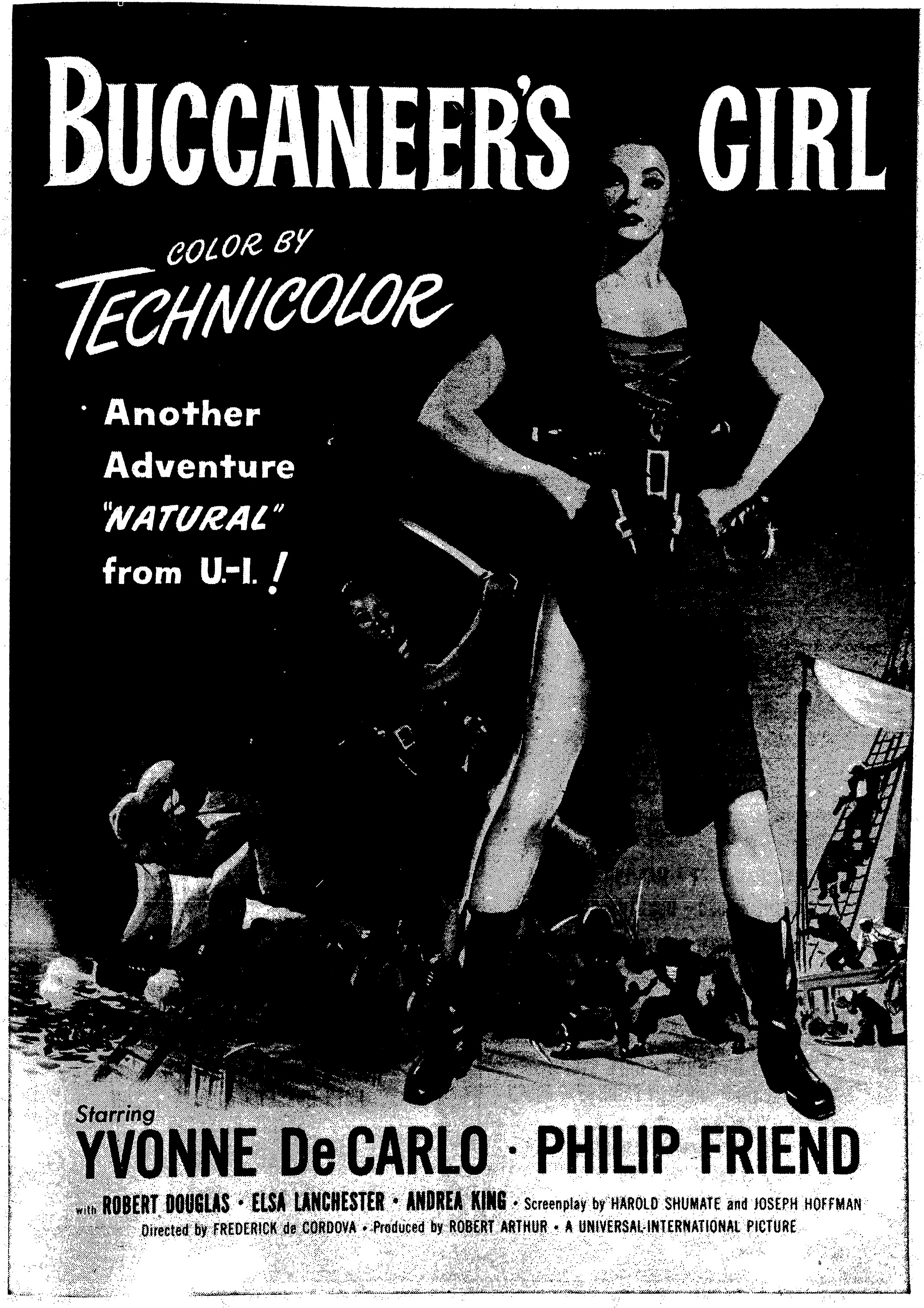
"Annie Get Gun," Col's'm (146).
"Beau Strategem," Lyric (47).
"Black Chiffon," West'ster (47).
"Bonaventure," Vaude (15).
"Brigadoon," Majesty's (19).
"Castle Air," Adelphi (15).
"Eliz. Slept Here," Strand (21).
"Fallen Angels," Ambass. (15).
"Flowers," Dutchess (4).
"Folies Bergere," Hipp (24).
"Harvey," Prince of Wales (64).
"Heiress," Haymarket (60).
"Home at Seven," W'ham's (2).
"King's Rhapsody," Palace (27).
"Lady Mislaid," St. Mart (8).
"Larger Than Life," York (6).
"Latin Qt. 1950," Casino (1).
"Mr. Gillie," Garrick (2).
"Murder at Vic," Playhouse (14).
"Oklahoma!" Drury Lane (146).
Old Vic Rep, News (23).
"On Mon. Next," Comedy (42).
"Ring Round Moon," Globe (8).
"Schoolmistress," Seville (7).
"Streetcar," Aldwych (24).
"Traveller's Joy," Criterion (93).
"Treasure Hunt," Apollo (27).
"Venus Observed," St. James (9).
"Way Things Go," Phoenix (3).
"Worm's View," Whitehall (152).
"Young Wives Tale," Savoy (36).

Irish Players for Europe

Dublin, March 21.

The Irish University Players will leave here in July for a three-month tour of England, France, the U. S. Zone of Germany, Austria and Italy. It is the most international tour yet undertaken by an Irish company. Players will be top-ranking artists from Irish university groups with guest artists from the Irish stage.

Plays have yet to be announced but understood they will be representative works of Irish dramatists including Sean O'Casey, J. M. Synge and W. B. Yates.



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MARJORIE MAIN · PERCY KILBRIDE
"MA AND PA KETTLE GO TO TOWN"
Directed by CHARLES LAMONT

RICHARD CONTE · COLEEN GRAY
"THE SLEEPING CITY"
Directed by GEORGE SHERMAN

JAMES MASON · MARTA TOREN · DAN DURYEA
"ONE WAY STREET"
Directed by HUGO FREGONESE

MARTA TOREN · JEFF CHANDLER
"DEPORTED"
Directed by ROBERT SIODMAK

AUDIE MURPHY · GALE STORM
"THE KID FROM TEXAS"
Color by TECHNICOLOR
Directed by KURT NEUMANN

MAUREEN O'HARA · MACDONALD CAREY
"COMANCHE TERRITORY"
Color by TECHNICOLOR
Directed by GEORGE SHERMAN

SCOTT BRADY · MONA FREEMAN
ANDREA KING
"I WAS A SHOPLIFTER"
Directed by CHARLES LAMONT

RICHARD BASEHART · MARILYN MAXWELL
SIGNE HASSO · DOROTHY HART
"OUTSIDE THE WALL"
Directed by CRANE WILBUR

AUDIE MURPHY · WANDA HENDRIX
BURL IVES · DEAN JAGGER
"SIERRA"
Color by TECHNICOLOR
Directed by ALFRED E. GREEN

DONALD O'CONNOR · GALE STORM
WALTER BRENNAN · VINCENT PRICE · EVE ARDEN
"CURTAIN CALL AT CACTUS CREEK"
Color by TECHNICOLOR
Directed by CHARLES LAMONT

RONALD REAGAN · CHARLES COBURN
RUTH HUSSEY · EDMUND GWENN
SPRING BYINGTON ·
"LOUISA"
Directed by ALEXANDER HALL

The Industry's SHOWMANSHIP Leader

30% Quota Up in Parliament Before April 1; Indie Prods. Balk Change

London, March 21.

Parliament will not debate the 30% quota order until a day before it must be officially enacted. Matter will be raised in the House of Commons Thursday week (30) but will almost certainly be preceded by a discussion in the House of Lords. Under terms of the Films Act approval of both Houses must be obtained six months before the operative date for new quota Oct. 1.

The quota will provide the first opportunity for a full dress film debate in the new Parliament and opposing interests in the industry are already briefing their supporters. Political observers have no doubt that the Wilson order will be adopted and that only a very small minority will be induced to campaign in favor of retention of the 40%, or even going back to the 1948 level of 45%.

May Try to Cut Supporting Pix

While the Commons debate will focus attention on the first feature quota, exhibiting interests are beginning to whip up a campaign for slicing the quota on the supporting program which has remained solid since 1948 at 25%. Provincial theatre owners argue there is little prospect of fulfillment and the figure bears little relations to product availability.

Denis C. Walls, a recent president of Cinematograph Exhibitors' Assn., has initiated a move to reduce the supporting quota to 15% in his home territory of Manchester, and support is forthcoming from CEA branches in other areas. This campaign is too late to affect the issue for current year, but may bear fruit later.

Indie Producers Fight New Quota

Representations have been made to the Board of Trade by independent producers on the contention that the 30% quota will nearly put them out of business. The first feature market will virtually be closed to them, they claim, with the main hope of survival through the limited, and not too profitable second film field.

For the three main circuits, a total of 45 British films is all that is required to fulfill the 30% in theatres playing a six-day program. For the twice-a-weekers this total will, in most cases, also prove adequate.

Associated British Pictures Corp. has a program for current year of at least eight pictures, which will be stepped up to 10 or 12 in coming year. For their ABC circuit of more than 400 theatres they have therefore, already contracted for more than half their quota. In addition, it will have the British pix being made by Warner Bros. and Metro as well as having first options on Korda product.

Rank Set on Product

For the two circuits in Rank group, the necessary total of 30 pix is also more or less assured well in advance. In addition to the limited amount of direct production from the Organization, account must be taken of the increasing co-production tie-ups with Hollywood which will emerge during the year.

Indie producers realize there is little scope for playing time either on the circuits or with the major independent theatres who play concurrently with the main groups. One indie film maker, Arthur Dent, chief of Adelphi Films, told VARIETY that he has scrapped his future program and is only carrying on with the pictures actually in production.

The situation has been made more acute by the attitude of many exhibs who would automatically reject a British picture over and above their quota because they fear this might lead the Board of Trade to increase the present percentage.

Theatre Royal Net Off 50G

London, March 14.

Net profits of the Theatre Royal, Drury Lane, where "Oklahoma!" is now in its third year, declined over $50,000 during the past year. Final result of $57,000 compares with $108,000 in 1948.

Divident is being maintained at 10% and only $28,000, as against $56,000, is being put into reserve for deferred repairs.

British Want Theatre Tax Cut, Same Admission

Washington, March 21.

While U. S. exhibitors have pledged admission price cuts if the Federal theatre tax is reduced, the British industry is seeking a reduction in the admissions levy without any easing off of the ticket price. British Film Producers' Assn. and Cinematograph Exhibitors' Assn. are seeking a formula to present their government, on the ground that they need additional revenue, according to a report issued today by Nathan D. Golden, chief of film branch of U. S. Dept. of Commerce.

The exhibitors want the admissions tax lifted on all tickets up to 7 cents British (about 8 cents in American money), with a 1-cent British tax reduction on all higher price admissions.

Philippines May Cut U.S. Imports

Manila, March 21.

Philippine Islands government is considering clamping a 50% cut on the import of American pix, according to reports here. Action would be taken to conserve dollar remittances since country is suffering a currency crisis. Since American films earn $4,000,000 annually, the action would be a blow to Yank distribs.

If the government makes the reported move, it would be a reversal of a recent ruling that American pix be treated as a basic commodity. At that time, PI government fixed remittances on films at 72% of the total in 1949.

Champs Elysee Ballet Set for Aussie Tour; Sydney Preem in July

Sydney, March 14.

A. Ben Fuller, son of Sir Benjamin Fuller, currently in New York, booked the Champs Elysee Ballet for an Aussie tour. Company of 40 will be planed in for the stand. Opening is slated for a house here some time in July. Following its local run, ballet will be routed throughout Australia and New Zealand.

Meanwhile, the Fullers presently have two British comedian playing this area. "Old Wild Oat" is now in its 20th week at the Palace with Arthur Rigby in the top role, and "Is Your Honeymoon Really Necessary" is chalking up a run at the Princess, Melbourne.

Fuller Sails from N. Y.

A. Ben Fuller, who's been away from Sydney since Dec. 10, 1948, on a talent hunt, is due to sail from N. Y. this week on the Queen Mary for London after a three-week U.S. stay. He leaves Britain April 20, bound for Aussie.

Opera Singers, Chorus Into Mex Actors Union

Mexico City, March 14.

Grand opera artists and chorus have induced the National Actors Union to take them in as members, in a local of their own, so as to protect their interests. Irma Gonzalez, top Mexican diva, was instrumental in getting the union's okay via a speech in which she deplored limited opportunity in grand opera in Mexico for native talent. Foreigners, she said, cop all the juicy roles and pay.

Word is that the union will fix for the opera local either the 60% Mexican domination it has for theatres or the 50% it has for pix. Miss Gonzalez cited as a case of foreigners excluding Mexicans in grand opera in this land the booking for the entire forthcoming opera season of Simionati, the Italian soprano, an inking that totally bars Oralia Dominguez, top Mexican soprano, from opera in her own country in the new season.

Irish Tour Guides on Air

Dublin, March 21.

Produced for the Irish Tourist Assn., a series of Irish holiday brochures in sound are to be aired over Radio Eireann, state-controlled radio here, starting next month. Programs have been disked covering all regions of the country.

Aim is primarily to reach English listeners and encourage them to spend holidays in Ireland. Probable that disks will be offered stations in U. S. later.

French National Theatre Strike In Deadlock

Paris, March 21.

Strike in the national theatres, now dark for three weeks and with little prospect of reopening soon, is calling attention to an involved situation that needs readjustment. The walkout, which started at the Opera with the pit orch striking several months ago, was promptly called off when Minister Petsche promised a readjustment of conditions. When Petsche was replaced by Minister Plehven, the latter disclaimed any responsibility.

Nevertheless, the musicians' strike is not official, and, as government officials, they are drawing their salaries as if working as do other staff members excepting stagehands and electricans. Latter two groups are officially striking and darken the house. All others, including talent contribute 10% of their pay to support the strikers, and consequently there is no reason to reopen since they all get 90% of their salaries without working. Walkout is said to have been engineered by the Reds for political motives.

But shuttering of the national theatres has started a probe. Admission scale at the opera ($1.50 for operas and $2.50 for ballets) is about a fourth what is charged in other countries. This explains the subsidy given the theatres (Opera, Opera Comique, Comedie Francaise, Luxembourg, Chailot) because it enables those with moderate means to see better entertainment.

Subsidy of the Opera (about $800,000 annually four years ago) has been amended so that the government promises to make good any losses. This has grown until it now is about $2,000,000 yearly. Georges Hirsch, manager, claims if he operates the Opera as required by the unions it will total about $3,000,000.

When Hirsch took the French Opera Ballet on a tour of the U. S., it is claimed that the final gala performance could not be done because Hirsch insisted he be paid an additional amount. He runs both the Opera and the Comique.

At the Francaise and Luxembourg (former Odeon), the position of manager Aime Touchard also is difficult. The company has been increased apparently far beyond real needs, and now an attempt is being made to break up into separate units, releasing many actors. Name of Jean Louis Barrault has been mentioned as possible manager for the Luxembourg, if and when it branches out of the Francaise.

Growing belief here is that the French subsidized theatres are a drag on the French economy, with the Marshall plan paying for part of the rather apparent waste.

K-D Sues Eastman In France for $30,000,000

Paris, March 21.

Attorney Paul-Francois, acting for the French color process Keller Dorian Co., has introduced in the French court suit asking over $30,000,000 damages from the American Eastman Kodak Co. French company alleges that, whereas the American company was to exploit the patents of the French company, it kept them from the market to plug the Technicolor process.

Already the U. S. Keller-Dorian subsid, Colorfilm Keller-Dorian, has a suit pending in American courts against Eastman Kodak and Technicolor for similar reasons.

Better U.S. Distrib Setup in Japan Near But Coin Still Partly Frozen

An Army regulation which limits film distribution in Japan to one importer from each producing country will be lifted within very short time, according to Charles Mayer, Motion Picture Export Assn. of America managing director in Japan. Prospective change in the original ukase would enable any outfit to secure a license to import pix.

Pointing out that the MPEA's Japanese setup exists solely because of the occupation authorities' original directive, Mayer said he would like to see others come in because their entry would offset claims of monopoly against MPEA. Although MPEA is acquiring a substantial amount of yen through its Nippon operations, he noted, there is no indication when there will be free convertibility of earnings. However, member companies are receiving $1,600,000 for the fiscal year ending June 30 this year, under an arrangement approved by Gen. MacArthur.

Reviewing MPEA's operations in Japan since entering there in 1946, Mayer declared that audience-impact of American pictures upon the Nipponese has improved tremendously after the organization hit upon employing Jap lecturers to tour schools, colleges and factories. For several years these speakers have been explaining the cultural, artistic and entertainment aspects of Yank films. Their talks, he said, are invaluable since with superimposed titles there was always the chance that the filmgoer would miss the meaning.

Based upon results to date, Mayer is convinced that U. S. films are an ideal means of spreading democracy among the Japanese. One of the prime supporters of Yank product, he revealed, is the American Movie Cultural Assn. which was formed by some 30 prominent Japanese including educators, scientists, legislators and publishers. With a current membership in excess of 10,000, this group interprets American pictures through the medium of roundtable forums, special publications and radio broadcasts.

Mayer returned to Japan yesterday (Tuesday) via plane after several weeks in N. Y. for homeoffice confabs.

Mex Solons Seek Nix On 'Bad' Pix Exports

Mexico City, March 14.

Increased censorship of pix is wanted by Congress. A bloc, headed by Congressmen Matias Rebollo, Mario Romero Lopetegui and Alfonso Reyes, is demanding that the ministry of the interior prevent the export of certain Mexican pix.

These films, say the solons, do great harm to Mexico and the Mexican pic trade, because they "distort the realities of Mexico by being tinged with interclass hatreds and guns and the firing thereof."

Spain Makes Bid For Yank Stars

Madrid, March 14.

Spanish studios are doing their best to produce pictures with U. S. and other foreign film stars and directors in order to sell their productions in Central and South America. Also in an effort to make headway in the American market.

Unofficially the Madrid Government is helping this policy by giving foreign artists entry visas and permits promptly to export part of earned pesetas. This is a big change from usual very slow pace of bureaucracy here, possibly showing a strong desire on the part of Franco regime to establish the most friendly relations with America. A spokesman for the Foreign Office said a few days ago that every foreign artist who comes here becomes automatically the best propagandist abroad of present day Spain.

Among the U. S. players expected here soon are Ava Gardner and James Mason. They will star in "The Flying Dutchman." It will be shot on the picturesque Catalunia coast. Hungarian director Ladislao Vajda is also inked to direct a pic in April.

Antonio Vilar gave a big party at his Madrid house to announce formation of the new Iberia Films, organized with Portuguese producer Artur Duarte and some Spanish capitalists. Pix will be made in Spain in Spanish and Portuguese, using artists of the two countries.

Intercontinental Films is preparing a big musical biopic about famous singer Malibran. Rovira Beleta will direct and the title role will go to soprano Maria de Los Angeles Morales, who recently scored in Paris after a European tour.

Cifesa toppers are trying to get the loan of some Mexican stars for their productions in exchange for their own leading players. Starlet Aurora Bautista has been offered 2,400,000 pesetas (about $70,000) for two pix to be made in Mexico City under director Juan Bustillo Oro. Deal is not definitely set because Cifesa, which has Bautista under a six-year contract, will release her only if she can get a Mexican femme star to work in Madrid studios.

Austro Songsmiths Want Coin on Radioed Records

Vienna, March 14.

Viennese supreme court will decide whether Austro Mechana, the mechanical rights branch of AKM, the Austrian performing rights society, is entitled to collect coin from the Austrian broadcasting system, Ravag, when it platters tunes for public performance on the air. AM demands a fee, even if records aren't aired, claiming disking is a reproduction under the copyright law.

Indicative of AM's reason for bringing suit was a paragraph in Autorenzeitung, official AKM publication, which noted that Ravag could sell and lend such platters without AM control. A decision in favor of AM was already handed down in a lesser court.

Crazy Gang's 'Madness' Revue a Hit in London; 'Latin Quarter' Also Big

London, March 20.

The Crazy Gang, whose last show drew packed houses for more than two years, is back at Victoria Palace for as long as it cares to stay. "Knights of Madness," which opened there last Thursday (16), received a great ovation, and unanimous press praise.

Bud Flanagan, Nervo and Knox, and Naughton and Gold are as irrepressible and boisterous as ever. A great hit was registered by Pat Hill and Lenny Delma with their singing puppets, and femme angle is nicely handled by Grace Draper and Linda Lee. Show is lavishly staged.

A new edition of the "Latin Quarter," which had a West End run of about 10 months last year, bowed at the Casino, Saturday (18). Produced by Tom Arnold and Emile Littler, current edition, "Latin Quarter 1950," should duplicate the successful business done by last year's show. Lavish, it falls short in comedy division.

Staged by Robert Nesbitt, it features Vic Oliver, Les Compagnons De La Chanson, Sylvie St. Clair, Clark Bros., Walton & O'Rourke, Lela Moore, Kermond Bros., Les Curibas and Dynamite Jefferson and Fortunia.

New British Indie Distrib

London, March 14.

Ralph Bromhead, who recently resigned from board of Eagle Lion, and Eric Fredman, who relinquished his directorship with Imperadio Pictures, joined forces in forming a sales organization for independent producers in Britain and overseas. Name of new company will be announced shortly.

Fredman plans to negotiate sales contracts for recent Herbert Wilcox productions which he is continuing to handle.

Showmen Pro and Con in Their Reactions to Television; Exhibs Fear Hollywood's Sellout to TV

Large-screen television in theatres and the creation of exclusive shows to fill those screens is seen by Spyros Skouras as the answer to the present threat to the film industry by TV. The 20th-Fox prexy's ideas are among several hundred received since VARIETY's editorial of March 1, "Nothing to Fear But Fear," deploring some present industry attitudes toward the new medium.

Deepening concern among filmites over the invasion of TV is pointed up by the unusual number of opinions the editorial has brought. A large number of them take the theme—with a good many variations—that a return to old-fashioned salesmanship (by both distrib to exhib and by exhib to the public) will provide at least part of the picture industry's answer to tele.

There is a large measure of agreement in the letters with the editorial's stance that TV must be viewed in the same vein as radio—as another source of competition (like night baseball or roller rinks) for the amusement dollar. This point, however, also brought the sharpest dissents.

Numerous readers denied the analogy of TV to other sources of competition so far as films are concerned. Morris Helprin, U. S. rep for Sir Alexander Korda, declared: "The difference is that TV *is* films. Except that instead of being presented in theatres, these are presented right in your own home. Television is precisely the same visual medium as theatres offer—this isn't night baseball or radio or some other entirely different form of competition."

The Helprin school finds further support from David E. Milgram, Philly circuit operator. He opines: "Seeing a picture at home can in many ways replace the same visual entertainment the public gets at the movies. It's going to hurt a lot more than radio did at the first crack."

Milgram, incidentally, also succinctly voices the fear which most exhibs, who have written, intimate. That is, whether indie producers will turn to television with their product as a new source of revenue. From the Hollywood replies it appears that Milgram has a genuine source of fear—most production people indicate their belief that it will only be a matter of time before they'll be making TV product.

Heightens Pix-Mindedness?

On the optimistic side is W. K. Hedwig, operator of Nu-Art, an indie film exchange in New York. He sees TV making people picture-conscious and increasing the market.

Similarly to the views expressed in most of the letters received by VARIETY in the past few weeks, attitude of most industryites at 20th-Fox's recent showmanship conclave in Chicago (where the "What-shall-we-do-about-TV?" theme dominated) was that tele must be accepted like radio as another gadget. Like Helprin and Milgram, however, those who disagree with that thinking are strong in their opinions.

A New 'Opposition'

Russell R. Kelley, of New York, makes the case as follows:

"I think it would help in soundly appraising the impact of TV if the film industry would look upon TV not as just an added gadget to the existent radio setup, but as an 'electronic transmission of motion pictures' into the home.

"In short, it is a new method of 'broadcasting' motion pictures . . . a method that is owned and operated by *another* industry, abetted by an 'Alice-in-Wonderland' financial setup in the form of well-heeled sponsors, all dedicated to one central purpose: How to deliver as many hours of 'motion picture entertainment' as possible each day, free of charge.

"In other words, another industry has virtually destroyed the monopoly-use of motion pictures as the basis of mechanized show business, and has erected a miracle setup that has completely short-circuted the established producer-exhibitor channel of distribution by delivering an equivalent product direct to the fireside for free.

"By the simple process of buying a TV set (through convenient installment payments) the picture patron acquires a franchise to receive *motion pictures* free of charge and for the rest of his life.

"It is almost axiomatic that when an industry sets out to give away what another industry is selling for an average price of 46c each, it doesn't take an Einstein to figure out which one will emerge on top.

"I was in a good position to watch what radio did to the talking machine business. When the first Red Seal Victor Artist (Sofie Braslau) condescended to broadcast over the radio, the directors of the Victor Talking Machine Co. had to scurry around and borrow sets from the neighbors in order to hear her.

"If the industry will face the unpalatable fact that television is the miracle that is fast installing 'picture projectors' in the homes, and furnishing their former patrons with free motion pictures in great variety to suit most tastes, and it will continue to furnish this material for the rest of their lives.

"And this process is aided and abetted by a dozen of the finest laboratories, staffed by hundreds of technicians and by thousands of advertising and merchandising men coupled with an endless list of national and local sponsors, working to give away as a free premium what the motion picture industry has been making and selling . . . they will, perhaps, come to realize the position they are in and set out to do something constructive to meet the challenge.

"As it is, divorcement, clearances, devaluation and quotas seem to occupy their attention. Whereas, if they go on neglecting the major matter of TV usurpation, they won't have much need to worry about the former."

Spyros Skouras' Stance

Excerpts from some other typical letters follow:

Spyros P. Skouras, president of 20th Century-Fox:

It might be well for all of us to remember how the automobile industry met the challenge of radio, which for a time almost "kayoed" it. The automobile manufacturers eventually installed radios in their cars and increased their sales! The quicker we heed this analogy the better it will be for all of us, and I firmly believe that we should install large screen television in the theatres—with shows that will be televised exclusively for the theatres—and give the public the high-grade entertainment it demands today.

In the past four years, in nearly all of my public utterances on the industry, I have stressed this, but no one paid much attention or gave it serious thought. Now, there is a growing need for us to create the type of entertainment that is being demanded by the American public and other audiences everywhere. Today, good pictures won't do business—the have to be GREAT.

Therefore, to stimulate greater public attendance at our theatres, I believe we should provide added entertainment through television—the new medium of communication that offers limitless facilities and possibilities that we should make full use of.

A Film Sales Manager

Abe Montague, general sales-manager for Columbia Pictures:

Television, of course, whether we want to acknowledge it or not, is in its infancy. And from where I sit it looks to me as if it could be quite a competitor. I don't see anything to be afraid of; I don't think there is any fear of our going out of business. It may be the very thing we need to stimulate us so that we won't forget that we are salesmen selling pictures to the public. And I am one of those fellows who believes there is quite a public for each picture made if you are willing to go out and find that particular public for the particular picture and not sit in your office waiting for what we call the "natural" that will pack the theatres, be it yesterday, today or tomorrow, without any effort on our part.

I remember in the old days, when I was a state-righter, they occasionally used to ship the film to me C.O.D. I used to have a funny feeling, call it fear or anything else, everytime I saw an American Express truck. But I overcame it very easily. All I had to do was go out and work like a son-of-a-gun, sell enough film, ship enough film and I found we got the money to lift those C.O.Ds.

The writer has no fear, and when his thinking becomes as old as yesterday's newspaper he will give the younger fellows a chance. He does not believe they have nearly as much fear as some of the older ones.

The Indie Exhib

David E. Milgram, president of the Milgram circuit, in Philadelphia:

I think you are off the beam on comparison of TV to radio in its days of infancy. True, radio hurt us for a while, but not near as much as TV. The reason, simply is that seeing a picture at home can in many ways replace the same visual entertainment the public gets at the movies. It's going to hurt a lot more than the radio did at first crack.

The exhibitor's main worry is: Will independent producers (with no theatre holding interests) turn to television for new channels of revenue?

Those 2 Bouncing Bills

William Pine and William Thomas, independent producers for Paramount release:

We all know that too many people in this business have been spending too much time at the crying wall. If they'll read and digest the VARIETY editorial, "Nothing to Fear But Fear," they'll adjust their thinking, quit crying and get back to ballyhooing.

In our humble opinion, too many men who make pictures figure their jobs end when the pictures have been previewed and shipped. We don't agree. Certainly the independent producer has no right to figure that way.

Last year we hit the road ahead of our pictures and personally beat the drum. We visited 47 cities and did everything from addressing gatherings of 50 to 100 theatre owners and managers to visiting department stores for window tie-ups.

So far this year we've made 16 cities. It pays off—not only in helping to sell our product, but in learning first hand what our customers want us to give them.

We aren't theorizing—we're speaking from experience when we say that if you really hustle for a buck you can still get it. Call it work if you want—but it's fun too if you really love showbusiness.

Ex-Loew's Manager

Edward Melniker, former manager of theatres for Loew's:

I think an answer to the "ailment" of the moment, which we will call, coining a phrase, "Receipts Decreasitis," is the great lack of merchandising in the field. Not merchandising at the national level, but merchandising at the local level. I don't mean the periodical visits of the "flacks" and "pub-ad men," who work out of the branch or home office, but, rather, the "go after 'em" job that should be done by the man running the theatre in his community, of which he should be part and parcel.

The local man should know his community, the resources most commonly used for his advertising and exploitation purposes—but he must also know his "merchandise." Many managers, with the possible exception of those operating theatres in exchange centers, never see a picture before the playdate. Producers and distributors spend a lot of money on press books with pretty synopses and star biographies. They are fine, but not the answer.

How many managers of theatres today take the time to dissect their attractions? I don't mean be critics, because the majority are not qualified to criticize the product. Do managers sit down and ask themselves, "What is the best selling angle for this picture?" There are many ingredients that go into the making of a picture. The star value, the story value, the author value, the title value and even the director value. In many pictures one of these values can be found and in some a combination of these values are present.

Go Out and Sell

Max E. Youngstein, publicity-advertising director of Paramount:

I have been making a spot check with some of the circuits, particularly with reference to smaller situations which normally do not receive co-op advertising. In every case where the exhibitor has put on a special campaign and taken special effort, the picture has done better, and in many cases far better, than in the situations where they just go through the motions and depend on the picture alone to pull people in.

I realize how trite this must sound to you, but the fact of the matter is, neither the exhibitor nor the distributor is doing as much as he could to bring in the dollars.

Sees TV Benefits

W. K. Hedwig, Nu-Art Films N. Y.:

I am of the firm belief that television will in the long run benefit all phases of the film industry. Many of my friends have television sets, and reaction is all ready setting in. People will not only go out to see pictures in theatres, but they will also continue to show pictures in their homes with their own projectors. On the other hand, many people who were not picture-conscious are becoming so because of television. In short, Americans always did and will select their own entertainment. They will never live by a pattern.

TV's Impact

Continued from page 3

Chicago. Most that can be said is that there seemed to be slightly more strength in the non-tele territories.

Slightly Better Here

Latter include Denver, where rentals were up 32% for the year against the 15% national average; Des Moines, up 19.9%; Omaha, up 27.2%; Portland, Ore., up 18.3% and Oklahoma City, which at 12.9% was the only non-tele area that showed less increase than the overall average.

Milwaukee, which has TV, was up 29%, however, and Dallas was up 28%. New York, Chicago, Washington and Atlanta were other cities that exceeded the national average. Los Angeles was right at the 15% marker, while cities that were below that included Albany, St. Louis, Indianapolis, Kansas City and San Francisco.

Film rental figures were used in this study rather than boxoffice returns, since there is no single circuit with houses in every exchange area.

All of the five distribs making surveys of TV's effects were reticent on giving information, claiming they did not have broad enough studies to shed any real light. It has been learned, however, that Warner Bros.' results showed a drop of 3% to 4% directly attributable to tele at the moment. Paramount had previously disclosed research indicating individual families with video sets go to theatres 20% to 30% less often than before.

In theory the Warner figures should gradually creep up and meet those of 20th as more and more families buy receivers. Set sales are said now to be running between 75,000 and 100,000 a week.

It has also been learned that Par in its survey was able to get a correlation of Broadway biz last year and the Milton Berle tele show on Tuesday nights. Boxoffices were hit at all the theatres with stageshows similar in style to the Berle entertainment.

VIDEO WILL BOOM B.O. EVENTUALLY—BRANDT

Hollywood, March 21.

Video will be the biggest boon to the film industry since the advent of sound, Harry Brandt, New York circuit operator, opined here this week. He predicted a wedding of films and TV via large-screen reception in theatres.

In the meantime, Brandt admitted, the new medium constitutes "the worst opposition to movie theatres in history." He added, however, that he felt it would soon lose its novelty and constitute no greater threat than any other form of entertainment.

"When television is able to present programs good enough to serve as added attractions in the theatre, we'll have the greatest boom we've ever seen," he said. He asserted he foresees the day when every theatre will have TV wavelengths on which news and sports events will be piped in as a cost-free addition to the film program.

Majors' % Chiz Suits Now a Big Cross-Country Biz

Major distribs are piling up a string of straight wins in courts throughout the country in answer to a stream of legal attacks on percentage-chiselling actions levelled by exhibs. During the past couple of weeks, Federal courts in Iowa, Utah, Louisiana, Kentucky and Indiana have ruled against exhibs attempting to knock over percentage actions for lack of jurisdiction and other grounds.

In Iowa, latest ruling denied three motions by R. M. Bernau to dismiss four suits for lack of jurisdiction; to strike out parts of the complaints; and compel Warners, Universal, RKO and Metro to make their suits more definite and certain. Federal district court in Salt Lake City has granted an audit in six actions against Samuel L. Gillette and Associated Amusement Co.

Utah court also denied plea to dismiss the suits for failure of jurisdiction. Distribs suing are Metro, Warners, United Artists, Universal, Columbia and RKO. Defendants operate three houses in Utah as well as five Coast drive-ins.

Louisiana court has beaten down an attack of H. Paternostro against actions of Metro and Universal. Recently, Kentucky bench ruled against a dismissal motion of Price Coomer in suits of Columbia, UA and U. Plea of Mallers circuit in Indiana for a separate trial of counterclaims was also denied by Judge Swygert.

Big-Screen TV

Continued from page 4

to capture the auto ticket-buyers' dollar while fending off possible competitors from building ozoners on these sites.

Waiting for Big Payoff

Exhibs still regard large-screen TV as being in its experimental stage without an immediate prospect of paying its own way. For that reason, chain operators say, it is considered bad business judgment to dig deep for the necessary coin. Average cost of equipment runs in the neighborhood of $25,000 per set.

When and if there is an assurance of a steady supply of tele programs on an exclusive basis for flickeries, number of exhibs say they will jump on the gravy train. Without that assurance, equipment will only be a headache to keep in shape while those notes come along monthly as an added burden. Exhibs are still convinced that there is no need to rush for TV apparatus. If it proves itself, there will be time enough. Besides, they say, the cost will more likely drop than the reverse.

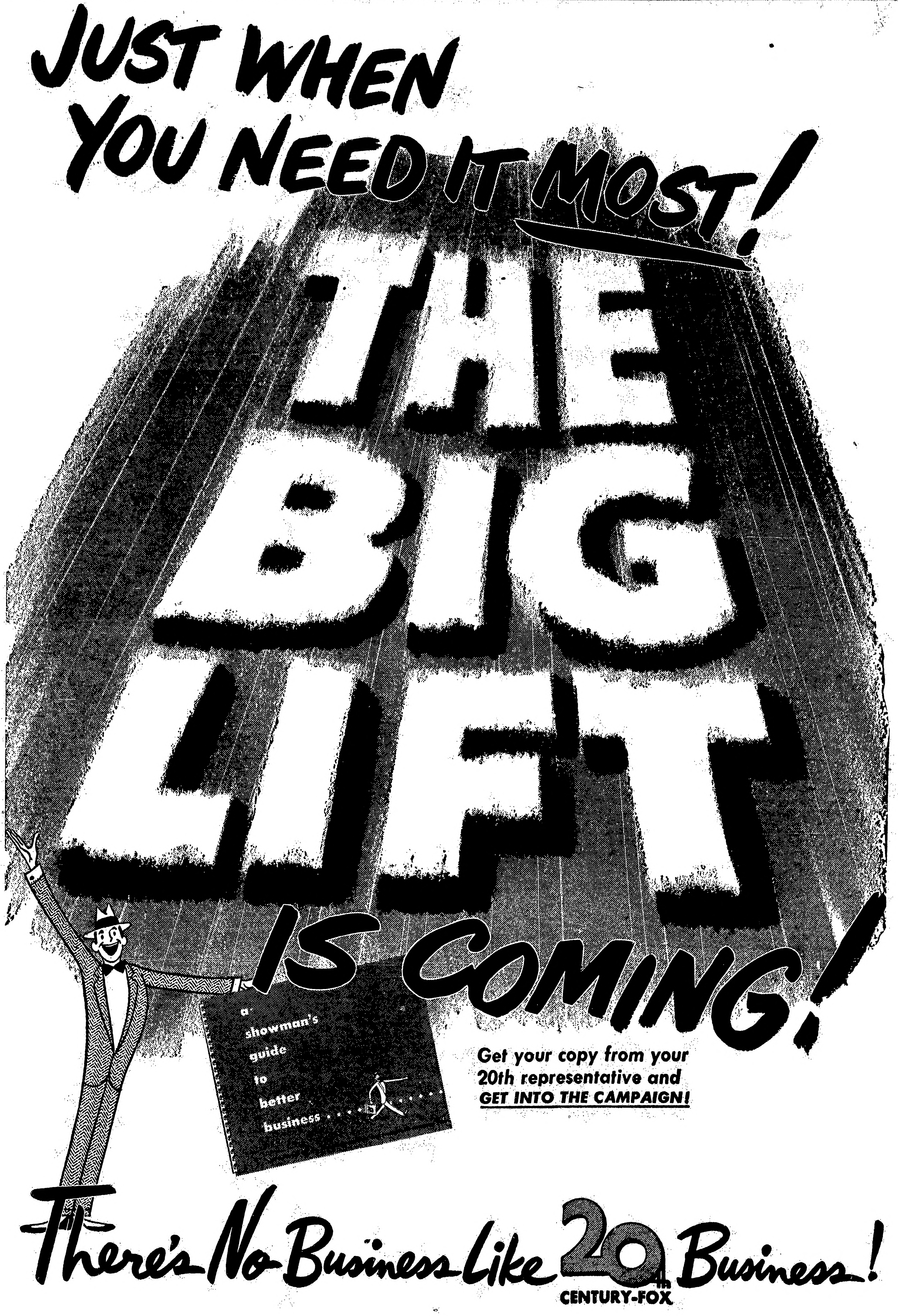
Reissues NSG

Continued from page 3

by individual territories rather than nationally, with Gehring querying the 20th division managers in the field to ascertain what pix would go best in each separate market. Company still turns out an average of four reissue packages a year in each territory, but few, if any, of them are made available throughout the country.

The Palace on Broadway tested the drawing power of a reissue last week, when it booked in RKO's "Mr. Lucky" with its regular vaude bill. Warners is now reviving two Errol Flynn oldies, "Virginia City" and "Dodge City," but the latter, released originally in Technicolor, will play its repeat dates in black-and-white.

Also coming up are Paramount's "One Hour With You" and "Love Me Tonight," both starring Jeanette MacDonald and Maurice Chevalier. Universal, through Realart, is reviving "Ladies Courageous" and "We've Never Been Licked." Title on the former has been switched to "Fury in the Sky," while the latter has been retagged "Fighting Commandos." In addition, United Artists is reissuing several Charles Chaplin oldies, starting with "City Lights."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Devaluated £ Complicates 'B' Pool Payoff

New hassle over payments on the British "B" pool has cropped up in London between the Motion Picture Assn. of America and the British government with no solution of the tiff in sight. Argument stems from the devaluation of the pound by the British late last year. Involved is a payment of $400,000 to the American distribs which has been authorized by the British but is being held up pending settlement of the dispute.

Remittance of the $400,000 was ordered by the Bank of England before devaluation was fixed on the pound by the British government. Between that authorization and the date set for payment, the devaluation ukase was imposed. American companies now claim that the old rate of $4 to the pound should apply to the $400,000 while the British are insisting on the current $2.80 basis.

If the British win out, 142,867 pounds would be used up in making the remittance against the 100,000 pounds under the old rate. Amount of dollars is not affected by the tiff since the $400,000 total stands either way.

Fayette Alport, MPAA London rep, is fronting for the companies in the dispute. It is expected, however, that the battle will continue until Eric Johnston, MPAA prez, and Ellis Arnall, head of the Society of Independent Motion Picture Producers, come to Britain to discuss a new Anglo-U. S. film pact. Duo will also take up the question of the payment.

"B" pool is created by the earnings of British pix in the U. S. Under the current film accord, amount of these revenues are added to the $17,000,000 which the British permit to be remitted annually. Several previous "B" pool payments have been made.

Harlem's Apollo Again Outbids RKO on Picture

Leo Brecher and Frank Schiffman have taken another nip at the RKO circuit in New York by walking off with a bid for Warner Bros.' "Chain Lightning" for their Apollo theatre in Harlem. They grabbed the pic from the competing RKO Alhambra in what is believed to be the only active bidding situation in the New York territory as yet.

Apollo opens the Bogart-starrer Friday (24). Alhambra will present a stage show and has resurrected a 1936 WB film, "Green Pastures," to fill the playing time.

"Lightning" is the second pic in recent weeks that Brecher and Schiffman have nabbed from the Alhambra. Previous one was "Prince of Foxes." House didn't quite meet its nut that week, but figures it was a profitable venture since house had a very weak stage show on which the owners felt they would otherwise taken a beating.

They also have obtained one other film from the Alhambra, "Undertow," but that was relinquished by the house without the necessity of bidding, since it was one of the occasional weeks that the Alhambra had a stageshow. Plan of the Apollo is to bid on about 10 to 12 films a year to bolster its programs when it feels its flesh presentations aren't strong enough to make the grade with its ordinary subsequent-run product.

Brecher and Schiffman have also attempted to invade the product of Loew's Victoria on "Intruder in the Dust," "Home of the Brave" and "Lost Boundaries," but couldn't get bids accepted. Suit is now pending versus United Artists because of its failure to allow bidding on "Brave."

SLAFF'S SHIFT

Hollywood, March 21.

Further reduction in Samuel Goldwyn's staff was marked last week by the resignation of George Slaff, who served in a combination capacity as the producer's studio counsel and ghost-writer.

Slaff left Goldwyn to become general counsel for Charles K. Feldman Group Productions and Feldman's Famous Artists Agency.

No Duffer

As a golf addict, J. Arthur Rank is taking the challenge of American courses literally. Because the British filmmaker was told that the Pine Valley, N. J., layout is particularly tough, he is making a special trip to that near-Philadelphia course this week along with Nate Blumberg, Universal's prez, and Daniel M. Sheaffer and Robert Lea, U board members. Blumberg is in danger of being drafted as caddy, since he plays no golf.

Rank also has a date to meet Elmer C. Rhoden and Frank H. (Rick) Ricketson, Jr., National Theatres biggies, in Kansas City while en route to the Coast. He played golf with them in England, and is accepting a return bout in KC. Ricketsen is coming in from Denver to match swings with Rank.

COWDIN STILL OWNS 11,637 U COMMON

Washington, March 21.

J. Cheever Cowdin, who resigned Jan. 3 as a director of Universal Pictures, notified the Securities and Exchange Commission that he owned 11,637 shares of Universal $1 par common at that time, plus another 1,005 shares through holding companies, and warrants for 91,538 shares. Information is contained in the SEC report on "insider transactions covering the month from Jan. 11 to Feb. 10.

Albert W. Lind, a Republic Pictures board member, reported selling his last 500 shares of that corporation's $1 cumulative preferred. Douglas T. Yates made a late December report. He said he had purchased 450 additional shares of Republic's 50c par common, which gave him a total of 1,600. Through a subsidiary, Tonrud, Inc., he also owns 106,635 shares of the common and 12,200 shares of the preferred. Frederick B. Ryan said he bought 200 shares of preferred. That gave him a total of 400. He also has 500 shares of the common.

In RKO, Frederick L. Ehrman sold 800 shares of the $1 common; that left him 200 shares. Joseph McConville added 200 shares of Columbia pix no par common and now has 1,000.

Abraham Schneider bought 200 shares of Columbia common and then gave away 250. This left him with 9,542. He holds options for an additional 12,500.

Harry Brandt made a belated report on his December holdings in Trans-Lux Corp. His Brandt Foundation made a gift of 100 shares of the $1 par common, but still had 2,200. In addition, Brandt owns 93,315 shares; his wife has 14,700; and a subsidiary, Broadyork, Inc., has 1,000 shares. A second subsidiary, Harday, Inc., holds 1,400 shares.

A report on the Hilton Hotels Corp. disclosed that Y. Frank Freeman sold 800 shares of the $5 par common but still owned 13,646.

Release Cut Tax Rate On Canadian Admish

Toronto, March 21.

With the former 20% amusement tax dropped on children's admissions to picture houses, and the levy on adults' admissions now to be 15%, the film industry is thankful for small favors as indicated in Premier Leslie Frost's weekend announcement of his new government budget. Decision was a result of longtime lobbying by exhibitors' associations who had sought the total lifting of the onerous tax, which had been brought in some years ago as a wartime tax-collecting measure. The tax reductions will be passed on to film theatre patrons—with all admissions to be lowered but with the attendant headache of cashiers making change in pennies.

Replacing the former 20% tax, new tariff effective April 1 is as follows; straight 15c admission, where such prices obtain, for children's tickets (this mainly applying to Saturday matinees; on tickets over 15c and up to 18c, 2c tax; up to 23c, 3c tax; up to 31c, 4c; up to 36c, 5c; up to 44c, 6c; up to 50c, 7c; up to 57c, 8c; up to 64c, 9c; up to 70c, 10c; up to 77c, 11c; up to 83c, 12c; up to 90c, 13c; up to 99c, 15c; $1 and over, 15% of price of admission.

Anglo-U.S. Pact

Continued from page 5

tained in terms of the last $3,750,000,000 loan to Britain and another is in Economic Cooperation Administration regulations.

75% Duty Dodge

British got around such restrictions in 1947, of course, when they instituted the 75% ad valorem duty. That was a customs charge and not a tax or currency block, officially. Similar move now would be cause for considerable governmental pressure and loud squawks by American firms.

The ad valorem duty brought on a boycott of Britain by U.S. distribs—which is the one thing no one expects to occur again, whether or not there's agreement on a new pact. Main reason is that a boycott requires unanimity among the Americans, and that's highly unlikely. For one, 20th-Fox would undoubtedly not go along on withholding its product from England.

An odd part of failure to renew the present contract is that it might save the Yanks from making a forced contribution to a British cultural fund of part of the coin they have frozen in England as of the June 13 expiration date. If there is no new compact, the original 1948 agreement states, the parties "reserve their full freedom of action" to utilize their frozen money during the two-year period ending June 14, 1952, for similar purposes as during the first two-year period, "except that no expenditure of such funds shall be permitted for the purchase of foreign distribution rights in British films."

However, if the agreement is extended for a second two-year period, 50% of the unexpended residue as of June 14, or £2,000,000 sterling, whichever is the greater, shall be carried forward into the second two-year period. "Disposal of the balance," pact states, "shall be subject of consultation and unless within six months after June 14, 1950, there is agreement on a definite program of uses for such balance or any part thereof, then such balance or any remainder shall be disposed of by transactions to be agreed upon by the parties prior to June 14, 1951. . . . It is contemplated the transactions may take the form of charitable or public uses, including encouragement of the arts and sciences."

Delay in departure of Eric Johnston and Ellis G. Arnall for England results from advice of Fayette W. Allport, Motion Picture Assn. of America's British rep. That presumably followed consultation with the British negotiator, Harold Wilson, prez of the Board of Trade.

It is thought that Wilson wants the delay because of the problems raised by the shaky Parliamentary majority held by the British Labor party following the recent elections. In any event, postponement until late April or May means that the trip by the MPAA prez and his opposite number in the Society of Independent Motion Picture Producers will likely not be of the exploratory nature that Johnston has suggested. There will hardly be time, it is thought, between the Johnston-Arnall visit and June 14 for both exploration and a later visit to England by a team of negotiators consisting of company heads.

O.O. Duals

Continued from page 7

many sections of the country, and even some key city first runs, have been combining the best pictures put out by the majors in recent months. Several theatres in Chicago last week, for example, were dualing such pix as "All the King's Men" and "Inspector General." Such a policy, it's claimed, can have nothing but a deleterious effect on business in the long run. In addition, with impending divorcement creating the need for more and better pictures, continuation of the double-feature policy in too many situations might prove disastrous.

Interstate, instead of dualing, spends considerable time and effort in setting up good shorts to replace the second feature. That is suggested as one basis on which the double-feature policy might be permanently outlawed.

Inside Stuff—Pictures

Universal charts the mounting pressure of exhib anti-trust actions in a detailed statement of their growth filed this week with the Securities & Exchanges Commission. Total of 44 triple-damage trust actions were filed against U during the single fiscal year of 1949, report states. At the close of the year (Oct. 29, 1949), there were 82 suits pending against the company, U discloses, compared to 52 actions in existence when the 12-month stretch started.

While U's report indicates the hypoed pace in volume of trust actions, same totals would not apply to the other majors. Big five companies, for instance, are named with even greater frequency. Paramount recently disclosed 94 actions pending against it as of the end of 1949. In most instances, suits name all or the greater number of major distribs.

Impact of the actions on the pocketbooks of the majors have not been too great as yet, U's report indicates. On this score, company said: "It is the belief based upon the experience of Universal and its subsidiaries in similar suits during previous years, that ultimate liability of Universal by reason of such suits will not be substantial as compared with total resources of Universal, but the company makes no representation as to amount which may be ultimately decreed as damages in connection with such suits."

During the 12 months of fiscal '49, 14 suits were completely disposed of in one form or another, U said. Seven of these by judgments or stipulations of dismissal either before, during or after trial. Eight others were settled.

Bob Hope's two weeks at the N. Y. Paramount (he took around $133,000 as his share of his engagement) apparently still is helping the Par flagship. Ad-publicity on "Francis," current picture there, was tied into the smash trade done by Hope while the comedian was still at the Par, including newspaper ads in which Bob Weitman, managing director of the house, promised that the picture was top fare. Jack McInerney, Par theatre ad-publicity director, got a tape-recording of the mule, featured in the film, doing its spiel and Hope answering.

Aside from the huge crowds the Par staff had to handle during the comic's two weeks, the entire Paramount flagship crew still remembers Hope because of the gifts given out the final day. It was the first time that every member of the theatre's staff, including the stage crew, was gifted by a visiting performer. Even the ushers and usherettes were so treated, gold pencil-pen sets going to them.

For the final show, Hope stayed on the stage for two hours, from 10:30 until 12:30 at night, longest any star had held sway. Later he tossed a backstage party that lasted until 3 a.m.

Although the Academy's Oscars are felt by many Hollywoodites to have lost some of their gilt in recent years because of the multiplicity of other awards, the nation's press apparently doesn't feel that way. Business of handing out the statuettes, set for the Pantages theatre, Los Angeles, tomorrow (Thursday), appears to be getting wider newspaper coverage than ever.

This Week mag ran a major piece last Sunday (19) by its film editor, Louis Berg, titled "The Inside Story of the Oscars." N. Y. World-Telegram & Sun started a series Monday (20) by its critic, Alton Cook, labeled "The Truth About the Oscars: They're a Hollywood Headache." Neither writer gave much "inside" beyond reprising the genesis of the Oscar and last year's decision—later reversed—of Motion Picture Assn. of America member-companies not to support the award-giving financially.

Oscar-derby will be aired as usual tomorrow by the American Broadcasting Company at 11 p.m., EST, in the U. S. and by ABC relays around the globe.

Citing misleading advertising as a present cause for b.o. difficulties, Harry Kosiner, sales chief for Edward Small, has gone whole hog for the opposite type pitch on "Davy Crockett, Indian Scout." George Montgomery-starrer has been doing considerably better than average biz for this type western and Kosiner thinks the ads may be the reason. Same technique will be applied on Small's next hoss opry, "The Iroquois Trail," due in June and likewise a United Artists release.

Ads are extremely simple with a minimum of text. They carry a large illustration of typical western action and just a one-word headline, such as "Massacre," "Danger," "Adventure" or "Action." Kosiner feels that this provides a definite draw for action fans and touts others off the pic. Word-of-mouth is therefore good, because patrons are a selected audience who go for this type product and are not going to be disappointed.

Republic, which never went in for reissues before, is now distributing eight of its oldies in streamlined versions. Pictures originally ran 75 to 90 minutes, but are now reedited down to around 60 minutes. New prints, accessories, pressbooks and posters have also been prepared for the pix all of which have been retitled. Original tag, however, is contained on all prints and ad matter.

Block of films include "Rhythm Hits the Ice," re-edited from "Ice-Capades Revue"; "Change of Heart" ("Hit Parade of 1943"), "Beyond the Rio Grande" ("Mexicana"), "I'll Reach For a Star' '("The Hit Parade"), "Music in the Moonlight" ("Ice-Capades"), "Inside the Underworld" ("Storm Over Lisbon"), "The Tiger Man" ("Lady and the Monster") and "The Castaway" ("Cheaters").

Period during closing chapters of the Civil War is becoming a new favorite for producers. Where once picture-makers refused to consider a story which touched on this phase in U. S. history, on ground that experience showed the public shied away for some unexplained reason from such films, now they're going all-out for this colorful era.

Past few months have seen several films in this category either completed or planned. Four definitely are set for production between now and summer. Other producers are toying with idea of turning out films of this order. Project is such a full-scale movement that actually it marks a very definite cycle.

Paramount execs found some grim humor in the appearance of Cecil B. DeMille side-by-side with Eugene F. MacDonald, Jr., prez of Zenith, while the latter expounded in Hollywood last week on the advantages of Phonevision. DeMille indicated considerable sympathy with MacDonald's plea for product to run a 90-day test of his wired video method.

It was suggested facetiously at Par with that if DeMille were really anxious to see a test the company might oblige by supplying MacDonald with "Samson and Delilah." DeMille has a percentage participation in the film.

Republic toppers are holding heated huddles to determine how to sell "Macbeth," which was withdrawn from circulation a year ago after one engagement in Boston. Film has gone through several redubbing sessions to eliminate the heavy Scottish accent used by Orson Welles in the original version. Herbert J. Yates and James R. Grainger are wondering whether to sell it to the art houses or release it through the regular channels.

Oldtime producers on a major lot are reported grumbling because some of the new producers brought in by the producing chief are drawing some of the best story properties. Several of the veterans are now without assignment, or have only one picture in preparation, while most of the newcomers have from two to five films on their programs.

THANK YOU,
20th CENTURY-FOX.

We join with the exhibitors of America in congratulating you on your showmanship meetings. They are a fine, forward-looking contribution to the general welfare of everybody in the motion picture business.

Columbia Pictures Corp.

Film Reviews

Continued from page 6

Scandals of Clochemerle

their own eyes before they'll believe it.

New York State censor boards has given "Clochmerle" a seal with obviously little scissoring — although its commendable liberality in dealing with foreign product must have been strained close to the edge. And as for Hollywood's Production Code Administration, if it objected to the youngster relieving himself against a wall in the Italian "Bicycle Thief," its reaction to this should be too funny even to consider.

Aside from censorableness on its frank treatment of biological functions, cuckoldery, just plain sex and some of the lowest-cut gowns in screen history, pic is extremely anti-clerical. The comfort station around (and in) which the yarn takes place is purposely erected next to the church by the "progressive" politicians as a sign of disdain. The clergy is depicted as a hapless and ineffectual wine-imbibing lot with a suggestion of worse in the finale scene in which the priest is saying a prayer while eyeing his housekeeper.

Pic is way overlong on its 86-minute running time and lacks a sustained story line in switching back and forth among various incidents and characters in telling of the "scandals" of Clochmerle. Aside from the satirized lovemaking by varied lusty wives with the town's caricatured pretty boy, principal story is the mayor's efforts to win votes by erecting his "monument" in the square. Funniest sequences are of the dedication, with the band out, a grandstand for celebrities and the prettiest gal in town elected to break a bottle of wine over the fresh-air utility. That's followed, of course, by cries from the crowd for the mayor to succeed his dedicatory address by christening the new facility.

Production quality is good. English subtitles are just about adequate, being neither very literate nor very funny. And an English off-screen commentary at beginning and end is entirely too obvious, belabored and fulsome.

Herb.

Sarumba

Eagle Lion release of Marion Gering, George P. Quigley and Julian Roffman production. Features Doris Dowling, Michael Whalen, Tommy Wonder. Directed by Gering. Screenplay, Jay Victor; camera, Don Malkames. Tradeshown N. Y., March 17, '50. Running time, **65 MINS.**

Senor Valdez	Michael Whalen
Hildita	Doris Dowling
Joe Thomas	Tommy Wonder
Maria	Dolores Tatum
Rodriguez	Rodriguez Molina
Helen	Shelia Garret
The Beggar	Manuel Folgoso
"La Paloma" Manager	Red Davis
Sailors	Ira Wolfer, John D. Bonin, Collins Hay
Laurie	Laurette Campeau

Few entertainment values are contained in "Sarumba." Story and dialog are weak, and the overall production reflects a skimpy budget. Market for this musical appears to lie almost entirely in situations that are in need of a filler. Exploiting the film's tropical romantic angles via peppy lobby and marquee dressings may help promote audience interest, but for the most part the picture offers a tough challenge to theatremen.

While the pic was lensed as a locationer in Havana, little use has been made of the Cuban capital's natural surroundings. Most of the action takes place on a couple of nightclub sets. Plot is one of those time-honored "boy-meets-girl" themes. Tommy Wonder, a sailor who's jumped ship, falls for dancer Doris Dowling. Wealthy Michael Whalen is an obstacle to their happiness, but ultimately things work out satisfactorily.

About the film's only saving grace is Wonder's terp routines. Best of these is the title number, which combines portions of the samba and rhumba. Miss Dowling does fairly well as his hoofing partner. Whalen handles his role in mechanical fashion, and little can be said for the supporting players. Veteran director Marion Gering didn't have much to work with on this one. Don Malkames' camerawork is standard. *Gilb.*

Western Pacific Agent

Hollywood, March 15.

Lippert release of Sigmund Neufeld production. Stars Mickey Knox, Sheila Ryan, Kent Taylor, Morris Carnovsky, Robert Lowery; features Sid Melton, Frank Richards, Dick Elliott, Anthony Jochim. Directed by Sam Newfield. Screenplay, Fred Myton; story, Milton Raison; camera, Ernest W. Miller; musical score, Albert Glasser; editor, Carl Pierson. Previewed March 15, '50. Running time, **61 MINS.**

Sparked by a fine performance from Mickey Knox, Lippert's "Western Pacific Agent" shapes up as good action-drama twirled around a crazed killer's flee from justice. Film is sure to reap healthy returns if properly exploited.

Outdoor locations and cheap interiors give a feeling of realism. Direction of Sam Newfield neatly blends a tight script and fine technical aid. Screenplay by Fred Myton, from an original by Milton Raison, builds up the characterizations and mood to give a lift to the story-line. Never subordinated, however, is the popular action ingredient.

Yarn sees Knox commit robbery and double-murder at the start. From there it is merely the case of Kent Taylor, agent called in on the case, getting the right facts to trap his victim. In to help footage along is Sheila Ryan, as sister of the murdered railroad paymaster and later love interest to Taylor; Robert Lowery, as paymaster who is murdered and Morris Carnovsky, father of the killer. All register soundly. In for some fine comedy bits is Sid Melton.

Ernest Miller's photography is an aid, as is the musical score by Albert Glasser. Editing by Carl Pierson keeps the pace fast.

Jiggs and Maggie Out West

Hollywood, March 18.

Monogram release of Barney Gerard production. Stars Joe Yule, Renie Riano, George McManus; features Tim Ryan, Jim Bannon, Riley Hill, Pat Golden, June Harrison. Directed by William Beaudine, Sr. Screenplay, Barney Gerard and Adele Buffington, from story by Gerard and Eddie Cline; based on George McManus' cartoon strip, "Bringing Up Father"; camera, L. W. O'Connell; editor, Roy V. Livingston. Previewed March 16, '50. Running time, **66 MINS.**

Jiggs	Joe Yule
Maggie	Renie Riano
George McManus	George McManus
Dinty Moore	Tim Ryan
Snake Bite	Jim Bannon
Bob Carter	Riley Hill
Dugan	Pat Goldin
Nora	June Harrison
"Bomber"	Henry Kulkowich
Cyclone	Terry McGinnis
Lawyer Blakely	Billy Griffith

This screen adventure of George McManus' strip characters takes them to the rough and ready outdoors on a gold hunt. What comes off in "Jiggs and Maggie Out West" will prove sufficient fun for the family trade and the youngsters, indicating best bookings are in the smaller situations.

Barney Gerard produced, did the original with Eddie Cline and the script with Adele Buffington. All hands keep it light and laughable up to the conclusion, which sags, but there's enough plot realization to that point to make it prove okay for release intentions.

William Beaudine, Sr.'s direction is broad, and the playing by Joe Yule and Renie Riano, in the title characters, is in keeping. Maggie inherits a home and goldmine in the west from an uncle, sets out with her family to claim the property. The treasure hunt goes on in the face of plenty of opposing skullduggery from Jim Bannon, out to claim the mine for his own.

Gerard and Beaudine inject a lot of sideline laughs, including a wrestling match staged in the boomtown saloon operated by Tim Ryan (Dinty Moore). Jiggs is a ludicrous sight in western regalia, as is Maggie. For romantic heroics there's Riley Hill and June Harrison, latter the Jiggs-Maggie daughter. Finale sag is the way writers have explained all the previous action as the whim of George McManus, who appears as himself in this sequence. Device is an unsatisfactory conclusion to the comedy and leaves the tag without a laugh.

Cast is uniform in furthering comedy aims of the script and, on the technical side, picture shapes up well for budget. Lensing, editing and musical score are good.

Brog.

Messenger of Peace

Astor Pictures release of Roland Reed production. Stars John Beal. Directed by Frank Strayer. Screenplay, Glenn Tryon, based on story by Henry Rische; clergy advisor, Rev. Lawrence Acker; production supervisor, Guy V. Thayer, Jr.; camera, Walter Strenge; musical director, Al Columbo; editor, Jack Ogilvie. Tradeshown N. Y., March 16, '50. Running time, **87 MINS.**

Pastor Armin Ritter	John Beal
Evangeline Lockley	Peggy Stewart
Pastor Willie Von Adel	William Bakewell
Peter Kerl	Paul Guilfoyle
Hans Dache	Fred Essler
Gus Frommel	Raphael Bennett
Matty Frommel	Maude Prickett
Harry Franzmeirer	Al Bridges
Lottie Franzmeirer	Elizabeth Kerr
Jacob Torgel	William Gould
Hilda Torgel	Edythe Elliott
Magda Torgel	Brook Shayne
Ted Horner	Joe Brown, Jr.

Apparently made on a small budget, this pic could end up with some healthy figures on the black side considering its obvious blessing of the Church.

"Messenger of Peace" is on the order of 16m films released for Church and school showings. However, it does have a "Goodbye, Mr. Chips" flavor that will enhance its commercial prospects. Picture's spiel on behalf of religion is told simply and obviously. Yarn leaves little to the imagination, but does hit some effective spots in its essayance of a pastor's usefulness and service to a community.

Story, told in flashback fashion, follows a seminary student from his graduation to retirement as pastor of his second parish. The various tributes paid the pastor by his congregations, the loss of one of his sons during the first World War and similar incidents woven into the story will probably find favor with the femme element. Picture, however, is snagged a number of times by corny exampling of goodness itself.

John Beal carries weight as the hard-working pastor, while Peggy Stewart fills the bill nicely as his wife. Paul Guilfoyle does okay as a drunkard who finds his salvation in the Church. Production, except for some shots of trench warfare probably clipped from some other pic, is mostly confined to landscapes and one-story wooden structures.

Gates of the Night
(FRENCH)

Films International of America release of Marcel Carne production. Stars Nathalie Nattier, Yves Montand, Pierre Brasseur, Serge Reggiani. Directed by Carne. Story and screenplay, Jacques Prevert; camera, Philippe Agostini. At 55th Street Playhouse, N. Y., starting March 15, '50. Running time, **87 MINS.**

Malou	Nathalie Nattier
Diego	Yves Montand
Georges	Pierre Brasseur
Monsieur Senechal	Saturnin Fabre
Raymond Lecuyer	Raymond Bussieres
Guy	Serge Reggiani
Monsieur Quinquina	Carette
Le Clochard	Jean Vilar
Claire Lecuyer	Sylvia Bataille
Madame Quinquina	Maddy Berry
Cri-Cri	Christian Simon
Etiennette	Dany Robin

(In French; English Titles)

"Gates of the Night" is intriguing melodrama most of the way. It is only when the story tries to ring in some symbolism that the plot goes slightly awry. A strong entry for many arty houses and surefire for foreign-language spots.

Although it sometimes wanders, "Gates" is always interesting whether trying to point up the treachery of an old man's son, the hardships of a railway worker under the Nazis, an ardent love affair, an especially violent suicide or the vague ramblings of a rich man over his comely wife. Paris here is pictured as a melancholy place after the first thrills of liberation, with constant reference to incidents under the German yoke before the actual main theme is unfolded. There is the hurried but vivid romance between Nathalie Nattier, the wealthy man's wife, and Yves Montand, the Parisian who served the underground during the war.

Film spots an old street musician in sort of Voice of Destiny role, doing a forecast of what is going to happen to the main characters. This odd character is pictured playing a harmonica from time to time—the theme tune of the picture.

Marcel Carne's influence is visible in building lesser incidents, his direction helping over the rougher spots. It is his skill, too, that enables a cast of players virtually unknown to U. S. audiences to come through with polished performances. Miss Nattier, an unusually pretty blonde, is excellent as the wife who is trying to get away from her rich mate. Montand, central figure in the plot, makes a superb, loyal Frenchman who falls in love with the gal. Sergi Reggiani, who has been seen in many French pix, is adequate as the informer son. Pierre Brasseur heads a fine supporting cast.

Philippe Agostini's lensing is remarkably good, especially on his outdoor and moving shots. *Wear.*

NAT'L BOARD OF REVIEW TEES OFF 41ST ANNI

National Board of Review's 41st Anniversary Conference starts tomorrow (Thursday) at the Hotel McAlpin, N. Y., with some 400 delegates from the group and its affiliated organizations scheduled to attend the one-day conclave. Subject of the meet will be "The Motion Picture 1950." Current public interest is said to have prompted the Board to put emphasis this year on activities involved in "Making Motion Pictures" and "Showing Motion Pictures."

Those announced to address the session include Maurice Bergman, Universal; Bertram Bloch, 20th-Fox; Arthur DeBra, director of the MPAA community relations department; Joseph Lerner, veepee Laurel Films; H. M. Richey, Metro; and George J. Schaefer.

20th's Bandwagon

Continued from page 5

Circuits affiliated with major producers in direct competition with 20th likewise are preparing to push the campaign, indicating it has assumed the industry-wide proportions for which the 20th execs originally intended it. Illustrative was a memo sent to all Loew's theatres personnel from the homeoffice, noting that the circuit is obtaining for every house manager, division manager and publicity representative a copy of 20th's "Showman's Guide to Better Business," in which is detailed the company's point-by-point showmanship plan. Memo declared:

"We urge you to sit down and read every note in this brochure—then do something about it. The campaign on 'Movies Are Better Than Ever' has ceased to be a one-company (Fox) promotion. In a display of unity seldom seen in our kind of industry, circuit heads and independent showmen all over the country have enthusiastically latched onto the idea. It provides us with our one great opportunity to retard or bring to a complete halt our tobogganing boxoffice receipts."

Twentieth's regional meetings, which are expected to attract over 8,000 exhibitors in all parts of the country, kicked off yesterday (Tues.) in 13 key cities. Exhibs in each area, whether or not they are regular 20th customers, were invited to attend, with conclaves in the other cities scheduled for today and tomorrow. Meets are being conducted in each city by a 20th division or branch manager who, with a homeoffice ad-publicity rep, details plans for the campaign and the "Showman's Guide." Afternoon parts of the huddles are turned over to the exhibs for an open forum on showmanship techniques and problems, with exhibs then being hosted by 20th to cocktails, dinner and a sneak screening of one of the company's top upcoming pictures in the evening.

Several indie circuits, following up on the unprecedented tradepaper coverage given 20th's original Chicago meet last week, are holding special sessions of their own with their managers after the regional meets. New England Theatres chief, M. J. Mullin, for example, in a note reminding his house managers of the 20th conclave called for Boston yesterday, declared:

"Within a short time after this meeting, it is our intention in this office to sit down with each manager and discuss his individual problems. We ask that you be prepared for such a meeting by having all data pertinent to your theatre, such as admission prices, policy and clearance information, type of product best for your theatre, advertising costs, new media of merchandising, television, children's attendance, special activities, etc."

WB PAIR TEES OFF 20-PICTURE SCHEDULE

Hollywood, March 21.

Two high budgeters, "Two for Two" and "Breaking Point," will roll at Warners tomorrow (22) to tee off recently announced schedule of 20 pix within the next four months. Studio currently has three lensing on the home lot plus "Captain Horatio Hornblower" before the cameras in England.

"Tea," Technicolor tunefilm, stars Gordon MacRae and Doris Day, with Eve Arden, Gene Nelson and S. Z. (Cuddles) Sakall, with David Butler megging for producer William Jacobs. "Point," John Garfield-Patricia Neal starrer, has Mike Curtiz megging for Jerry Wald. Next month studio has three to go, "Dallas," starring Gary Cooper; "We're Working Our Way Through College," a Technicolor tunefilm, plus an untitled Humphrey Bogart starrer.

Mgr. Gets Damages For False Arrest

Minneapolis, March 21.

Bert G. Langley, manager of the Lake theatre, Duluth, Minn., has been awarded $1,050 damages by a district court jury for "false and malicious arrest."

Policemen making the arrest charged that Langley was operating without a license while the Lake theatre's license application was resting in the license bureau's files. Langley was acquitted in municipal court.

COMPO Urges Exhibs To Press Tax Repeal

Washington, March 21.

All exhibitors attending the 20th-Fox regional showmanship meetings are being urged by the Council of Motion Picture Organizations to redouble their efforts toward complete repeal of the 20% admissions tax. Wire from Abram F. Myers, chairman of the COMPO tax committee, is being read at the meetings through the cooperation of 20th, which adds its personal "Amen" to the message.

Film industry has marshalled tremendous forces for the repeal of the tax, with result that 15,000,000 petitions to date have been received by Congress demanding tax relief, A. Julian Brylawski, head of Washington's Theatre Owners of America's regional and a member of the industry's tax committee, told the 325 exhibs attending 20th's showmanship meet here.

A COMPO poll reveals that 19 of the 25 members of the House Ways & Means committee stand committed for tax relief, Brylawski added. Two others are doubtful; two oppose and two more have not been contacted. Some 338 Congressmen out of the House total of 435 have declared themselves in favor of a tax slash.

Philly Critic

Continued from page 5

of department store merchandising. She also urged exhibs to return to mailing lists and criticized newspaper ads and trailers for overdoing the lurid adjectives.

Meet was chairmanned by division manager Howard Minsky, branch manager Sieg Horowitz and homeoffice exploitation chief Rodney Bush. Also seated on the dais were Lyle Trenchard, general manager of the Goldman chain, and Sidney Samuelson, prez of Allied of Eastern Pennsylvania. Harold Cohen, indie exhib from Lewisburg, Pa., moderated the open forum during the afternoon.

Good Buffalo Attendance

Buffalo, March 21.

Twentieth-Fox regional meeting, held here at the Statler hotel today, was well attended by western New York indie and circuit exhibs. Morning session, presided over by branch manager Charles Kosco and Dave Golding of the homeoffice publicity department, consisted of a recap of speeches of Spyros P. Skouras, Al Lichtman and Andy Smith, Jr., delivered at the recent Chicago meeting.

Afternoon session was an open forum for exhibs, with William Dipson (Dipson Theatres) and Elmer Lux (Darnell Theatres) as moderators.

Coast Lauds Grauman

Los Angeles, March 21.

Opening session of 20th-Fox's Southern California showmanship drive at the Elks Club here followed the pattern laid down at the Chi meeting. It was opened by Clyde Eckhardt, L.A. branch manager, who introduced west coast sales chief Herman Wobber. He read the Chi speeches of Spyros Skouras, Al Lichtman and Andy Smith.

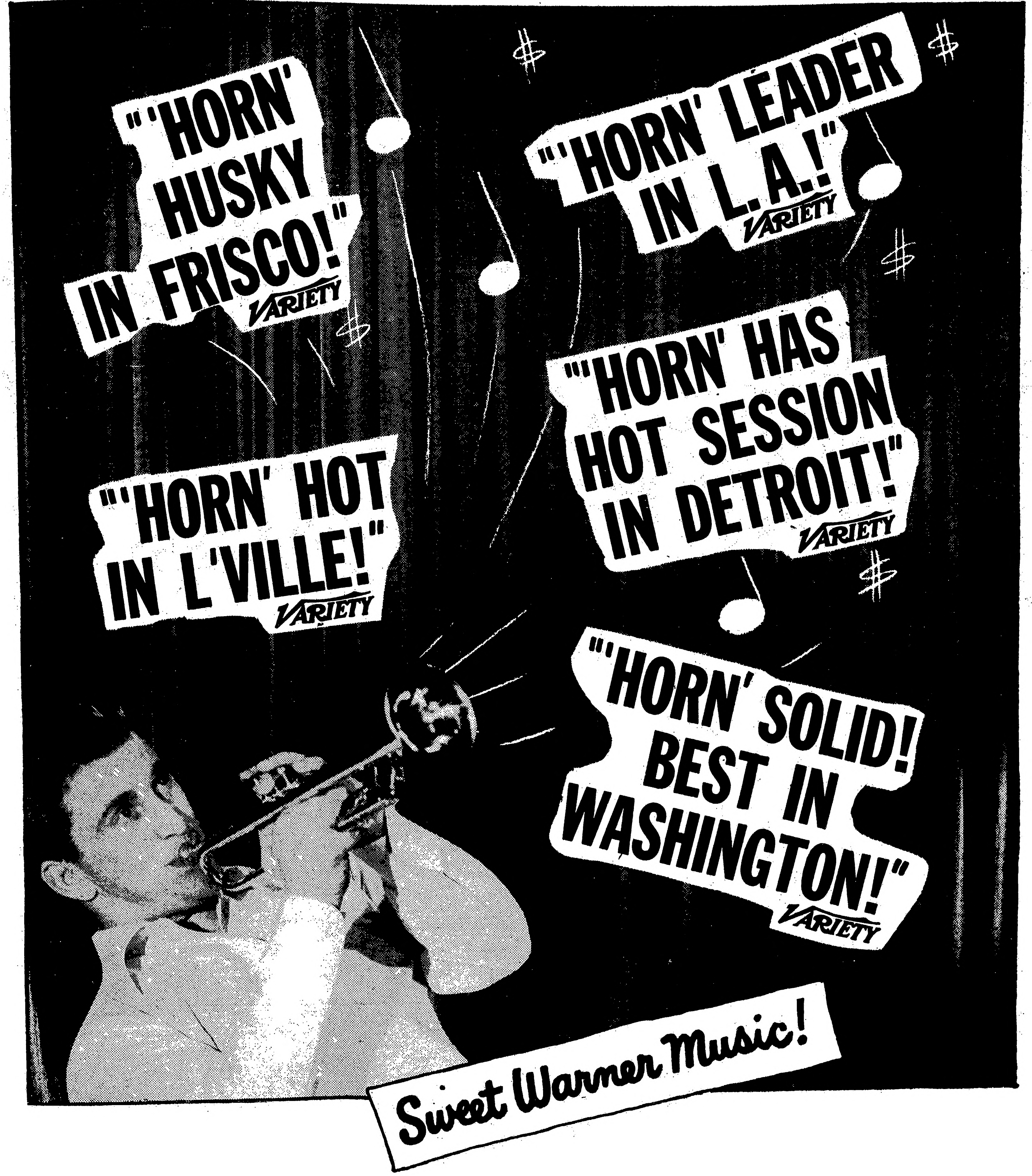
Edwin Schallert, L.A. Times film critic, advised some 300 exhibs present that television can't be blamed for all troubles. He cited several instances of Coast crises and how showmanship overcame them. He also paid tribute to the late Sid Grauman as an example of a master showman.

D.C.'s Big Turnout

Washington, March 21.

Big turnout of exhibs at 20th-Fox regional meeting here today (Tues.) indicated theatre operators' interest in 20th's plan for revitalizing showmanship. Representatives of all major affiliated circuits were numbered among the 325 exhibs from this area.

Glenn Norris, 20th's Washington branch manager, presided, along with Stirling Silliphant of the homeoffice ad-publicity staff. Jay Carmody, Evening Star film critic, was principal guest speaker. He minimized television's threat to the boxoffice, pointing out that TV could never hold an audience the way pictures played in a theatre do. As in other regional meets, the D.C. session followed the pattern set down at 20th's Chicago meet last week.


"'HORN' HUSKY IN FRISCO!" VARIETY
"'HORN' LEADER IN L.A.!" VARIETY
"'HORN' HAS HOT SESSION IN DETROIT!" VARIETY
"'HORN' HOT IN L'VILLE!" VARIETY
"'HORN' SOLID! BEST IN WASHINGTON!" VARIETY
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DIRECTED BY MICHAEL CURTIZ

SCREEN PLAY BY CARL FOREMAN AND EDMUND H. NORTH

FROM THE NOVEL BY DOROTHY BAKER • MUSICAL DIRECTION BY RAY HEINDORF

Clips from Film Row

NEW YORK

Following addition of two sales divisions by Metro, company realigned its h.o. forces. Charles F. Deesen will handle Cincinnati, Cleveland, Detroit, Indianapolis, Pittsburgh, St. Louis, Oklahoma City and Memphis exchanges. Albany, Boston, Buffalo, Philadelphia, New Haven, New Jersey and N. Y. sectors go to Paul J. Richrath. Irving Helfont takes over L. A., San Francisco, Denver, Kansas City, Portland, Seattle and Salt Lake. Leonard Hirsch is handling Atlanta, Charlotte, Dallas, Washington and New Orleans; Sidney Lefkowitz gets Chicago, Des Moines, Omaha, Milwaukee and Minneapolis.

James R. Grainger, Republic's sales chief, and his assistant, Edward L. Walton, left N. Y. last week for onceover of the company's Coast studio and a swing through western exchange centers.

Fred Goldberg, Paramount's trade press contact, promoted to syndicate contact. Goldberg's old post goes to John C. Alicoate, who moves over from Eagle Lion.

KANSAS CITY

Allied Theatres will combine equipment show and drive-in theatre owners convention with its annual spring convention. Date is set for May 9-10 at Phillips hotel here.

Kansas-Missouri Theatre Assn. set one-day spring meeting for Phillips Hotel here March 28. This is in lieu of regional meetings it has held in previous years.

Three-man board of city censors reached an impasse in St. Joseph, Mo., last week on an official attitude toward "Stromboli," and film likely will be booked and shown before official reaction is known. H. D. Allison, mayor, said he believed no action to block film's showing could be taken legally unless it has been seen.

PITTSBURGH

National AMPTOA convention scheduled for the William Penn Hotel here Oct. 2-4.

Six outdoor houses owned and operated by Norbert, Ernest and George Stern will be run this year under corporate name of Associated Drive-In Theatres. Norbert Stern was pioneer in this type of operation here, having opened South Park Drive-In 11 years ago.

Gordon Contee resigned as manager of 20th-Fox exchange here to head UA branch in Washington, his home town. Being replaced by Al Levy, formerly sales chief for 20th in Detroit.

Jack Simons, formerly with Loew's here and in New England, resigned as manager for Warners in Washington, Pa.

Harris Newsreel Theatre altered its policy to include a feature picture daily after 6 p. m. and all day Sunday. During the day, news and shorts will be the fare.

H. J. Bechstein, former manager of Karen theatre which was recently transferred from Paul Bronder to Nick Melucci, is now managing the Castle at Castle Shannon.

Academy Pictures Corp. organized here for purpose of producing and distributing films. Incorporators are James L. Baker, George L. Johnston, George Mikalauskis, Warren R. Smith and John H. Ware. Baker is a vet cameraman and producer here and headed Mode-Arts Pictures for years.

SYRACUSE

Distinctive Theatres Corp., headed by Vance Schwartz, purchased Midtown theatre from Jack Zurick and Otto Cratzner. House has been on arty policy and Schwartz will continue house that way.

The Midtown, Syracuse's only arty theatre, purchased by Vance Schwartz, head of Distinctive Pictures, from Jack Zurich and Otto Gratzer, local owners. It becomes part of little cinema circuit which Schwartz directs in Cincinnati, Columbus and Dayton, O. James Foley stays as Midtown manager.

PHILADELPHIA

Jay Emanuel and his brother Edward named co-chairmen of Red Cross drive for film industry here.

Leonard Mintz, former branch head of United Artists, in Pittsburgh, named sales manager for UA here. Move is a homecoming for Mintz, who was a salesman here for UA before he went to Pittsburgh.

Robert H. Suits named manager of Paramount's Tower Theatre, Upper Darby (tryout spot for the N. Y. Paramount's stageshows). Suits, who has managed theatres in Pittsburgh, Cleveland, St. Louis, Kansas City and Toronto, replaces Norman H. Bailey, who resigned to move to Tucson, Ariz.

Harry Chercoff will open his King Theatre, Lancaster, Pa., April 1.

Henry Friedman, indie theatre owner, has formed a syndicate to launch a chain of drive-ins in Puerto Rico, San Salvador and Cuba.

BOSTON

Weymouth Theatre, Weymouth, sold by Bill Deitch and Oscar Goldberg to Joseph and Philip Averback of Lawrence, Mass. New owners are newcomers in the industry and have appointed Dick Rubin of State Theatre, Saugus, to handle buying and booking for them.

Annual Retreat held by Catholic Motion Picture Guild set for March 31-April 2 at Campion Hall, North Andover. Tom O'Brien, Columbia manager, heads reservation committee.

George Kraska, managing director of indie Beacon Hill, awarded a 10-day vacation trip to Florida by his new bosses, Ben Sack and Irving Sisson, for outstanding promotional efforts in connection with foreign films featured at theatre.

MINNEAPOLIS

Attorney General J. A. A. Burnquist has held "auction night" gimmick under which a Virginia, Minn., film theatre gives away a bicycle, illegal under unlawful gift enterprise, even though not a lottery.

Northwest Variety club in final stage of drive to raise additional funds for its heart hospital project by safety slogan contest with valuable prizes.

North Central Allied again has changed date of its annual convention here, this time setting it for May 3-4 in place of April 4-5. Reason for postponement is fact that better hotel accommodations can be obtained.

20th-Fox symposium on "How to Get More People into Theatre," patterned after recent Chicago conference, set for March 23 here.

Henry Wilcoxon in Twin Cities for three days, beating drum for "Samson and Delilah."

Jerry Gruenberg, Eagle Lion salesman, passing out cigars. It's a boy—the Gruenberg's second child.

RKO-Orpheum here gets fifth Palace vaudeville unit in mid-April.

George Turner, M-G salesman, and Hack Heywood, New Richmond, Wisc., exhibitor, back from vacation motor trip through far west.

Bennie Berger, North Central Allied president, returned from a Florida vacation.

TORONTO

Move of Toronto's city council to prohibit use of overhanging signs and marquees along first four-mile leg of main stem's subway under Yonge St. has the 111 exhibitors involved up in arms over the threat of what they say is confiscation of about $1,000,000 capital investment. Fight for the film interests is being lead by Motion Picture Theatres Assn. of Ontario. All signs and marquees, mercantile as well as theatrical, are being necessarily removed as the subway excavation proceeds southward on the city's principal thoroughfare, with city fathers now arguing such overhanging signs should not be re-erected.

CHICAGO

Bill Hollander, Balaban & Katz publicity director, persuaded three Chicago dailies to use slogan "Movies are Better Than Ever" to head film advertising sections and as filler slugs. Herald American, Sun-Times and Daily News will cooperate.

John Balaban, B&K head, returned from Coast.

Abe Teitel secured midwest distribution rights to 'Fame Is Spur," Two Cities production. He has also started Chicago-Milwaukee distribution of "Bicycle Thief," "Battle of Rails" and reissue of "Open City."

Attorney Abe Brussell filed amended complaint for De Luxe theatre in the indie house's antitrust suit against B&K and the majors.

Harold Butchin, former Universal flack, signed as field exploitation man by Eagle Lion on picture-to-picture basis.

Ed Solomon, 20th-Fox midwest exploitation head, will address 20th-Fox regional showmanship meets in Cleveland March 21 and in Cincinnati March 23.

Alliance Theatres, 70-house circuit centered in Illinois and Indiana, will follow through on the 20th-Fox showmanship drive with a series of three manager meetings starting tomorrow (22). The meetings will be held to prepare for Alliance's 15th annual 16-week showmanship drive, which begins April 16. Following today's (21) 20th regional meet in Indianapolis, Alliance will hold its first regional meet tomorrow in the Lincoln Hotel there. Other managers will meet Thursday (23) in Kokomo, and a third meeting will take place March 28 in Chicago. All three conferences will be headed by Alliance toppers James Gregory, Pete Penagos and John Doerr.

SAN FRANCISCO

Sherrill C. Corwin, head of North Coast theatres, appointed Graham Kislingbury to succeed Cliff Giesseman as division manager of houses here, the Orpheum, United Artists and Esquire. Former had been ad-publicity director for the last year. Giesseman will replace Allan Warshauer, who resigned as manager for Blumenfeld theatres in the East Bay.

OKLAHOMA CITY

Annual convention of Theatre Owners of Oklahoma will be held here March 27-28. Slated for discussion are television, trade practice, excise tax reduction, ASCAP divorcement and arbitration. Gael Sullivan, Theatre Owners of America executive, and Herman Levy, general counsel, will lead discussions.

GREENSBORO, N. C.

Frank P. Bruton, present manager of the Carolina theatre at Burlington, purchased Burlington Alamance theatre from North Carolina Theatres, Inc., of Charlotte, and will assume direction of its operation. Bruton said he will leave his Carolina theatre position with Wilby-Kincy organization, operators of North Carolina Theatres, to devote his time to the Alamance.

MEMPHIS

J. I. Miller of Brinkley, Ark., awarded contract to build Holly Springs theatre at Holly Springs, Miss. New building will replace the theatre destroyed last Dec. 15 by an explosion and fire of undetermined origin.

LYNCHBURG, VA.

Contract for complete renovation of the Trenton, recently taken over by Warners, was awarded to W. W. Jones, Inc., facelifting to cost about $300,000.

20th Appeal

Continued from page 3

Warners has been revising its consent decree aims in light of the court decision which gives the company a full three years to sever production-distrib ties with its theatres.

Twentieth expects to pick up the settlement threads on the return of Kenneth C. Royall, former U. S. Secretary of War, and his law partner, Otto E. Koegel. Royall is now in Paris on business while Koegel is vacationing.

While both majors are intent in driving for a peace deal, it is understood the Government is peeved over the belief that these companies are now playing hard-to-get. Since the Government won its main objective, complete divorcement, the only solid ground available to it for a counter-appeal is from the three-year period provided by the court. D of J was set back on its heels on this proviso since it argued that these companies should get no greater time period than the one-year granted Paramount and RKO.

It is believed the countermove will be pressed by the Government against Metro since that major has already filed an appeal. As for Warners, reports are again circulating that the company is renewing a request for decree provisions permitting the three brothers to divide with the company so that Harry and Jack Warner can stay with production-distribution and Major Albert Warner could take over the theatres. Warner freres are said to be encountering difficulties in unloading their stock interest in WB theatres because of Wall Street fears of television's impact on exhibition.

Picture Grosses

OMAHA

(Continued from page 8)

(EL) and Art Kassel orch, onstage, $13,800 was below average for stageshows.

Brandeis (RKO) (1,500; 16-65)—"Young Man With Horn" (WB) and Mark Gorilla" (Col). Good $6,500. Last week, "Tell To Judge" (Col) and "Bodyhold" (Col). Fair $6,000.

Omaha (Tristates) (2,100; 16-65)—"Dakota Lil" (20th) and "Shamrock Hill" (EL). Mild $8,000. Last week, "12 O'Clock High" (20th) (m.o.) oke $10,000.

State (Goldberg) (865; 16-65)—"Malaya" (M-G) and "Angels in Disguise" (Mono) (3d wk). Opened Monday (20). Second week of "Malaya" alone, nice $4,800.

'STRANGER'-CONTINO SOCK $27,000, FRISCO

San Francisco, March 21.

"Tattooed Stranger" is being boosted to big session by Dick Contino unit onstage this week at Golden Gate. Stench bombing of Paramount hurt but "Sundowners" is fairly nice. Biz elsewhere is dullish. "Francis" is doing okay on moveover.

Estimates for This Week

Golden Gate (RKO) (2,844; 60-95)—"Tattooed Stranger" (RKO) plus vaude headed by Dick Contino unit. Big $27,000. Last week, "Pirates Capri" (FC) and "Flying Saucer" (FC) $11,000.

Fox (FWC) (4,651; 60-95)—"Baron Of Arizona" (Lip) and "Whirlpool" (20th). Okay $16,000 in 5 days. Last week, "Dakota Lil" (20th) plus Duke Ellington orch, $22,500.

Warfield (Loew's) (2,656; 60-85)—"Key To City" (M-G) (2d wk. Fine $19,000 in 10 days. Last week, sock $30,000.

Paramount (Par) (2,646; 60-85)—"Sundowners" (EL) and "Palooka Meets Humphrey" (Mono) "with John Barrymore, Jr., doing personal first two days. Nice $15,000. Last week, "Paid In Full" (Par) and "Grass Always Greener" (WB) $13,500.

St. Francis (Par) (1,400; 60-85)—"Man with Horn" (WB) (3d wk). Fair $8,000 after $9,000 last week.

Orpheum (No. Coast) (2,448; 55-85)—"The Palomino" (Col) and "Tyrant Of Sea" (Col). Thin $8,500. Last week, "Francis" (U) and "Bodyhold" (Col) (3d wk), strong $10,000.

United Artists (No. Coast) (1,207; 55-85)—"Red Shoes" (EL) (3d wk). Husky $7,500. Last week, $10,500.

Stagedoor (Ackerman - Rosener) (370; 85-$1) — "Pygmalion" (Indie) (reissue) (3d wk). Oke $4,000. Last week, $5,000.

Esquire (No. Coast) (955; 55-85)—"Francis" (U) and "Bodyhold" (Col) (m.o.). Fourth downtown week. Hefty $7,500. Last week, "Young Widow" (UA) and "Strange Woman" (UA) (reissues), low $1,900.

Larkin (Rosener) (400; 65-85)—"Love Life Napoleon" (Indie). Trim $3,000. Last week, "Scott Of Antarctic" (EL) and "Canterbury Tale" (EL) (2d wk), $2,500.

Geary (Indie) (1,550; 60-$1.80)—"Bicycle Thief" (Indie). only $6,000 despite crix raves. Last week, legit operation.

NEW RULES ON U.S. PIX FOR REICH SHOOTING

Washington, March 21.

Scripts for motion pictures with locales in the U. S. zone of Germany must now be cleared with the Chief of Public Affairs for the High Commissioner of Germany, according to a new directive sent to American army and civilian brass functioning in the Reich.

The basic procedure for Hollywood studios wishing to shoot on location in western Germany was laid down in March, 1949. However, the new change comes about because a civilian high commissioner has taken over top authority from American army officials. Before a studio may send a crew to Germany, the shooting script must be approved by the U. S. public information division of the Department of Army, which then sends it on to the public information division of the European command. After clearance there it now goes for final approval to the Chief of Public Affairs for the High Commissioner of Germany.

No change has been made in Japan. There is no civilian high commissioner there. General Douglas MacArthur continues as the last word on approving scripts.

Heidt Pushes 'For All' Terrif $30,000 in Mpls.; 'Horn' Top Filmer, 12G

Minneapolis, March 21.

Bulk of trade currently is drifting to Radio City where Horace Heidt and his stage show plus "Free for All" will hit the ceiling. Despite continued near-zero weather and more snowstorms, Heidt is demonstrating powerful pulling power. Straight film newcomers getting a good play are "Young Man with a Horn" and "Tight Little Island." "Outside the Wall" looks moderate at RKO-Pan.

Estimates for This Week

Century (Par) (1,600; 50-70)—"Guilty of Treason" (EL). Mild $5,000. Last week, "Willie Comes Home" (20th) (2d wk), $4,500.

Lyric (Par) (1,000; 50-70)—"Montana" (WB) (m.o.). Here after fair first stanza at State. Mild $4,000. Last week, "Sands Iwo Jima" (Rep) (3d wk), okay $5,200.

Radio City (Par) (4,000; 50-85)—"Free for All" (U) and Horace Heidt and his stage revue. Heidt's radio drag is real turnstile grease. Special Sunday night Philip Morris broadcast from theatre with all seats reserved at $1.80 helping to swell total. Smash $30,000. Last week, "Malaya" (M-G) (55-70), moderate $13,500.

RKO - Orpheum (RKO) (2,800; 50-70)—"Man With Horn" (WB). Good $12,000 and top straight filmer. Last week, "Davy Crockett" (UA), fair $9,000.

RKO-Pan (RKO) (1,600; 50-70)—"Outside the Wall" (U). Moderate $7,000. Last week, "Buccaneer's Girl" (U), $7,400.

State (Par) (2,300; 50-70)—"Capt. China" (Par). Light $8,000. Last week, "Montana" (WB), $9,000.

World (Mann) (400; 50-85) — "Tight Little Island" (U). Despite fact it is British pic and has no cast names to mean much, this one, helped by crix acclaim, is getting surprisingly good biz. Big $4,000 and sure to hold. Last week, "Major Barbara" (Indie) (reissue), light $2,200.

'Bachelor' Bright With 12G, Indpls.; 'Wife' 11G

Indianapolis, March 21.

Grosses are moderate here this week, with special promotion effort giving "Father Is Bachelor," at Loew's, top money. "Dear Wife" is oke at Indiana, "Johnny Holiday" is getting satisfactory return in third week at Keith's. Special promotion, exploiting state boy's school locale of story and one-night preem here last winter, paid off on this one, too.

Estimates for This Week

Circle (Gamble-Dolle) (2,427; 44-65) — "Sword in Desert" (U) and "Woman in Hiding" (U). So-so $9,000. Last week, "Thelma Jordon" (Par) and "Blue Glass Kentucky" (Mono), $7,500.

Indiana (G-D) (3,300; 44-65)—"Dear Wife" (Par) and "Radar Secret Service" (Lip). Satisfactory $11,000. Last week, "12 O'Clock High" (20th), $13,000.

Keith's (G-D) (1,300; 44-65)—"Johnny Holiday" (UA) and "Belle Old Mexico" (Rep) (3d wk). Nice $5,000 after brisk $8,500 second stanza, making about $24,500 for run. Year's sleeper here.

Loew's (Loew's) (2,427; 44-65)—"Father Is Bachelor" (Col) and "Nevadan" (Col). Sturdy $12,000. Last week, "East Side" (M-G) and "Intruder in Dust" (M-G), $10,600.

Lyric (G-D) (1,600; 44-65)—"12 O'Clock High" (20th) (m.o.). Good $6,000. Last week, "Dakota Lil" (20th) and "Bomba on Panther Island" (Mono), mild $5,500 first-run in 6 days.

DENVER

(Continued from page 8)

(UA) (2d wk). Poor $8,000. Last week, good $15,500.

Paramount (Fox) (2,200; 35-74)—"South Sea Sinner" (U) and "Rugged O'Riordans" (U), day-date with Webber. Fair $7,000. Last week, "Nevadan" (Col) and "Mary Ryan, Detective" (Col), good $8,500.

Tabor (Fox) (1,967; 35-74)—"Flying Saucer" (FC) and "Pirates of Capri" (FC). Good $5,000. Last week, on reissues.

Vogue (Wolfberg) (600; 60-74)—"Major Barbara" (Indie). Neat $2,500. Last week, "Carnival in Flanders" (Indie) and "Rubens" (Indie), fair $1,800.

Webber (Fox) (750; 35-74)—"South Sea Sinner" (U) and "Rugged O'Riordans" (U), also Paramount. Fine $2,500. Last week, "Nevadan" (Col) and "Mary Ryan, Detective" (Col), good $2,200.

RESTRICTING '3D MAN' THEME AIDS B'WAY B.O.

Selznick Releasing Organization's action in restricting the public performance of music from "The Third Man" until March 1 has paid off tremendously, sales chief Sidney Deneau opines. He credits that as a major reason for the unusual strength pic is showing in its current run at the Victoria on Broadway, where the sixth week beat the fifth by $2,000 and the seventh topped the sixth by another $500.

Failure of the film to show the normal drop in biz from week to week is seen by Deneau resulting from the fact that the restriction on the American Society of Composers, Authors & Publishers permitting the tunes to be played on the air wasn't lifted until "Third Man" had completed the first month of its run at the Vic.

Further benefit from the restriction is anticipated in that "The Third Man Theme," the principal tune, will be hitting its peak of popularity in April just at the time the film is going into general release. Pic has opened so far only in New York and Washington.

Victoria figures have been very strong, particularly in light of generally weak biz on the Stem. Preem session was $38,500, with the succeeding week $31,600; third week $30,000; fourth week $20,500 (that's the stanza the Broadway dimout hit); fifth round $23,500, the sixth $25,500 and the seventh $26,000.

"Third Man Theme," composed by Viennese zither player Anton Karas, has had 17 different recordings. More remarkable, according to Chappell, the publisher, is that no lyric version of the song is available..

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L.A. Bank Forecloses On 'Town,' 'Dorseys'

Los Angeles, March 21.

Two foreclosure suits were filed by the Bank of America in L.A. superior court on two pictures: "Magic Town" and "The Fabulous Dorseys," released respectively by RKO and UI in 1947.

Bankers declare Riskin Productions owes $660,258 on "Magic," and Embassy Productions is behind to the extent of $260,486 on "Dorseys."

ILL. JUDGE UPHOLDS OZONERS AS LAWFUL

Chicago, March 21.

An amendment to a zoning ordinance banning drive-ins from village of Skokie, a Chicago suburb, has been declared invalid by Judge John A. Sbarboro in Illinois Superior Court. Suit was brought by Skokie Amus. Co. and Trust Co. of Chicago after the village refused them a permit to build a drive-in. Village then passed an amendment banning drive-ins.

"It is clear," Judge Sbarboro ruled, "that the amendment was adopted for the purpose of outlawing an admittedly lawful business, i.e., a public theatre."

Ohio Supreme Ct. Hears Plea on 'Weed' Pic

Columbus, O., March 21.

Ohio supreme court has been asked to compel Dr. Clyde Hissong, State Education Director and head of the film censorship division, to permit the showing of "The Devil's Weed," in a suit filed last week by Hallmark Productions, Inc., Wilmington, O., film producer and distributor.

The film, dealing with marijuana, was turned down by the film censorship division on March 10 "on account of being harmful." Dr. Hissong said the film was not a "deterrent to the use of marijuana and should not be shown under any circumstances." He said the showing of the film would "only accentuate interest in the weed and stimulate people to buy some and see how it reacts on them."

Freed Takes Metro Troupe to Hawaii

Hollywood, March 21.

Metro is sending a troupe of 66 to Honolulu this week, headed by Arthur Freed, producer, and Esther Williams and Howard Keel, co-stars, to shoot "The Pagan Love Song."

Company will spend five weeks on six location spots on the Island of Kauai.

Sen. Johnson

Continued from page 4

roughly handled in the original Senator Johnson statement anent Ingrid Bergman and Roberto Rossellini, will come.

Modifies Bergman Stand

The Senator from Colorado, who earlier had declared that moral turpitude barred Ingrid Bergman from returning to the U. S., considerably modified this position yesterday (20) in a statement on the Senate floor. He admitted that our law would permit her to return in connection with her marital suits. The Senator went on to predict that she would probably receive a royal reception, and to bemoan that situation.

"If she returns here," he commented, "in all likelihood she will receive a reception greater than that accorded Charles Lindbergh, General Eisenhower, or the King and Queen of England. Americans might trample one another for a close view of her, for she is a notorious attraction.

"The youth of the country will have cause to think that America approves her conduct. Such an interpretation would be most unfortunate since it would not be true, but it would be far worse if we should bar her entrance for a temporary visit and thereby deny to her her day in court."

Johnson pointed out that Miss Bergman is likely to be a plaintiff in one case and a defendant in another. In such situations, he continued, it has been the American policy to permit aliens in temporarily. He added that "she should be admitted for that purpose, even though guilty of moral turpitude."

Father-Son Team

Another father-and-son film setup will develop within a few months when Hayes Goetz, Metro producer, leaves the Coast for England to shoot his first "Bulldog Drummond" feature. Hayes is the son of Ben Goetz, managing director of Metro's British studios. It will be the first time that the two will work together.

Hayes recently became a full-fledged producer after serving his apprenticeship under Arthur Hornblow, Jr. Ben planed into London over the weekend after a two-week visit to the Culver City lot for talks with Dore Schary, M-G production chief, on plans for British filmmaking. He was accompanied by Alfred Junge, art director for the British studios.

Briefs From the Lots

Hollywood.

Alec Guinness will play the Disraeli role in "The Mudlark," to be produced for 20th-Fox by **Nunnally Johnson** in England. . . . Metro's "Dink Stover," formerly "You're Only Young Twice," will be released as "The Happy Years." . . . **Jack Elam** signed a player ticket at 20th-Fox. . . . **John Sutton** joined the "Story of a Divorce" cast at RKO, where **Bette Davis** and **Barry Sullivan** are co-starring. **Emlyn Williams** got a two-day vacation between "Three Husbands," which finished Friday, and "The Dungeon," which started Monday, both pictures produced by a British outfit, Gloria Films, for United Artists release. . . . **Nicholas Ray** leads his RKO troupe to Denver this week to shoot "Mad With Much Heart," starring **Robert Ryan.**

John Ireland signed with Lippert Productions for "The Return of Jesse James." . . . "Lucky Losers" is the new tag on "High Stakes" at Monogram. . . . **David Loew** shifted his headquarters from General Service to Motion Picture Center. . . . **John Beck** is bicycling between Columbia and UI, putting the final touches on "Kill the Umpire" and prepping "Harvey." . . . **Ann Pearce** and **Frank Ferguson** drew support roles in "Louisa" at UI. . . . **Tracey Roberts** assigned to the femme lead in **William F. Broidy's** "Sideshow" at Monogram. . . . **Thomas Browne Henry** plays a medic in UI's "Saddle Tramp."

Dick Powell's pact with Olympic Productions for the star role in "Cry Danger" gives the company a call on his services for TV personals to plug the film. . . . **Joe Vitale** plays a comic-heavy in **Hal Wallis'** "My Friend Irma Goes West." . . . **Charles Kemper** drew the top support role in "The Golden Tide" at Republic. . . . **Robert Rossen** signed Pilar Castrilla for the moppet role in "The Brave Bulls." . . . **Julian Johnson's** 19th option as story chief picked up by 20th-Fox. . . . Two former Olympic swimming champs, **Stubby Krueger** and **Chuck Horvath,** joined the "Last of the Buccaneers" cast at Columbia. . . . Paramount bought the **Horace McCoy** novel, "This is Dynamite," as a starrer for **Alan Ladd.**

Ida Lupino brought in "Outrage" $47,000 under its original budget at RKO. . . . Republic picked "The Showdown" as the release title for "Sleep All Winter." . . . Next film by **Sidney Buchman** Enterprises for Columbia release will be "The Hero," with **Buddy Adler** producing and **David Miller** directing. . . . Lippert Productions will film "The Mission Play," based on the drama written by the late **John Stephen McGroarty.**

Short to Plug Industry

Hollywood, March 21.

Metro is rounding up a symphony of tunes from filmusicals for release as a short subject, titled "Moments in Music." Film will be sponsored by the Motion Picture Assn. of America and the Academy of Motion Picture Arts and Sciences as a plug for the film industry in general.

Cary Wilson is editing the short, which will include brief appearances by Bing Crosby, Xavier Cugat, Judy Garland, Betty Hutton, Nelson Eddy, Betty Garrett, Danny Kaye, Jeanette MacDonald, Harry James, Jose Iturbi, Yehudi Menuhin, Leopold Stokowski, Red Skelton, Rise Stevens, Mario Lanza and Lily Pons.

Public Demand for Battle Films Revives Govt. War Documentaries

U. S. and British Governments are cashing in on the public's current appetite for war pix under a peculiar deal between them and Film Renters, Inc., distrib headed by Nat Sanders. FR has the 35m theatrical rights in the U. S. and Canada to a large number of official documentaries made by both governments during the war. Under the terms of his deal, distrib splits net proceeds 50-50 with the British government. Latter, in turn, has the American films on a lend-lease basis from the U. S.

With four pix already making theatre rounds, Sanders is preparing another package consisting of "Target for Tonight" and "Coastal Command." Distrib kicked off with "The True Glory" and "Burma Victory" which copped bookings in 2,300 situations including such affiliated chains as Fox-West Coast, Loew's, RKO, Balaban & Katz and Fox Midwest.

Second package consisted of Frank Capra's "Tunisian Victory" and "Desert Victory." Sanders is also readying "The Story of Lili Marlene" and "Close Quarters," submarine pic for early entry on the U. S. scene. Understood that while FR pays directly to the British, latter splits proceeds with the American Government. Net on teeoff package approximated $60,000.

Couple of majors are also hopping on the grapeshot bandwagon via reissues of war films. Latest in the field is RKO with a dualer in the form of "Back to Bataan" and "Marine Raiders." Twin offering is currently playing a large number of RKO houses in the New York metropolitan area. Distrib reports fair returns to date.

Paramount has released a war package in "Wake Island" and "So Proudly We Hail." Dualer is now playing in a number of Coast houses. Par is using some 100 prints on the reissues in territorial playoffs. Films will be brought east, June 1.

Par's oldies were marked for general release after test bookings were made in four-five spots by its special art house division. Latter wing, headed by Monroe Goodman, is handling a large number of Par's big pix of the past on limited bookings. Package came up with strong revenues in its pre-test engagements resulting in a decision by Alfred W. Schwalberg, distribution veepee, to book them generally.

NLRB Sanctions SPG, Painters

Washington, March 21.

National Labor Relations Board handed down two important Hollywood decisions over the weekend, stemming from the drive by International Alliance of Theatrical Stage Employers to become the motion picture industry's all-in-one union.

In the first, involving the Assn. of Motion Picture Producers' Screen Publicists, NLRB okayed the results of an election last December in which the celluloid flacks had voted 64 for the Screen Publicists Guild, 62 for IATSE and one for no union at all. Challenges of three other ballots were sustained. Thus, the labor board found the publicists' guild the proper bargaining agents for the publicists working for Columbia, Loew's, Paramount, RKO, Republic, and Warners—the AMPP members. Election covers only flacks working in California.

The second, a highly involved ruling, brings close to settlement the long jurisdictional fight for the studio painters between IATSE and Local 644 of the Painters Union. Decision covers several different groups but final decision was found in only one instance.

The Painters were approved as the appropriate bargaining agent for film companies affiliated with Independent Motion Picture Producers Assn., the small indies.

Of the ballots cast, nine were for the Painters, two for IA and three were challenged.

In the other cases, the Labor Board ordered certain challenged ballots to be opened and counted to determine the results. These were:

Assn. of Motion Picture Producers, 95 votes for IATSE, 69 for the Painters and 649 challenged. NLRB ordered 347 of the challenged ballots to be opened and counted. It sustained the challenges against the other ballots.

Ressan, Inc., unaffiliated employer, seven voted for IATSE two for the Painters and 47 were challenged. The board ordered a group of 18 of the challenged votes to be opened and counted.

Motion Picture Center Studio, six voted for IATSE, three for the Painters, and 12 were challenged. All the challenged ballots were ordered counted.

Pine-Thomas Productions, four voted for the Painters, three for IATSE and one was challenged. The board ordered that vote to be opened and counted.

The count of all challenged ballots must be completed by March 26.

Arthur Stern Withdraws 3 Houses from Essaness

Chicago, March 21.

Arthur Stern will withdraw his three theatres from operation by Essaness circuit and start his own circuit, the Triangle Amus. Co. Move is effective April 30. Stern is the son of Emil Stern, former partner in Essaness and now retired.

Reason given for move by Stern is that the way pictures are bought today, on a bidding basis, there is no extra advantage in belonging to a circuit. He described the departure as "completely amicable."

Three houses are the Argmore, Avon and Liberty, all on northwest side. Argmore will continue "art picture" policy, while others will be subsequent-run houses.

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OCEAN FRONT • 40th to 41st Sts.
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RAY MILLAND • ROSALIND RUSSELL
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SPECTACULAR STAGE PRESENTATION

Cecil B. DeMille's masterpiece
"Samson and Delilah"
Color by TECHNICOLOR
HEDY LAMARR • VICTOR MATURE • GEORGE SANDERS
ANGELA LANSBURY • HENRY WILCOXON
See the destruction of the Temple on the MAGIC CYCLORAMIC SCREEN!
RIVOLI

JOHN GARFIELD - MICHELINE PRELLE
in Ernest Hemingway's
"UNDER MY SKIN"
A 20th Century-Fox Picture
On Stage—THE CHINA DOLL REVUE
ROXY 7th Ave. & 50th St.

The Funniest film surprise in years!!!
"Francis"
A Universal-International Picture
IN PERSON
NAT "KING" COLE AND HIS TRIO
LARRY STORCH
RAY McKINLEY AND HIS ORCHESTRA
PARAMOUNT
Midnight Features Nightly

Trade Deplores 'Circus Liberalism,' Feels Sincere Guys Take Rap, Too

In the wake of last week's cancellation of Paul Robeson as a panel participant on Mrs. Eleanor Roosevelt's Sunday afternoon NBC video show, industry pro and con sentiment projected the conflicting issues:

1) Was NBC's action high-handed and indicative of "radio's latest crime against freedom of the air" as charged by the Voice of Freedom Committee in a telegram despatched by Dorothy Parker, chairman? or 2) Did Elliott Roosevelt, as owner of the show, put his mother in an embarrassing position and administer a setback to the whole cause of liberalism on radio-TV?

As far as NBC is concerned, the web has a special gripe of its own. On the basis of the stature achieved by Mrs. Roosevelt's program in its initial few telecasts, there were three sponsorship nibbles, with indications that the show would wind up in the commercial columns shortly. On the heels of the Robeson notoriety, however, NBC execs fear that the show's a "dead duck" so far as snaring a bankroller is concerned. Web spokesmen argue that Elliott Roosevelt and his package partner, Martin Jones, not only put Mrs. Roosevelt in an awkward and embarrassing position, but hurt the cause of liberalism and projection of controversial issues, and particularly the Negro problem, on radio-TV programming.

Within the trade there's the mounting conviction that too many flaunting the banner of liberalism via their programs are "circusing" public opinion because they're primarily concerned with parlaying sensationalism into bigger and better Hoopers. These "extremists," it's pointed out, are inviting the cries of "censorship," and thus harming the sincere liberals who also get it in the neck.

Voice of Freedom Committee's wire to NBC asserts.

"All freedom-loving and fair-minded listeners are shocked at NBC's high-handed cancellation of Mrs. Roosevelt's March 19 NBT show because Paul Robeson was one of the scheduled participants. We are horrified that NBC permits the Journal-American to dictate who shall or shall not be heard on its network as a public service feature, especially so since NBC itself invited Mr. Robeson to speak as vice-chairman of the Progressive Party.

"Mr. Robeson is eminently qualified to discuss the question of "The Negro in American Political Life," both as an outstanding leader of the Negro people and one of the foremost Americans of our time. Millions of listeners would like the privilege of hearing Mr. Robeson's views on the subject. We urge that you remember that the air still belongs to the people, and is only leased to the broadcaster. We demand a rescheduling of the original show, including Mr. Robeson, or we shall be obliged to petition the FCC."

U.S. Secret Service Agcy. To Secret Service NBC's New Secret Service Show

NBC is all set to roll (with an audition platter coming up in two weeks) on the new Douglas Fairbanks "Silent Men" series, based on U. S. Secret Service files. But for the privilege of having access to the Government documents, NBC will have to submit to a bit of snooping on the part of the Secret Service agency.

Actually, the scripts will be based on the mccoy records of the Immigration, Secret Service and Narcotics Divisions of the U. S. Government, but in each instance the agencies reserve the right to double-check on script material and all NBC production details. Furthermore, without the stamped seal of the agency, no script gets by.

To add to the show's authenticity, NBC has passed along the word to its special events men in all parts of the world to record sound events on the key thoroughfares in the major cities. Thus a "sound library" will be held in reserve and utilized when the proper script—Paris, London, Berlin, Shanghai, etc., comes up for airing.

Double Feature?

Washington, March 21.

WTOP, the 50,000-watt CBS affiliate here, has booked in a one-shot documentary for next April 11 under the title of "Sex Offenses in Washington."

With a perfectly straight face the station discloses that the show will be substituted in the 10:30 p.m. slot normally occupied by the web meller, "Pursuit."

4 Philly Stations Get Off Libel Hook

Philadelphia, March 21.

Judge William H. Fitzpatrick in U. S. District Court dismissed libel suits brought against four Philadelphia radio stations by Attorney David H. H. Felix, who asked damages of $200,000 from the stations because of a political speech allegedly made during the last municipal election campaign.

Felix demanded payment from the owners of stations WCAU, WFIL, WPEN and KYW, each of which carried an address by Republican City Chairman William F. Meade. In the broadcast Meade charged Felix had been a member of the Socialist party and added that "socialists and communists are the same thing," it was alleged.

Felix was a member of the Americans for Democratic Action, a group which backed the Democratic candidate, Richardson Dilworth, for city treasurer. The suit was filed Nov. 18.

In ruling for the defendants, Judge Kirkpatrick found that the FCC forbids radio stations to censor the speeches of political candidates. The fact that Meade himself was not a candidate was not a factor. Since candidates must be permitted the uncensored use of radio, the same privilege must be extended to their campaign managers and spokesmen, Kirkpatrick held.

Ewing Wins 23G Verdict Vs. Former WJBW Owner

New Orleans, March 21.

P. K. Ewing, former gen. mgr. of WJBW, won a suit against Charles C. Carlson, former owner of station, for damages for alleged breach of contract. He was awarded judgment of $23,799.68 Wednesday (15). Originally Carlson filed suit in civil district court in May, 1946, asking cancellation of a contract entered in December, 1943, under which Ewing was to serve as gen.mgr. for five years. The contract was offered in evidence in the suit.

In his answer and re-conventional demand Ewing charged that Carlson had violated numerous provisions of the contract and had forced him (Ewing) out of his position. Ewing asked judgment of $63,666, his estimated earnings during the life of the contract.

RUFE DAVIS
Hollywood's Favorite Hillbilly.
Featured this season in Gene Autry's Road Show.
Appearing Saturday, March 25th, Max Liebman's "Show of Shows" Television, Channel 4—NBT.
Week March 30, RKO Palace, New York.
Personal Management
KALCHEIM AND SMITH
RKO Building

CBS Nixes 900G Lord Operation

It looks like "no dice" in the negotiations between Phillips Lord and CBS whereby the latter would acquire Lord's package operation, which is on the market for $900,000. This involves a takeover of such properties as "Counterspy," "Gangbusters," "Mr. District Attorney" and "We, the People," plus one TV entrant, "The Black Robe." (Latter, however, is being dropped by NBC after a year's unsuccessful effort to wrap up a sponsor.)

CBS nix is said to stem from a feeling that, while "Gangbusters" (sponsored by General Foods) and "Mr. District Attorney" (Bristol-Myers) can be classified as surefire bankroll deals, "We, the People" has always involved a succession of option-time huddles with the sponsor, Gulf, and Pepsi-Cola's "Counterspy" coin is reported shaky.

It's understood that Bernard L. Schubert, another bigleague package operator, may negotiate a deal with Lord for a takeover.

CAMPBELL SCOUTS NEW SHOW VICE 'ROCHESTER'

Franco-American Division of Campbell Soups, via Dancer, Fitzgerald, Sample agency, is still in the market for a show (in addition to its present sponsorship of Ed Murrow cross-the-board on CBS).

Outfit originally wanted to pact Rochester (of the Jack Benny stanza) to a deal, but American Tobacco, Benny's sponsor, nixed it.

The ASCAP Decree

Details of the analysis and interpretation of the ASCAP decree in the Music Dept.

Crosley Stations Offer Bonus Plan To Attract Summer AM-TV Biz

Cincinnati, March 21.

Time bonuses of up to 25% for AM and 50% for TV spot advertisers on Crosley stations to keep them on the air during the summer are offered under a bonus plan announced by Robert E. Dunville, president. The plan was set up at the Crosley Broadcasting Corp. sales meeting here last week. It is said to be the first such major station inducement.

Dunville said the bonus plan will be more than justified if it helps solve the "recurring summer problem of the hiatus, which for years has meant poorer summer programming, added expense, and a three-month anarchy in schedules for station owners generally."

A spot advertiser's regular billing is not reduced by the bonus plan, Dunville said. For example, he explained, an advertiser spending $1,000 weekly on 50,000-watt WLW would receive $250 weekly additional time, and an advertiser spending the same $1,000 on WLW video stations would receive a bonus in time of up to $500 to be used during July, August and September.

The plan is not applicable to network accounts.

For current 52-week advertisers on WLW, said Harry Mason, veepee in charge of sales, the bonus would be 20% of their gross billing during the three summer months.

For new accounts using any time between April 1 and Sept. 30, for less than 10 weeks, 20% in added facilities. New accounts who will broadcast not less than five months from May through Sept., 25% in additional time.

Regular accounts buying additional facilities will also be entitled to a 25% facilities bonus. On Crosley TV stations in Cincy, Dayton and Columbus, O., advertisers can use either the established 40% summer cash discount or the 50% bonus in extra time.

DiMag's 2-Way NBC Swat

NBC sees a two-way radio-TV future in Joe DiMaggio's career, the network last week finalizing plans for inheritance of the ex-CBS Saturday morning stanza.

Effective April 15, the Yankee star moves into the Saturday evening 7:30 to 8 slot. Only the quiz insert will be retained from the old show, with the kids-only format to be dropped and the program slanted toward adult listeners.

NBC also signed DiMaggio for TV and is even thinking of a second radio sports show.

'Wait-&-See' On New BAM Setup

Networks and stations are taking a "let's wait and see" attitude to the proposed Broadcast Audience Measurement, Inc., which will seek approval of Broadcast Measurement Bureau's board to take over the latter's assets. Decision to incorporate BAM came last week when committees of the Assn. of National Advertisers, American Assn. of Advertising Agencies and National Assn. of Broadcasters met to hash out the plan for continuing BMB's work after the bureau is dissolved next July.

Among those incorporating BAM would be the agencies, advertisers and broadcasters who are in favor of the kind of studies BMB has made. Details of the BAM's setup have not been officially released, but the broadcasters will be given more of a say in BAM than they had in BMB. The latter, many radioites feel, has control divided between AAAA, ANA and NAB, although the broadcasters provide all the financial backing.

Radioites' control of BAM would be assured through broadcasters constituting nine of the 15 incorporators, with advertisers and agencies the other six. AAAA and ANA would not participate officially in the incorporation, but agencies and sponsors would take part as individuals. They would also have an important say on committees, etc., in determining

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It Still Scares 'Em

Berlin, N. H., March 21.

This area had a scare reminiscent of the Orson Welles "Men From Mars" broadcast of some years ago when a forest fire prevention program became too realistic over WMOU here last week.

Although the real nature of the program had been announced in advance, many listeners were still startled when announcer Phil Brown came on the air with an "on-the-spot" newscast of a fictitious inferno raging in the area with orders to evacuate.

The entire eastern half of Coos county was in an uproar until the excitement died down

'Falcon' Soars to NBC On Its Hooper Pull, As Web Bolsters Sundays

NBC is taking over the "Falcon," beginning in May, and it will go into the Sunday afternoon at 4 period, back-to-back with the web's "High Adventure" show. Chief factor in the web's decision to buy the Bernard Schubert mysterioso package has been its ability to snare a better than 9 rating in the Mutual Sunday at 7 niche despite the competition of CBS's Jack Benny.

NBC figures it will also be eliminating some of the Sunday at 7 competition in its own bid to make a respectable rating dent.

In a further reshuffle of its Sunday afternoon schedule, NBC moves Dick Powell's "Richard Diamond" (which Rexall is picking up for a summer ride), out of the 5 p. m. segment and into Wednesday night at 10:30, succeeding "Curtain Time," which Mars Candy is dropping. The web's "Voices and Events," now heard Saturday afternoons, will be returned to the Sunday at 5 time, but with a revitalized format using a name emcee and getting a "March of Time" format dressing.

'Counterspy' Spreads, Seeks Sat. Sponsor

"Counterspy," currently sponsored on Tuesday and Thursday nights on ABC under Pepsi-Cola bankroll auspices, may soon emerge on a three-times-a-week basis, with the network peddling it for Saturday airing, too.

Pepsi has expressed willingness to let another sponsor ride on the third night, although there have been some reports that the soft drink may bow out of its participation at the season's end.

Lee Tracy's WOR Show

Lee Tracy will launch a 15-minute weekly theatrical gossip and news stanza for Baker Brushes on WOR, N. Y., April 5 at 9:15 a.m. Show will deal with Broadway but bypass the film field.

Baker has used radio previously on test campaigns in New England,

Hooper Inaugurates His 'Shift of Accent' Ratings

With the following breakdown on New York City ratings C. E. Hooper is back in business—"like Henry Ford, when he replaced Model T with Model A, except we didn't stop to retool," as Hooper explains it. On the premise that "the big differences are no longer between networks or between programs; the big differences are between markets," Hooper in this New York breakdown claims the "shift of accent" is to pinpoint the radical audience differences between such markets as N. Y. (with 44% of the evening audience devoted to TV) and Portland, Ore. (with 0% of the evening audience devoted to TV). The following N. Y. Hooperatings are for February:

ALL HOMES

Sponsored Network Programs		
Milton Berle	25.5	TV
Talent Scouts	17.6	TV
Toast Of the Town	16.2	TV
Talent Scouts	14.5	Radio
Radio Theatre	14.0	Radio
The Goldbergs	13.9	TV
My Friend Irma	12.9	Radio
Bing Crosby	12.9	Radio
Godfrey & Friends	12.7	TV
Studio One	12.3	TV
Jack Benny	12.2	Radio
Philco Playhouse	12.0	TV
Walter Winchell	11.8	Radio
Lights Out	11.8	TV
Suspense	11.5	TV

'RADIO-ONLY' HOMES

Sponsored Network Programs	
Talent Scouts	21.3
Radio Theatre	21.1
Bing Crosby	19.3
My Friend Irma	18.9
Jack Benny	18.4
Walter Winchell	16.1
Groucho Marx	15.5
Louella Parsons	15.2
Suspense	14.4
Mr. Keen	14.1
Bob Hawk	13.6
Fat Man	13.6
Fibber & Molly	13.4
The Sheriff	12.8
Phil Harris	12.3

TV HOMES

Sponsored Network Programs	
Milton Berle	68.3
Talent Scouts	45.3
Toast of the Town	42.4
The Goldbergs	35.1
Godfrey & Friends	33.9
Studio One	33.8
Philco Playhouse	31.1
Man Against Crime	30.7
Lights Out	30.5
Suspense	28.8
Silver Theatre	27.0
Kraft Theatre	26.9
Lone Ranger	26.5
Stop the Music	25.5
Break the Bank	25.4
Robert Montgomery	25.4

MUTUAL'S $1,200,000 PRICE TAG?

ABC's 'Anchor to Windward'

Amidst all the rumors and counter-rumors as to ABC's future sphere in the radio-video realm, the network, whose capital expenditures in TV to date have totaled $8,200,000, has just entered into a standby-loan agreement with the New York Trust Co., involving a $2,500,000 commitment. Loan would have a maximum maturity of five years, payable at the rate of $500,000 a year.

In order to make the loan, ABC had to get a go-ahead from Prudential, from whom board chairman Ed Noble had previously borrowed $5,000,000. It appears that maturity date on the Prudential loan starts in 1951 and in order to get ABC off the "too many maturities" hook, Prudential agreed to balloon the 1951-to-1955 maturities back to 1960.

In essence, ABC says there are no alarming overtones to the loan; merely an "anchor to windward" cushion in case the network needs it for continued radio-TV programming expansion, etc. "We might not even touch it," says a web spokesman, "but the chances are we will."

NBC's 'Let's Have a Reorganization' Accents Basic Program Loophole

When anything appears to go amiss at NBC, the prevailing jest circuiting the web ever since the Booz, Allen & Hamilton administrative blueprinters stepped in goes like this: "Let's have a reorganization." That the whimsy carries some kidding-on-the-level overtones was demonstrated anew last week when Tom McCray's program dept. was put through an intra-departmental personnel reshuffle.

The administrative scorecard now reads:

Tom McCray as director;

Leslie Harris, assistant national program director, becomes production manager;

James E. Kovach, operations manager of the Production Division, becomes manager of Program Operations;

Mitchell Benson, administrative assistant and coordinator of new package programs, becomes Package Program and Talent Contact manager;

Joel Hammil, manager of literary rights, becomes program submission supervisor;

Samuel Chotzinoff, general music director, and Sterling Fisher, manager of Public Affairs and Education, will continue in their present positions and will serve both in radio and television.

Within the trade, it's the conviction that a dozen reorganizations won't resolve NBC's programming troubles unless the still-elusive creative flair is accented. Within the NBC organization itself, however, some point to the fact that the execs entrusted with masterminding the programming are enmeshed in red-tape agenda; that the department is so set up as to involve a multiplicity of extra-curricular activity, attendance at meetings, etc. Thus, it's argued, with so much energy expended on detail, there's little time left to hit a creative stride.

Until such time, they argue, that the program men are given carte blanche and a free play for cerebral planning, the situation isn't likely to alter itself.

Hedda Heads For Sun. at 7 Slot

Hedda Hopper may be the next occupant of the Sunday night at 7 slot on NBC, according to present thinking of the network program brass. Hollywood film colony gossip columnist has just been pacted by the web for a half-hour program, which will be taped on the Coast. It is scheduled for a June kickoff and unless the present Sunday at 7 tenant, "Christopher London," chalks up a more impressive rating, the Hopper show will be tossed in the opposite-Benny hopper.

Format will differ from the current flock of gossip columnists on the air, with all portions (including news flashes, interviews, etc.) to be done via a dramatization technique.

One Big Show Biz

Jack (CBS) Benny - Fred (NBC) Allen "feud" was projected last week into the Macy's - Gimbel's department store competition in New York. Following Macy's "Pays To be Thrifty" displays with Benny and Bob Hope, Gimbel's broke out with full page ads featuring a large photo of Allen and a shot of Benny on a teevee screen.

Slogan was "No Benny, But No Benny Is Thriftier."

Borden's 90-City Local Coin Shift; Biz Back to Y&R

Borden's is launching a big national spot radio campaign on April 3, which will find it spending heavily on 100 stations in 90 markets, after it drops CBS' "County Fair" on April 1. Reason for the switch in policy is that 65% of Borden's sales are in fluid milk and ice cream, for which it had no distribution in half of the 168 cities it bought on CBS.

That fact, Borden feels, resulted in waste circulation and building up only the brand name. At the same time, dairy outfit found that in the three minutes of network time it had weekly it couldn't plug the 10-12 products it wanted to hypo. The new selective approach,

(Continued on page 38)

Kraft Ad Exec Predicts Dire Days for Radio If Rate Card Isn't Slashed

Chicago, March 21.

A verbal spanking was delivered to radio industry by John McLaughlin, Kraft Foods advertising manager, at meeting of Chi Radio Management Club last Wednesday (15). The Kraft exec added his voice to the demand that AM rates be reduced in those areas where teevee is cutting into the audience. And he told Chi radio toppers that medium has been on downgrade program-wise for past 10 years.

McLaughlin predicted that by the end of the year video would have 50% of the nighttime audience and warned that the time is near when few advertisers can afford both major radio and TV. He said both media would suffer until the problem of AM audience loss is compensated by a rate card reduction.

The other major problem facing the radio industry, McLaughlin said, is the lack of new ideas. "Radio today is the same old bill of fare with a few bits of garnish added," he said. He warned the radio men they must spend money to get new talent and to come up with something fresh in programming ideas.

WOULD BE FIRST TOP AM CASUALTY

Mutual network, it's reported, can be had for $1,200,000, although in some quarters the price tag is said to be $1,600,000. At any rate, it's stated that MBS, which has been billing itself as the "world's largest network" (with upwards of 500 affiliates) is definitely on the block.

The deal whereby Metro would take over Mutual is now dead. Apparently Metro wasn't interested in the web on a "money consideration," rather expressing a willingness to program the network and put its roster of topflight film talent at the web's command in return for converting Mutual into more or less of a promotional arm for the Metro pix dynasty.

The situation of the controlling stockholder stations would tend to lend credence to the report that Mutual wants to unload. Both Yankee and Don Lee regional networks—two of the major Mutual supports—are reported to be for sale, with Yankee previously having gone through initial stages of negotiations.

Elsewhere along the line of stockholder interests, retrenchments are said to be popularly in vogue, notably on the WGN-Chi Tribune front and the WOR, N. Y. (Macy's) shaving of costs on the Washington end of its operations.

Thus far this year, it's understood, Mutual is in hock to the stockholder-owning stations to the tune of $500,000, with biz considerably off in comparison with a year ago.

For the $1,200,000 consideration, Mutual, of course, is disposing of no stations; since it owns none; merely the goodwill of the network, its billings, and an established 500-station affiliation.

Sale of Mutual would be the first major casualty in radio in the wake of TV's upbeat, since it's recognized that from here on in radio stations will go begging at the auction block, although the AM stations with the proper operational pattern, it's conceded, have plenty of healthy and lucrative years ahead.

Lux, Screen Guild Deal Called Off

Hollywood, March 21.

With AFRA entering objections to arrangement, deal for Lux to take over "Screen Guild Players" next season has been officially called off. Under setup, Lever Bros. (Lux) was to make $10,000 weekly contribution to Motion Picture Relief Fund for gratis use of film stars. Camels currently has similar arrangement.

Pic stars reportedly protested Lux takeover because of long rehearsal period for the Lux hour show and attendant loss of revenue. Negotiations had been under way for months between J. Walter Thompson for Lux and L. K. Sidney, of Metro, repping MPRF.

'Answer Man' to Play ECA Circuit Abroad

"Answer Man," show now airing on WOR, N. Y., and in Rochester, Chicago and the Don Lee network, will get Italian, French and German productions from Paris, Luxembourg, Berlin, Monte Carlo, the Armed Services Network and the British Forces Network in about a month. Deal was set through the Economic Cooperation Administration and Bruce Chapman, packager of the show, who flew to Paris on Sunday (19) to complete arrangements and staff offices in Europe.

Format of the foreign-language versions will be the same as that of the U. S. stanza, with an "Answer Man" replying to a variety of queries. Some, however, will be on the U. S. and Marshall Plan aid.

CBS Plans to 'Sit This One Out,' Calls Off Advisory Board Dinner At NAB; Ryan Seen for No. 2 Spot

Industry speculation mounted last week, as broadcasters were sizing up the agenda for the upcoming NAB convention in Chicago, as to the organization's future sphere of influence. New developments were shaping up thusly:

It's a virtual certainty that, for the first time, none of the CBS high command will show up at the Chi meet. That goes for prexy Frank Stanton and all the other 20th floor top management at 485 Madison, along with the o & o station managers. The CBS Affiliate Advisory Board dinner, always held in the past as an adjunct to the convention, will also be bypassed this year. In fact, present thinking at CBS is to just send along a station relations rep "to case the powwow."

Similarly, Columbia has definitely committed itself to bowing out of NAB. Only thing that remains to be decided is setting the time. ABC will follow in CBS' footsteps. (However, NBC and Mutual will stick it out).

It's reported that Bill Ryan, general manager of KFI, Los Angeles, will get the nod as NAB's general manager as second in command to prexy Justin Miller. That'll put a practical broadcaster in the key operational post.

A top CBS spokesman, expressing his company's viewpoint, takes the position that, in the present scheme of broadcasting, the NAB high command, and notably in the person of Judge Miller, has out-

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Royal's Toscy Topper

John Royal, NBC veepee, who has been closely identified with Arturo Toscanini and the NBC Symphony orchestra since its inception, will accompany the ensemble on its cross-country junket starting next month in the role of NBC's public-station relations advisor.

For the occasion, Royal is dusting off his silk topper—the first time he's used it as "working equipment" since his Keith-Albee days as a top vaude exec.

Nets Nuts Over Science-Fiction; 'Mars' Panics 'Em

Everybody wants to do a show with a science-fiction format. Mutual just preemed its "2000, Plus" series; NBC is excited over its upcoming "Dimension X" series. CBS practically did handsprings in some atomic fervor over a Ray Bradbury-scripted show called "Mars in Heaven," and is set to ride with its own weekly series.

In fact, NBC originally had the same ideas about the "Mars in Heaven" excursion into the fantasies of science. But apparently there was nothing scientific about the way Bradbury's agent first peddled "Mars" to NBC for audition purposes, then submitted it to CBS. Latter web got the jump, for in accepting the script for audition, it exercised its "option to use" clause as well, necessitating NBC's relinquishing of the script.

Similarly, the NBC "Mars" audition was directed by Mitch Grayson, whom the web wanted for the "Dimension X" series. Subsequently, Grayson has been talking a deal for a producer-director berth at CBS, and has already moved in to meg the new "Up for Parole" Friday night series. As result, Ed King will probably do the NBC show.

Atlanta Dailies' Merger Creates Radio Duopoly; WCON Fate in Balance

Atlanta, March 21.

Impending merger of the Atlanta Journal and Atlanta Constitution will have an important effect on the broadcast picture here. Amalgamation announced last weekend (see story in Literati section) will mean that the Constitution must divest itself of WCON, 5 kw ABC outlet here. With the Journal owning WSB, 50 kw NBC affiliate, FCC anti-duopoly rules would disallow joint ownership of the two outlets.

WSB has AM, FM and TV adjuncts, and WCON has AM and FM with a TV construction permit (video outlet is skedded to start in three months). If WCON, which represents a $1,000,000 investment, is sold, it would probably remain an ABC outlet. However, if no buyer is inked and the station signs off, ABC would probably shift to WGST (a Mutual outlet) or WATL.

Miles Shaves Hill

Miles Labs is dropping the Tuesday and Thursday airings of Edwin C. Hill on ABC at the end of March, but will return after the summer.

Monday, Wednesday and Friday broadcasts of the five-minute series, heard at 7 p.m., will continue.

Blatz to Blitz Gardner's 'Duffy'?

If, as reported in some quarters, there is doubt as to Blatz picking up Ed Gardner's "Duffy's Tavern" for a continued ride next season. One of the factors is said to be the sponsor's looking-askance at Gardner taping the show in Puerto Rico.

NBC, too, is said to be unhappy over the prevailing sentiment that the program has lost much of its onetime flavor since originating via tape outside the country.

"Duffy's" present rating is 8.2, lowest on the Thursday night NBC roster and a far cry from the Hoopers it piled up when it was back-to-back with "Mr. District Attorney" on Wednesday nights.

Gardner is reported squawking over his present Thursday 9-9:30 period and although there has been some talk of initiating overtures with CBS, it's understood that he has a longterm deal committing him to NBC.

TOM McFADDEN TO TRANSFER TO COAST

Tom McFadden, general manager of WNBC-WNBT, NBC's New York flagship radio and video operations, is transferring to the Coast, in a realignment of the network's o & o stations.

McFadden, who stepped in as WNBC-WNBT manager to succeed Jim Gaines when the latter became head of all o & o operations, will head up KNBH, the NBC-owned video outlet in Hollywood. The transfer becomes effective April 5.

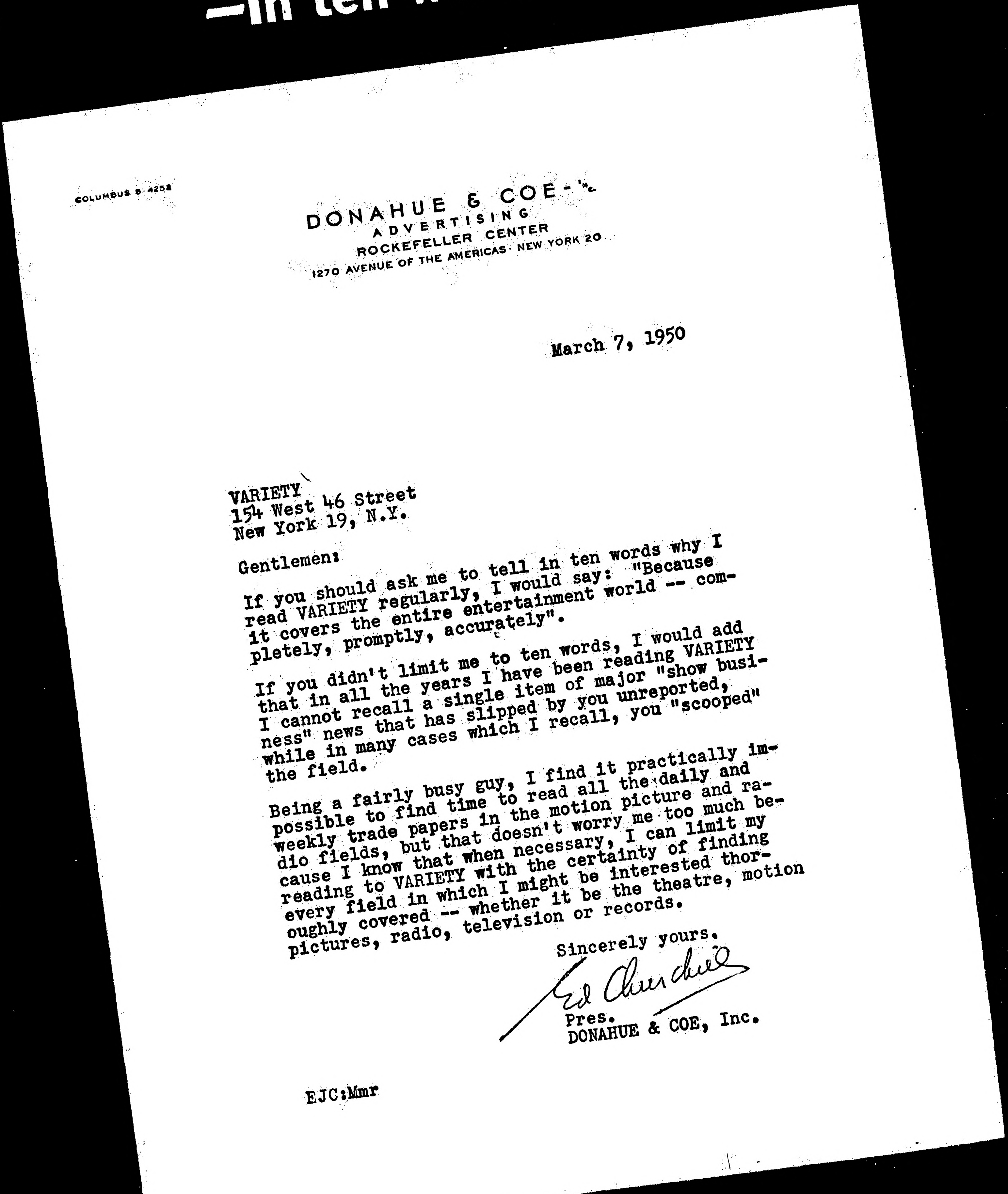
Don Norman, sales manager of WNBC and second in command of the N. Y. flagship, may move into McFadden's spot.

PET DAIRY'S SPLURGE

Pet Dairy products has bought the Fred W. Ziv Co. "Guy Lombardo Show" for sponsorship in 28 markets in six southern states.

Deal, set through Robert E. Clarke agency of Atlanta, starts early next month.

—In ten words or less . . .



COLUMBUS 5-4252

DONAHUE & COE - INC.
ADVERTISING
ROCKEFELLER CENTER
1270 AVENUE OF THE AMERICAS · NEW YORK 20

March 7, 1950

VARIETY
154 West 46 Street
New York 19, N.Y.

Gentlemen:

If you should ask me to tell in ten words why I read VARIETY regularly, I would say: "Because it covers the entire entertainment world -- completely, promptly, accurately".

If you didn't limit me to ten words, I would add that in all the years I have been reading VARIETY I cannot recall a single item of major "show business" news that has slipped by you unreported, while in many cases which I recall, you "scooped" the field.

Being a fairly busy guy, I find it practically impossible to find time to read all the daily and weekly trade papers in the motion picture and radio fields, but that doesn't worry me too much because I know that when necessary, I can limit my reading to VARIETY with the certainty of finding every field in which I might be interested thoroughly covered -- whether it be the theatre, motion pictures, radio, television or records.

Sincerely yours,

Ed Churchill

Pres.
DONAHUE & COE, Inc.

EJC:Mmr

"I Limit My Trade Reading To VARIETY !"

RADIO SCRAMMERS ALARM WEBS

Stanton's Walkie-Talkie Network

Frank Stanton, CBS president, is now a licensed walkie-talkie station operator, one of the few in the country to be assigned an individual call letter, and the first person in America to actually possess a "walkie-talkie network" of his own—even though, as presently set up, it shakes down to a car-to-car network.

Stanton's "Citizens Radio Station License" came through last week from the FCC. His call-letters are 2-W-6012.

The CBS prez is putting the "network" into operation this summer, when he embarks on a 6,000-mile auto tour of the northwest. He's taking along both of his cars and a party of friends. Through the walkie-talkie apparatus he'll be able to keep in constant touch with the other car. Among the "guests" will be talent—but "strictly sustaining," says Stanton.

Rivers Charges Savannah Radio Ganging Up On His Pro-Negro Stand

Washington, March 21.

E. D. Rivers, Jr., son of the former governor of Georgia, told the FCC yesterday (20) that efforts of the Savannah Radio Council to keep him from starting a station in the city is motivated "purely and simply" by fear of competition.

In a vigorous opposition to the complaint by the Council, which asked the commission to set aside his daytime permit in Savannah, Rivers, through his counsel, Philip M. Baker, said his accusers have no basis for questioning his qualifications. He charged that his programming policy of non-discrimination, which he practices in his WEAS in Decatur (just outside Atlanta) is what the Savannah stations, which banded together to form the council, don't want to see introduced.

"The Savannah stations," he said, "know that WEAS has a tremendous popularity with the Negro people of Georgia and surrounding areas. This popularity has consistently grown because WEAS has given the Negro people a real chance to express themselves through the medium of radio. The Savannah radio council wants no part of such a policy in Savannah. In fact, they want no new competition in Savannah."

In his operation of WEAS, Rivers said, he "has sincerely tried to be of service to all of the listeners without regard to race, creed or color." Expressions of gratitude "from thousands of listeners each month," he said, give proof that "this policy has succeeded." (The council charged that Rivers has been devoting a large portion of his WEAS schedule to commercial

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Pitt Theatre Circuits Slug It Out on Radio For Small Fry Trade

Pittsburgh, March 21.

Harris theatre circuit has taken over sponsorship of Virginia O'Donnell's WPGH kiddie show, "Stars of Tomorrow," in a bid to get some of the Saturday morning small fry trade away from Warner Bros. Latter has had a children's program broadcast for years over WWSW direct from stage of Enright in East Liberty, an attraction that weekly packs that house to the rafters.

Harrris interests will do the same thing with "Stars of Tomorrow," airing it every Saturday a.m. at 11:30 from stage of Liberty theatre, only a few blocks away from Enright.

The O'Donnell airer started on WPGH just a few months ago, and has been going out every Sunday afternoon as a sustainer.

Hamblen Exits KFWB

Hollywood, March 21.

Stuart Hamblen has received his notice from KFWB after 17 years of announcing over the outlet. Hamblen is handling, currently, the only live variety program being beamed by the station.

Hamblen feels the reason for his being pink slipped was because of general cutback at KFWB. Announcer also related that the six sponsors picking up the tab on his six-day weekly show have indicated that they will go where he does.

Love That 'Consul'

Musicians connected with the NBC Symphony Orchestra report something of an unprecedented nature occurring at last Thursday's rehearsal of the NBC symph, when maestro Arturo Toscanini, while batoning the boys through their paces, interrupted them while he broke out in song.

However, Toscy wasn't singing from rehearsal score, but snatches from Gian-Carlo Menotti's new musical drama, "The Consul."

Toscy the previous night had attended the preem of the "Consul" on Broadway. He later described the score to friends as "sensational."

$6,625,000 For FCC; State Dept. Gets 'Voice' Plea

Washington, March 21.

The State Dept. was told today (Tues.) not to trim its "Voice of America" broadcasts as the House Appropriations Committee released its omnibus spending bill.

The Committee recommended $34,000,000 for State's International information division, which includes the "Voice" program.

It gave the FCC $6,625,000 for operations in the new federal fiscal year beginning July 1, next.

In addition, the Committee reemphasized the interest of Congress in anti-monopoly action by allocating $3,850,000 for the Justice Dept.'s anti-trust division which has been moving vigorously against several angles of show business in recent years.

The $34,000,000 for State Dept.'s overseas information work is $2,645,000 less than the Department requested. It is, however, about the same as what was allocated for operating expenses of the division during the current year. While the current year's appropriation was about $11,000,000 more, the difference was for construction of new shortwave transmitters, not for operations.

St. Loo's 'Beat Your Wife' Quizzer Grabs Sponsor

St. Louis, March 21.

Through KMOX, CBS outlet, the Westinghouse Electric Co., will bankroll "Beat your Wife," probably the most ambitious quizzer ever produced in this burg and should the program, skedded for a 13-week trial click it may become nationwide. The program will originate from the stage of Loew's State theatre, downtown, and $5,000 in prizes will be dished out weekly. The top prizes will range from an all-expense paid seven-day plane trip and sojourn in Havana, and a $500 diamond ring to lesser prizes.

It will be husband and wife teamed in answering questions

SPONSORS GIVING UP TIME, TOO

With the '49-'50 broadcasting season in the homestretch, there's a growing uneasiness around the networks and the agencies over the realization that, by and large, radio sponsors cancelling out on programs are exiting for good and are not interested in finding replacement shows.

In previous years, it's pointed out, there was a 50-50 chance that a sponsor, in dropping a show, served notice that he was holding on to his time franchise and was interested in picking up the tab for another program. But not so today. The client scramming out of radio either moves into TV or earmarks the coin for other promotional-advertising activity. With renewal time coming up, the webs and agencies have their fingers crossed.

Industry sentiment is that it represents short-sightedness on the part of the client in view of radio's continued sales potency. They point, for example, to the ability of "The Falcon" on Mutual to snare a 9.4 in the Sunday at 7 slot on Mutual opposite CBS's Jack Benny. With Anahist cancelling out on the show, Bernard Schubert, owner of the package, got little or no agency-sponsor response in peddling it. This, in spite of the fact that, as a $2.500-a-week package, it's one of the choice per-point-payoff buys on the market. As a result, Schubert has sold the program to NBC for a sustaining ride.

The Kraft Foods and Sealtest notice of cancellations on their NBC morning cross-the-board programming; Roi-Tan's dropping of the Joan Davis CBS show; U. S. Steel's alerting of the Theatre Guild to its anticipated checkout on its $2,500,000-a-year sponsorship of its Sunday night dramatic showcase—all these are cited as alarming factors in the "we're-getting-out-of-network-radio" credo.

The situation is highlighted on still another front. It appears that for every radio package peddled to agencies, 10 TV shows are submitted. The packagers contend that the agencies "aren't interested" in radio properties, they in turn reflecting the attitude of their clients.

Thus the packaging of radio shows is reported to be at its lowest ebb today.

WFIL, Philly, Goes On A Nighttime Package Binge to Woo Clients

Philadelphia, March 21.

A move to strengthen WFIL nighttime radio schedule and at the same time attract new business has been successfully worked out in the last month with a sweeping revision of the evening program lineup and the skedding of a number of low-cost transcribed shows.

Immediate effect, according to Roger W. Clipp, general manager, has been increased revenue for station and large savings for the sponsors.

The transcribed musical and mystery programs were purchased by WFIL from Charles Michelson, Inc., and Harry S. Goodman Productions, both packaging firms. The programs include "Musical Comedy Theatre," "The Avenger," "The Sealed Book," "Mystery House," all of which are geared to provide entertainment for listeners at bargain rates for advertisers, Clipp said.

In addition to these low-budget productions, WFIL has skedded four 30-minute shows produced and transcribed by M-G-M Radio Attractions and as well as several live and recorded musical shows, originating in its own studios. To make room for newcomers, station discontinued approximately six hours of local and network

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Charges of 'Slants,' 'Plants' Fly As Richards Tries to Parry Roberts

Hollywood, March 21.

Second week of the FCC's hearing into renewal of G. A. Richards license to operate KMPC got under way with a duel developing between Clete Roberts, chief FCC witness, and Hugh Fulton, counsel for Richards. Fulton bore down hard in an effort to sweep aside Roberts' charges of discrimination and news coloring against Richards and KMPC.

Rarely ruffled, the newsman meticulously answered questions ranging from his experience as radio newsman, his fitness as a news judge, his employment background, whether he lifted certain confidential material from station files and his personal opinions on many subjects connected with broadcasting. Roberts outlined his experience, including coverage of both Democratic and Republican 1948 conventions, exclusive interviews with Austrian president, Mussolini's widow, coverage of atom bomb explosions, etc.

Fulton asked if Richards, with his experience, "had just as much right" to select news as Roberts did. The newsman answered "Yes, if when he changed news to put in opinion he labeled it as opinion." Fulton elicited from Roberts that alleged coloring of news was so "cleverly done it would have taken a full-time listening group to detect the way news was slanted by coupling items on Jews, Communists and Eleanor Roosevelt."

Roberts denied he thought only facts should be broadcast, adding his belief that "opinion should be labeled." Fulton sought to determine if Roberts thought it was true that he was "radio's top reporter," as billed by KFWB, where he now works. Newsman referred question to station's promotion department, but when asked point blank if he thought the statement false, replied "No, it probably has the same value as KMPC calling itself the goodwill station of Southern California."

Fulton spent the good part of the day trying to have Roberts identify numerous KMPC broadcasts. Fred-

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Would Probe FCC

Detroit, March 21.

The Michigan Dept. of the American Legion called for an investigation of the FCC to determine whether it has set itself up as a censorship bureau. Request was in the form of a resolution adopted by the Legion's State Executive Committee which met Sunday (19) at the Book-Cadillac hotel.

"We question whether the FCC has the right to look into a radio station owner's personal opinions to determine his right to operate," the resolution stated.

State Legion recently awarded G. A. Richards and his WJR its annual Americanism Award for public service.

Tabbed a Commie, UE Gabber Axed By Penna. Station

Pittsburgh, March 21.

Charles M. Kern, Jr., freelance radio man and former program director of WJAS who was named as a Communist in Washington hearings before the House Un-American Activities Committee, lost his daily program on WMCK in McKeesport last week when station refused to allow him to continue. Kern, once a candidate for mayor of Pittsburgh on the Progressive ticket, had been speaking nightly Monday through Friday at 6:30 on a program called "The Voice of UE" under the sponsorship of the United Electrical, Radio and Machine Workers, Local 601.

Union immediately demanded an investigation by the FCC, charging that the action was a "conspiracy between the Westinghouse Corp. and WMCK." Gene Kline, manager of the station, refused to comment other than to say Kern's removal was "a matter of policy."

Frank Panzino, business manager for the local, called the action "a further illustration of the efforts of big electric corporations and their IEU-CIO company union agents to deny UE members freedom of speech in the approaching Taft-Hartley election."

Matt Cvetic, FBI undercover man who worked in the Commie ranks here for a number of years, identified Kern as a Communist in sessions of the House Un-American Activities Committee. Cvetic said Kern was chairman of the Pittsburgh Chapter of the Progressive Citizens of America. UE immediately hired William Moody to carry on its WMCK program.

Enright Mulls Bid To Revamp Israeli Radio

Dan Enright, veepee of (Jack) Barry-Enright Productions, has been asked by the U. S. State Department to take a post as consultant to the Israeli Government for two or three months to reorganize the Israeli radio. Enright is mulling whether he can take a leave from his firm, which packages "Juvenile Jury," "Life Begins at 80," "Joe DiMaggio Show" and "Junior Celebrities."

Enright, former program operations manager of WOR, N. Y., lived in the Near East for 10 years before the war.

Cooper's 'Mouthpiece'

Hollywood, March 21.

Frank Cooper has picked up the radio and television rights to Gene Fowler's book, "The Great Mouthpiece," story of the late criminal lawyer William Fallon, which was picturized with William Powell starring.

CBS Sets Mental Health Documentary as Sequel To 'Mind in Shadow'

CBS Documentary Unit is currently prepping a sequel to its "Mind in the Shadow" program which was aired in February, 1949. New program, to be scripted by Arnold Perl and produced by Werner Michel, chief of the Documentary Unit, will be broadcast Wednesday night, May 3, in the 10:30 to 11 segment to tie in with the National Mental Health Foundation's observance of Mental Health Week.

Program will explore the progress made in the past year on the overall mental health question, with particular stress on the notable achievements made in Minnesota. (The initial "Mind in the Shadow" documentary, also scripted by Perl, was the springboard for far-reaching Minnesota legislation).

CRAWFORD'S 500G 10-STATION SPREAD

First sign of an impending battle of the suit-makers in the New York area is the uncorking of a $500,000 campaign by Crawford Clothes, to start tomorrow (23). Clothing chain will use 10 stations in the metropolitan district, with the bulk of the budget being allocated for the upcoming 13-week period. Agency is Al Paul Lefton.

Crawford's move is likely to cue a fullscale radio war in the highly competitive clothing field, with Baarney's, Robert Hall, Bond's, Prentis, and other retailers hypoing their radio expenditures.

Looks Like Real Dog Days on TV This Summer, Despite Rate Lures

Any television viewer planning to spend time in front of his set this summer will have slim pickings, at least from among the top programs now on the air. While sponsors of several of the top-rated shows plan to ride out the summer dog-days, which will improve the TV fare considerably over the virtual sloughoff bankrollers gave video last summer, the majority of them plan to pack up for the usual eight-week hiatus. Reason, of course, is their assumption that the TV audience dwindles drastically during the hot weather.

Broadcasters have been scratching their craniums trying to figure a way to keep the bankrollers on the air. To date, however, they have not been able to explain away the fact that vacationers don't take their TV sets with them and that portable sets for the beach or for cars are practically non-existent. Discount of 35% being offered by NBC on its network rate card for any sponsor sticking it through the summer hasn't achieved any results yet. Bankrollers point out that their time costs are practically negligible, compared with program and production costs, and thus the discount doesn't mean too much to them.

Other networks are mulling similar discount deals but now tend to discount their effectiveness. In addition, both ABC and CBS have annual discount systems in their regular rate cards which can mean a greater savings to an advertiser than the 35% being offered by NBC. Thus, ABC offers a 12½% discount and CBS one of 10% to any advertiser remaining on the air 52 weeks consecutively. And, as an ABC spokesman pointed out, 12½% of 52 weeks' time charges totals more than 35% of the eight weeks that NBC offers.

To date, DuMont looks as though it will have the greatest number of sponsors remaining on the air throughout the summer. Network chief Chris Witting declared this week he knew of no sponsor yet who planned an eight-week bowout. CBS expects to lose such shows for the summer as Fred Waring, "Goldbergs," "Suspense" and others but will retain "Godfrey and Friends" (Chesterfield), "What's My Line" (Stop-Ett) and the new Toni show, among others. Web, in addition, plans to sustain "Toast of the Town" through the summer, as it did last year, even though Lincoln-Mercury dealers will take the standard vacation.

Definitely set to remain on ABC-TV are high-rated "Stop the Music" (Admiral and Old Golds), "Lone Ranger" (General Mills and American Bakeries) and "Blind Date" (Esquire Polish). Several other possibilities are open but their sponsors have not yet indicated their intentions.

NBC expects several shows, such as "Kraft TV Theatre," to remain on through the summer. So far, though, the web has received no time orders for the vacation period.

Frigidaire's 100G Tele Show So Big It Requires L.A.-N.Y. Split Rehearsals

Unique for TV, a single show will be rehearsed on a nationwide basis. Practice sessions for the Bob Hope Easter Sunday show for Frigidaire, April 9 on NBC, will be split into two sections. Producer Max Liebman will put the eastern elements through their paces, while Eddie Sobol has been retained to handle the Coast segments. They'll be collated by Liebman shortly after Hope and others in the Coast contingent arrive in New York for the telecast.

It's planned to have Sobol handle the bits between Hope, Dinah Shore and Douglas Fairbanks, Jr., plus others that may be signed from the Coast. Bea Lillie will work with Liebman from New York.

Talent and production costs on this NBC show will run around $100,000, the most expensive program to date. Hope's cut will be $40,000. Time allotted the program is 90 minutes from 5:30 p. m. It's the first in a series of five shows of similar calibre by Frigidaire. Next program is scheduled for Mothers Day. Foote, Cone & Belding is the agency.

Cherchez Le Feyte!

William Esty agency was forced to scout the country this week to find the correct male lead for NBC-TV's "Colgate Theatre" Sunday night (26). Agency bought a three-minute vidfilm lensed by Jesse and Milton Stern, then called in scripter William Kendall Clarke to pen a story which would be acted live, with the film to be tagged on the end as a climax.

Agency then discovered, however, that Robert Feyte who had played the lead in the film, had left N. Y. Since the script is to lead directly into the film portion of the show, the same characters would have to be employed. Esty staffers, therefore, sent a search call to all parts of the country. Feyte was finally located Monday (20) in Florida, from where he flew back yesterday to start rehearsals for the show.

'Girls,' 'Escape' TV Casualties

CBS television, in another major program reshuffle, is dropping two sustaining half-hour programs, seeking a new time slot for another one and looking again for a show to slot opposite the high-rated "Texaco Star Theatre" on the rival NBC web.

Being axed in the rearrangement are "The Girls," which bows out of its Sunday night at 7 slot after this week (26), and "Escape," which leaves the Thursday night at 9 slot after March 30. "Abe Burrows' Almanac" will abandon the Wednesday night at 9 period after the March 29 stanza, but CBS hopes to slot it at a new time, as yet undecided. Web will replace "Girls" with "Romance," a series of half-hour dramatic shows which had a short sustaining run last year. "Escape" will give way to the Esso-sponsored "Alan Young Show," which tees off April 6. Burrows' stanza must be moved to make way for the new Toni program and "What's My Line?" latter to be bankrolled by Stop-Ett deodorant, which will alternate in the Wednesday night period.

"Command Post," the Army training program now occupying the Tuesday night at 8 slot opposite NBC's Texaco show, bows off April 4 after the completion of its scheduled eight-week run. CBS has not yet decided what show will replace it, but, with the Milton Berle stanza still leading the Hooper parade with ratings of 60 or better, it's expected that CBS will revive its series of feature film oldies, which formerly held down that spot. Pictures, running to about a $1,500 top, represent probably the least expensive programming for prime evening time.

Web has taken kinescopes of "Girls," "Escape" and the Burrows show and will continue to pitch them to potential sponsors and agencies in that version.

Laraine Day (Mrs. Lippy) Set for Pre-Giant Show

N. Y. Daily News' WPIX is offering Laraine Day to sponsors for a 15-minute sports interview show preceding all home games of the N. Y. Giants, which the station is carrying this year. Leo Durocher, Giants' manager and husband of Miss Day, is expected to appear on the program whenever possible.

Show is to originate from a special booth at the Polo Grounds, N. Y., with Miss Day interviewing ballplayers, guests celebs, etc.

McCahon Joins WPIX

Robert McCahon, legit actor, producer and director, joins WPIX, N. Y. Daily News TV outlet, as an associate director next month. McCahon, currently appearing on Broadway in "Now I Lay Me Down to Sleep," will bow out of the production April 1.

Earlier this season, McCahon assisted George Abbott in the production of "Touch and Go," which ended its N. Y. run Saturday (18).

WHAS-TV Preem Delay

Louisville, March 21.

Teeoff of WHAS-TV, which was scheduled for Monday (20) has been postponed a week, due to technical difficulties, said to be troubles in the camera chain. When station gets on the air, the CBS-TV shows will switch from WAVE-TV, which has been carrying the CBS-TV shows for about a year.

There were 25,901 television sets in the Louisville area as of Mar. 1.

Wynn Getting Off Sat. Night Hook

CBS-TV's "Ed Wynn Show" this week deferred to the tremendous competitive attack launched against it by NBC-TV's highly-touted "Saturday Night Revue." CBS, in a desperate bid to hang onto Camel cigarets as sponsor of the Wynn stanza, has decided to move the show from its present Saturday night at 9 slot to Tuesdays at 9 starting April 4—but only in those cities where it bucks the NBC program. In cities where the NBC show is not carried, Wynn will continue in his present Saturday night time.

Wynn stanza thus far has been unable to snare a rating commensurate with the critical acclaim accorded it. Launching of the NBC "Revue" shoved its Hooper even lower, with the program drawing a 7.9 network Hooper the first NBC week, as against the 39.6 snared by the half-hour segment of the two-and-a-half hour NBC spread directly opposite. William Esty agency, which handles the Camel account, reportedly passed the word along to CBS to find a better time segment or else Camels would bow out.

Show will now be carried on Tuesday nights in 14 markets. Several single-station areas, although prime NBC affiliates, will continue to bypass the NBC show for Wynn because of contractual commitments and, in those cities, the show will continue on Saturdays. It is expected, however, that they too will pick up the "Revue" at the end of their current Wynn cycle, at which time the latter show will be moved to Tuesdays also. Fact that the show is kinescoped on the Coast makes it possible to be aired at various times in different areas.

Wynn program will still be facing some stiff competition in those areas where it plays Tuesday nights. It will be bucking NBC's "Fireside Theatre," which drew a network Hooper of 36 in the last report, and the first half of DuMont's "Cavalcade of Bands," which showed a 22.1 in the last Hoopers. (ABC-TV does not program Tuesday nights.). Wynn's move means CBS must find another slot for "Stage Door," sustainer now occupying the Tuesday 9 to 9:30 slot. No decision on that time switch has been made.

Crosley Stations Plan 50% Slash in Cleffers In AFM Negotiations

Cincinnati, March 21.

Crosley AM and TV stations, the only ones in Cincinnati employing union musicians, are expected to make a 50% reduction of their music staff, the payroll for which has exceeded $400,000 under a one-year contract expiring in April.

A new agreement is being negotiated by Crosley executives and bargainers for Local 1, American Federation of Musicians, headed by Oscar Hild, president and a veepee of the national union.

James D. Shouse, board chairman of the Crosley Broadcasting Corp., said he would not "venture comment on statements of statistics relating to the use of musicians on our stations," and added, "the company and the musicians' union are presently negotiating a new contract as they have done successfully for many years."

Presently the Crosley music staff numbers 60 musicians, arrangers and directors.

Four other major AM stations and two other TV stations here have been without AFM card members for periods ranging from one to several years. Their music is mostly canned, and five of them use hillbillies and amateurs for live music.

Visit of TV Emissaries Next Week May Be Prelude to Global Pattern

Washington, March 21.

A delegation of European radio technicians, invited by the State Dept., begins a two-week tour in New York next Monday of U. S. television operations. What they see here may determine how international TV broadcasting standards are set and have a bearing on feasibility of trans-Atlantic telecasts. Sale of American equipment abroad is also involved.

With the Radio Manufacturers Assn. as industry host, the delegates will be given a state Dept. reception at the Statler Hotel, N. Y., on Monday. On Tuesday it will visit Du Mont studios, see a theatre video demonstration at the Paramount theatre, inspect a variety of TV receivers at the Hotel Commodore, and tour NBC operations. A demonstration at the Waldorf-Astoria by Zenith Radio Corp. of Phonevision is included in Wednesday's schedule.

Group will later inspect A. T. & T. relay operations in Nutley, N. J.; RCA camera and receiver plants in Camden, N. J.; Philco broadcasting and manufacturing activities in Philadelphia and CBS studios in New York.

Tour will wind up with conferences in Washington where the Europeans will also observe demonstrations of the RCA, CBS, and Color Television, Inc., color video systems.

The technicians represent Austria, Belgium, Czechoslovakia, Denmark, France, Hungary, Italy, Holland, Sweden, Switzerland, United Kingdom and Yugoslavia. Invitations to 45 other countries to send guest representatives were also extended by the Government. Following their U. S. visit, the delegates will observe TV operations in Paris, Eindhoven and London.

BALTO TVERS SEE BLACK INK BY JUNE 1

Baltimore, March 21.

February sales of TV sets in the Baltimore area have brought the total to 146,191. This was announced this week by the Baltimore Television Circulation Committee. Sales for the month amounted to 12,943 sets.

All TV managements, of which there are three in this town, state they will be out of the red by June 1, due to the influx of new accounts, and a reduction of overhead by a revision of network charges. Back to back spotting on local accounts is helping revenue. Rates on local accounts seem due for a heist June 1.

43 Live Shows On WBZ-TV's Roster

Boston, March 21.

Home grown video shows are on the upsurge at Hub's WBZ-TV, where the station now programs 43 live studio productions weekly. With three months to go before celebrating its second anni., station has shown a lively interest in local talent and personalities to the point that 15 hours of its weekly schedule is local live talent.

Programs show diversified types with educational, news, musical and kiddie shows featured along with dramatic and sport telecasts. Encouraging feature is that majority of local shows are sponsored with advertisers becoming more alert to the advantages of video pitches in this area, which is fifth ranking in the country.

Two recent additions to WBZ-TV's sponsored shows are a five day a week hour-long pickup from R. H. White, Hub department store at the early afternoon hour of 2, specifically beamed to the housewife, and a dramatic TV show preemed Sunday (19) with cast of players from local popular Brattle Theatre company.

MAYOR O'DWYER PLANS SERIES OF TV CHATS

New York's Mayor William O'Dwyer is planning a series of semi-monthly TV chats discussing "current situations and problems of interest to the people" with members of his staff. Stanza, which will probably be in the format of a roundtable, would go beyond strictly governmental problems. The city's six video stations were invited to send representatives to a meeting today (Wed.) to advise the mayor on the project.

Last November the mayor announced he was planning a series of radio chats, because of his unhappiness of press treatment of the election campaign. However, the series has not materialized.

CBS Cooks Kine On 'What's Cooke-ing?'

CBS this week is auditioning a new half-hour TV talk show featuring Dwight Cooke as moderator and called "What's Cooke-ing?" Audition kine will also feature Russel Crouse and Jan Struther, and, if it comes up to web expectations, efforts will be initiated to pact the trio on a permanent basis.

Idea behind the flexibie format is to kick around such questions as: "Are films going to the dogs?" "Should women wear hats in theatres?" "Is it proper to put your feet on the coffe table?" etc.

Levinson's Story Sales

Leonard L. Levinson, president of Impossible Pictures, has switched from comedy to suspense. The producer of cartoon pix has sold three radic scripts to Anacin's "Hollywood Star Theatre."

"Death Comes By Night," first of the AM scripts, has been bought by Vic McLeod for "Chevrolet Tele-Theatre" on NBC-TV.

WPIX Grabs Off 118 Garden, N.Y., Sports Events in Local Coup

Eventual position of a strictly local television station in a major network city was underscored this week by the N. Y. Daily News' WPIX, which latched onto 118 fall and winter sports events at Madison Sq. Garden, N. Y., for next season. Station has acquired an exclusive on the package for an unspecified time, and is already pitching it to potential sponsors and agencies.

Since the webs are tied up with their network contractual commitments, they have been finding it increasingly difficult to broadcast any event of a more or less local character, into which category most of the Garden sports fall. Both CBS and NBC, it is pointed out, lost their pickup rights to the home games of the Brooklyn Dodgers and N. Y. Giants, respectively, for just that reason, with WOR-TV and WPIX taking them over. Garden exec veepee Ned Irish has been trying to sell his fall and winter slate as a package for some time, and, with the webs unable to find time, WPIX stepped in and took over.

Station's contract with the Garden calls for all events except the Friday night boxing matches, which will continue to be carried by NBC, and possibly the Saturday night events. During the week, though, it will have access to college basketball, pro tennis, the rodeo, dog show, horse show, etc. In addition, WPIX will repeat with the N. Y. Ranger and Rover hockey games, the Silver Skates tourney and Golden Gloves boxing, all of which it carried this year. Station probably will relinquish its exclusive on the package, however, if it fails to line up a bankroller for the entire schedule.

Indpls. Ballcasts

Indianapolis, March 21.

WFBM-TV will televise 55 home games of the Indianapolis Indians beginning April 24. This will include all home games except those on Sundays, Harry Bitner, president of city's only video outlet, said.

WFBM-TV started televising home games on experimental basis in midseason last year. Dick Pittenger, chief sports announcer, will handle play-by-play.

CBS OUT ON A GODFREY LIMB

TV-AM's Bond Drive Hoopla

Washington, March 21.

A gala all-network radio and television show to kick off the annual U. S. Savings Bond drive on May 15 is the goal of the Treasury Savings Bond Division. This year's campaign is labeled the "Independence Drive."

The radio end is mostly shaped up and the television end is making steady progress.

David Levy, who served during part of the war as war bond radio director, on loan from the navy, has been appointed special television consultant for the independence drive. Levy, now with Young & Rubicam, is due in next week for conferences. His job is to organize and produce a one-hour all-star video show. It will be on the ether from 10 to 11 p.m. (EST), at the same time as the radio show, but will not be a simulcast. Already two networks have agreed to clear the time to carry the TV show and efforts are being made to bring the others into line for the one shot.

It will mark the first use of television in a treasury bond drive kickoff and the first use of video on such a scale by the Treasury, with all networks expecting to come into line.

The radio show, to which the four national networks have already pledged full cooperation, will follow the 1949 format of an all-star performance out of Hollywood. But it is expected to be even bigger. Last year 1,981 stations carried the program. This year more than 2,000 are already signed.

Cornwell Jackson, J. Walter Thompson veepee in charge of the Hollywood office, is whipping up the sound radio show with the cooperation of the Hollywood coordinating committee.

President Truman and Treasury Secretary John Snyder will make brief addresses.

TV Film Producers Say Webs Retarding Better Pix Facilities

Television networks are retarding the development of film facilities for TV in order to maintain program control. That is the charge being leveled at the webs by video film producers who claim that, while broadcasters have worked long and diligently to improve the reception quality of live shows, little or nothing has been done to turn out better film reception on TV. New inventions, such as RCA's flying spot scanner, they claim, are sitting still in the laboratories while stations are forced to use oldhat equipment for film projection.

Broadcasters, for the most part, will concede that the quality of TV film reproduction in no way compares with the quality of live program reception. They disclaim, though, any responsibility for the fact that film too often looks washed out and glaring when projected over their TV systems. They maintain that TV requires so much programming that there is room in the medium for all packagers, whether they turn out live or film shows and that it's just a matter of time until they get the projection quality of films improved.

Industryites who have seen closed circuit demonstrations of the flying spot scanner at the RCA labs in Princeton or Camden.

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RTDG Threatens DuMont Strike

Radio-Television Directors Guild has called a membership meeting Monday (27) to consider a strike vote against DuMont.

Union has been trying to negotiate a contract with DuMont, covering about 20 staffers in the web's New York headquarters, since Oct. 6, an RTDG spokesman declared, "but the company has stalled us all this time." Union said that DuMont salaries for associate directors range from $32 to $34, while directors get from $35 to $75. Minimum starting salaries at the other webs are $85 for associates and $125 for directors and hit $100 and $145, respectively, after a year.

Ruby Keeler's TV Shot

Hollywood, March 21.

Ruby Keeler goes to N. Y. within the next two weeks for an appearance on the Ken Murray television show. This will be her first performance in seven years.

Costumes are being made here exactly duplicating those she wore when she was a film dancing star.

CONNIE MACK GETS CBS PHILLY 'TOAST'

Ed Sullivan and his CBS Sunday night "Toast of the Town" TV show will originate from Philadelphia on April 16, show to be staged either in Town Hall or the Forrest theatre, legit house.

Program will climax a three-day Philly celebration commemorating Connie Mack's Golden Jubilee as Athletics' mentor. Program will be built around the event, and will utilize Philly talent.

Fairbanks' Gotham Multi-Cam Studio Booms East Vidpix

Anticipated trek of television producers from N. Y. to L. A. as a result of Jerry Fairbanks' new multi-camera film process may die a-borning. Fairbanks revealed this week the establishment of complete film facilities in N. Y. at a new studio on which he has taken an extended lease. Several advertisers have already signed for production of spot commercials at the studio and, with the installation of a multi-cam system there by late spring, Fairbanks hopes to be able to take care of the longer dramatic shows.

Multi-cam system, involving the use of three cameras shooting a scene simultaneously, supposedly combines the best features of live TV production and films. Young & Rubicam recently decided to shoot the final 13 weeks of its current "Silver Theatre" series (CBS-TV) via multi-cam on the Coast, and it was believed that other sponsors and agencies would follow the Y&R-International Silver lead. Now that Fairbanks will have the system for use in N. Y., the adver-

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Cincy's 100,000 Sets

Cincinnati, March 21.

Sets served by Cincy's three TV stations reached the 100,000 mark this week, reported Don Miller, Crosley Broadcasting Corp. research director.

His figures, based on sales by retail dealers, rank this area as 12th largest in the nation for set ownership, with nearly 25% coverage among 405,500 families and about 2,000 installations in taverns, clubs and public places.

OFF-COLOR TV STIRS AFFILIATES

By GEORGE ROSEN

CBS' 20th floor echelon broke out into a sweat last week in the wake of repercussions stemming from Arthur Godfrey's ad libbed crack on his Wednesday night Chesterfield video show—a crack that provoked guestar Jack Carson to pull his hat below his eyes and comment: "Remember, I wasn't here when you said it!"

CBS president Frank Stanton spent the better part of Thursday trying, as he later admitted, "to keep the network together." The network, however, failed to come out of it intact, with two stations, including one of the major, basic affiliates in the midwest, refusing henceforth to carry the hour-long program, "Arthur Godfrey and his Friends."

Stanton and the other network brass are particularly sensitive over the incident since it followed within 24 hours after FCC Chairman Wayne Coy's warning to the industry—in an address Tuesday night at the State Radio Conference at the University of Oklahoma—that neither he nor his FCC colleagues will tolerate off-color TV. CBS is even willing to admit that Coy undoubtedly had none other than Godfrey in mind when he stated in his talk; "When a comedian gets so big that his network can no longer handle him, then we have a case of the tail wagging the dog."

TV Censorship Involved

CBS makes no bones over the fact that it is worried. At stake, it realizes, is more than Godfrey and Chesterfield, although the web doesn't minimize the fact that, as one of the major phenomena in radio-TV annals, Godfrey singlehandedly is responsible for upwards of $7,000,000 in network billings.

But CBS also recognizes that the future cementing of an entire network and industry censorship is involved; that Coy's closing comment "there must be a day of reckoning" could be interpreted as a warning that, unless TV stops "peddling livery stable humor" (as Coy remarked in his address) the FCC has the right to hold up licenses of stations carrying the programs.

CBS admits that "patrolling" Godfrey is next to impossible, since so much of his material is ad lib. Last Wednesday night's incident, involving a street-cleaning scene with Carson and Morton Downey, was, CBS admits, but one in a series of questionable telecasts that goes back many years. The CBS anxiety is further intensified in view of the fact that last Wednesday's TV incident follows in the wake of the widespread notoriety given Fred Allen's crack, via Time

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Damm Damns 'Filth'

Walter Damm, general manager of WTMJ and WTMJ-TV, Milwaukee Journal stations, sent the following wire to CBS following last Wednesday's Arthur Godfrey telecast:

"Godfrey's remarks to Morton Downey during the street sweeping skit last night were the most obnoxious and filthy that he has ever inflicted upon the TV viewers of this country. Unless we can have your definite assurance that henceforth Mr. Godfrey's remarks and gestures will conform to the recognized standards of good taste and decency, The Journal Co. must refuse to carry any further programs in which Mr. Godfrey appears."

The ASCAP Decree

Details of the analysis and interpretation of the ASCAP decree in the Music Dept.

No Shortage of Sponsors for Kid Trade, Despite Educator Reaction

Television's hold on the moppet market, which has had some educators seeing red, is continuing to draw new kid-slanted shows and sponsors into the medium. Newest entry is Peter Paul, which will back a live production of "Buck Rogers" on 19 ABC-TV stations Saturdays at 7 p. m., for eight weeks, starting April 15, via Maxon agency.

Web had originally pitched the candy manufacturer Keith Palmer's "Dick Tracy," but lost the property when Palmer gave CBS-TV an option. CBS, however, has relinquished its option and Music Corp. of America is now handling the package. NBC-TV was also after the Peter Paul billings and was offering "Winslow of the Navy" outside of Gotham and a clown stanza in N. Y.

"Super Circus," which is backed by Canada Dry, International Shoe and M&M Cady (latter two outfits to take a half hour on alternate weeks), has been renewed by the soft drink outfit for another 52 weeks, with the station lineup expanded from 16 to 21 outlets. Further development of the chain's kid block will be insertion of a film series beamed to the youngsters on Thursday at 7 p. m., preceding General Mills' "Lone Ranger."

WOR-TV, N. Y., has found its addition of kid airers paying off in hypoed ratings, which have gone up an overall 13%. Reason, according to WOR programmers, is that getting the young set to tune in early helps hold family audiences. In the hours from 6-8 p.m., station feels, cross-the-board scheduling is important, because it sets dialing habits. After 8 o'clock, however, it figures that the horizontal pattern isn't necessary.

Besides the candy bankrollers, TV is finding a bonanza in ice cream (Sealtest on NBC-TV's "Kukla, Fran and Ollie"), toothpastes (Ipana backing "Lucky Pup" on CBS-TV and Colgate picking up part of the tab for NBC-TV's "Howdy Doody"), cereals (Kellogg's "Singing Lady" and General Mills' "Lone Ranger" on ABC-TV) and juvenile clothes and shoes (Sundial Shoes on "Lucky Pup"). DuMont's "Small Fry Club" is co-op, with a variety of advertisers. Spots and participations are bringing in coin both locally and networkwise.

'It Pays to Be Clean'

Washington, March 21.

It pays to be clean, said FCC Chairman Wayne Coy on the subject of programming in his much-discussed speech last week at the University of Oklahoma. Said Coy: "When Harry Lauder died . . there was a wave of sadness in the hearts of millions of Americans who had been delighted with his entertainment. Talk about 'giving the people what they want.' The American people responded to his wholesome humor by flocking to him and helping him break box office records. He did not find it necessary to resort to livery stable humor or any other kind of off-color humor. Joe Laurie, Jr., writing of Lauder in VARIETY, said that the Scotman's material was 'always clean . . clean as a kitten's gum.'

"'Clean as a kitten's gum' is the way that American radio and television — the great American home entertainment —ought to be always."

Video Goes On A Quiz Binge, Taking Up Lag in Radio

Television is taking up the quiz shows where radio left them off. Where AM, with several exceptions, has eased off on its emphasis on quizzers of several years, 10 such programs will have prime spots on TV by next month—and many of these are video versions of shows that tried and failed on radio.

Reasons put forward for the emergence of quizzers on TV vary, but most trade observers agree that economics is probably the basic factor. With the exception of a large-scale variety program such as "Stop the Music," they point out, an advertiser can wrap up a quiz show for comparatively little cost and usually come up with a respectable rating—especially if there are cash prizes involved for audience participants. Usually all that's necessary for such programs are an emcee, some times an orchestra and some inexpensive production techniques. Fact that some quizzers succeed on TV while they failed on radio, however, is attributed to tele's greater degree of intimacy. By merely putting the cameras on such a show, it's pointed out, the emcee and participants, who often had little im-

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WDTV, Pitt, Expansion

Pittsburgh, March 21.

DuMont's WDTV, only television station in this area, is finally going to have a studio for live program origination. Web has leased 7,500 square feet of space in the Chamber of Commerce building in the downtown Golden Triangle section and plans to start remodelling it by May 1. Equipment should be installed about July 1, with the studio ready for full operation by late summer or early fall.

Plans call for the new space to be converted into a 58x48 feet studio, a client's room, dressing rooms and office space. According to WDTV manager Donald A. Stewart, about one-third of the station's income is now derived from local advertisers, and he said that several Pittsburgh sponsors and agencies are already building shows in preparation for the studio opening. Bankrollers include Duquesne Brewery.

TV Also Alarms Cleve. Educators

Cleveland, March 21.

Poor homework, poor grades and television appear to go hand-in-hand at Cleveland Heights High School.

When teachers complained the quality of home work began to deteriorate, Principal E. E. Morley took a survey of 274 students, and found that 112, or 41%, had TV sets. More than 89 of them watched television for more than an hour a day; 86 of them thought that this watching handicapped their school work.

"Maybe really good students could stand the diversion," declared Morley, but he doubted poor students can. Although he indicated it is possible for some students to handle their home work and listen to the radio at the same time, Morley claims it is impossible for them to watch TV and study at the same time.

He has urged teachers to check students who have trouble with their work. If it turns out those having trouble also have television sets, he would urge parents to "clamp down" on the amount of TV watching allowed. Meanwhile, another survey is under way to determine whether TV or non-TV watchers have the better grades.

X

ALCOHOLISM IN WASHINGTON

Narrator-scripter: Gunnar Back
15 Mins., Tues., 9:45 p.m.
WMAL, Washington, D. C.

Sparked by an intensive campaign, backed financially by the D. C. Health Department, and inspired by a newly created Alcoholic Clinic, this program sets a new high here for public service crusades.

Gunnar Back, whose brain child this is, brings to the new project a wide background in public service type of airer. His VD series, "The Undiscovered," written when he was a staffer with CBS, won him a national award, and a subsequent series on the same subject, "The Lonesome Road," has been widely syndicated. His latest effort rates attention from any community which is wrestling with the problem of alcoholism.

Series, judged from first two airers, packs a punch by reason of its factual restrained quality which carefully avoids a "holier than thou" attitude. Approach to problem is medical, rather than psychiatric, driving home the point that the chronic drinker is a sick person and that here, in Washington, treatment is readily available. There is a minimum of detail injected and absolutely no preaching. Format consists of a brief introduction outling purpose of series, tape recordings of actual interviews with alcoholics, largely, though not entirely, cured cases recruited from the files of Alcoholics Anonymous and the Police courts, as well as some made on the spot along Skid Row. Narrator Back's statement that the problem exists on "quiet, shady avenues of the City" as well as in its slums, is dramatically brought out by the interviews. Following the stories of the "patients" themselves, there is a short talk by a worker in the field, and an explanation of how help can be obtained.

Strength of the program lies in the technique of Back in skillfully drawing out his subjects, in his careful editing of his material to avoid repetition and, at the same time, keep the meat of the interview, and in the unexpected drama contained in the stories as they unfold on the tape. There is a strong documentary quality to the 15-minute show, and a convincing air of authenticity. Reputation of Back himself is assurance that there is nothing faked but, even without this, one could hardly question the sincerity of a housewife, a successful member of AA, who tells how she was "constantly living a life of fear that I wouldn't get that next drink." The subdued matter of fact account of a Skid Row habitue, just sentenced by the court, as he describes his d.t.'s, has the effect of high drama and is unexpectedly moving. There are no laughs on this show, and there is certainly no room for them.

Plugs for the new clinic are kept to a minimum, but the approach to alcoholism as a public health problem is so strongly brought out, that, as a result of the first program, 85 calls were received at the Alcoholic Information Center, whose phone number is repeated on each broadcast.

"Trailer" technique used by Back to drum up listeners for subsequent airer is effective. Shows heard and outline of "things to come" made this reviewer want to tune in again. There's little doubt it will register as effectively in homes all over town. In its present form, it could be used anywhere with local angles deleted. *Lowe.*

SONGS WE SING

With Hal Totten, Frank Sweeney, Paula Rae, guests; Bob Trendler orch
Director: Glenn Ransom
Writer: Tom Elvidge
30 Mins.; Thurs. 8:30 p.m.
Sustaining
WGN, Chicago

This musical half-hour makes up partly in friendliness and enthusiasm what it misses in quality. But it falls short of being major nighttime entertainment. Only the emceeing of longtime radio man, Hal Totten, measured up to anything near professional standards. The singing of Frank Sweeney and Paula Rae, latter subbing on show caught (16) for regular Nancy Wright, was generally unexciting. The amateur guest quartet, regular weekly feature, lacked punch. And the singing of studio audience, asked to join in for a couple of numbers, was perhaps fun for the guests but tedious for the home audience.

The local stint, bucking some heavy network competition on its Thursday night slot, might score more strongly on, say, Saturday night. Also needed are a spot or two of straight instrumental music to break up the vocalizing. However, neither show's format nor talent seem sufficiently sturdy to make a firm bid for week night audience or sponsor. *Dave.*

2,000 PLUS

With Ralph Camargo, Cathleen Cordell, Luis Van Rooten, Mercer McCleod, Ken Williams, Arnold Robertson
Producers: Sherman H. Dryer, Robert Weenolsen
Director: Dryer
Writer: Peter Barry
30 Mins.; Wed., 9 p.m.
Sustaining
MBS, from New York

Mutual has won the race to get a science fiction series on the air—with CBS and NBC also readying stanzas in the Jules Verne tradition. What apparently will be a new cycle is cued in by the mounting sale of books and magazines in the field of fantastic prophecy and developments in science—A-bomb, H-bomb, germ warfare, supersonic planes, radar, television, etc. Sherman H. Dryer, who previously did "Exploring the Unknown" for MBS, wrapped up a fairly suspenseful half-hour which included most of the traditional astounding stories elements—war between the worlds, interplanetary travel and incredible technical inventions.

Yarn concerned an impending invasion of the earth by insidious forces from the planet Klagda, who demanded immediate unconditional surrender or complete destruction by zultanium rays. Fortunately, one scientist and his physicist-girl discover that Anti-A and Anti-B gases will neutralize the Z-rays, but the problem is getting the formula from a professor who had been banished to the Gobi desert. They manage to convince the genius to yield his secret, and your great-grandchildren's lives are spared.

"2,000 Plus" was heavy with psuedo-scientific jargon such as brain reconditioning, selective amnesia, galvanic adrenalin, automatic brains, audiovoxes, etc., which will probably be meat to the scientifiction aficionados. But the 21st Century world, apart from its weird technology, was alarmingly full of this-century jealousy, political intrigue and treachery (in the person of a Klagda fifth-columnist). The broadcast was at its best in those segments dealing with apocalyptic problems in present-day terms: should the earth fight and face destruction or accept slavery, and can scientists allow the world to destroy itself?

Productionwise the airer was neatly done, with flutter boxes, oscillators, spark gaps, echo chambers and other sound effects, together with Richard Du Page's music for the Emerson Buckley orch, building up the illusion of monsters from space threatening the world of 2124 A. D. Ralph Camargo made a good hero-of-the-future, with Luis Van Rooten assisting capably as a scientist. Use of filters and musical backgrounding on news flashes were important in view of the danger of another Orson Welles "Martian invasion" scare. *Bril.*

Radio Followup

Ezio Pinza's disk jockey guest shot, on the cuff, with Jack Eigen at the Copacabana, N. Y., last Thursday (16) was basically a sentimental journey by the "South Pacific" basso-star to a saloon, in order to oblige a friend, Bennie Bonacio, and plug the latter's song, "Te Ame" (I Loved You), with Charre Gil and (the late) Eugene West authoring the Spanish and English lyrics. It's an oldie, published by Mellow Music, but Bonacio got to Pinza for a Columbia disking, plus a buildup via single-shot deejay stint. Incidentally, it's a single 10-inch platter, coupled with a "Gentlemen Prefer Blondes" excerpt, "Just a Kiss Apart." Eigen handled Pinza very well. The basso manifested that this was indeed a strange new world to him. The phoner-inners palpably included a number Pinza-struck babes, who apparently put on a frank pitch for dates, causing him to reiterate he is married, goes home every night to his family, etc. As contrast, Eigen put Maxie Rosenbloom on as vis-a-vis to Pinza, but it all bounced off very well. Eigen had trailerized the Pinza date for several days, and the Copa Lounge did a turnaway that night.

Bob Hope slipped in a couple of trade references to Bankoff & Girlie and Frances Lastfogel as part of his show last week, at the same time trailerizing his imminent video debut. Comedian's timing remains canny, frequently extracting extra values from his sometimes thin material.

LILLIAN ROBBINS' MUSICAL DIARY

With Aime Gauvin, announcer
Producer: Herman Younglieb
Director: Jan Bart
15 Mins.; Sun., 1 p.m.
HELEN T. BROOK CANDY
WMGM, New York
(*A. P. Landau*)

Airer is an assortment of gab, interviews, disks and songs that packs a lot into its 15-minute span. Lillian Robbins opened her "diary" Sunday (19) with an entry on television, pointing out that video variety shows which use the same standard acts will kill themselves off. She followed with a cultured but cold soprano rendition of "They Didn't Believe Me" and "I'll Never Forget You." Her guest, on tape, was Ted Lewis, who was introed by his waxing of "When My Baby Smiles at Me." Tete-a-tete, in which Lewis discussed his video plans and marriage, was brief and pointed, but Miss Robbins' manner tended to be stiff and scripty. A warmer, more informal delivery would also help her commentary, which was newsy and tightly written.

Commercials and editorial copy were nicely integrated with the slogan "candy of the stars" tied up with WMGM's "call letters of the stars" line. Miss Robbins also gave a miniature review of Gian-Carlo Menotti's "The Consul" and "chocolate Oscars" to Patricia Neway (of "The Consul") and the talking mule in "Francis." *Bril.*

JUANITA HALL SHOW

Producer: Ted Cott
Director: Jack Grogan
15 Mins., Sun.; 1 p.m.
Sustaining
WNEW, N. Y.

Juanita Hall, whose characterization of "Bloody Mary" in the current Broadway production of "South Pacific" is one of the show's high spots, is turning in another sock performance via this 15-minute WNEW session. Gal has an ingratiating quality that should draw hefty listenership. Her first-rate song styling is a top-drawer attraction in practically all facets of show business.

Show's weekly format has Miss Hall delivering tunes relative to a particular overall subject. On program caught, numbers with a spring flavor were spotlighted. A line of chatter, pleasantly handled by Miss Hall, paves the way for the various songs rendered.

Tunes that blossomed from the springtime theme were "April Showers," "All The Things You Are," "Blue Skies" and "Younger Than Springtime." The Roy Ross Trio provides a rhythmic background.

WAYNE HOWELL SHOW

Director-producer: Clay Daniel
30 Mins.; Wed., 7:30 p. m.
Sustaining
WNBC, N. Y.

This is a neat job of grafting celeb interviews onto a disk jockey idea. Wayne Howell, who also has a regular morning disk series on this station, is spotlighting new platter releases during this session in addition to making live chatter with the recording artists who guest on each show. Howell is a personable gabber but the impact of this airer will hinge chiefly on the stature of the artists participating in the interviews and the quality of the music that's in the groove.

Preem show (15) was launched promisingly. Guests included Lisa Kirk, Frankie Laine, Kenny Delmar, Mary Hatcher and Russ Case and the showcased disks were first-rate. Each of the recording artists engaged in some chitchat with Howell prior to the playing of their latest releases. Show ran off at a snappy rate with almost 10 numbers featured. *Herm.*

CRIME REPORT

With Hal Stewart
5 Mins.; 10:15 p.m., Mon.-thru-Fri., Sun.
Sustaining
KMOX, St. Louis.

A switcheroo on the prevailing crime programs has been inaugurated by this CBS outlet and instead of one crime being dramatized for 30 minutes this one break down into short segments a daily report of criminal happenings in St. Louis and surrounding territory. The siren, gunshots, banging of the police teletype machines, etc., that are used in "Gangbusters" are utilitized in this format and is quickly followed by Stewart who goes into a rapid and brief review of street stickups, store robberies, burglaries, purse snatchings, auto thefts and vandalism particularly when the latter is committed by teenagers.

Stress is laid on the proceedings in the criminal courts in the area

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Inside Stuff—Radio

With the shifting of CBS commentators from New York to the Capital, station WTOP in Washington is claiming the distinction of being the biggest news program origination center in the U. S., if not the world. The 50 kw outlet, owned 55% by the Washington Post and 45% by the web, will be feeding out 31 separate news broadcasts per week to the network, effective April 3.

Network staff changes, which takes Edward R. Murrow to D. C. during part of March and most of April and results in the web's "News and News Analysis" show being transferred to the Capital, will raise the number of news broadcasts originations by 16 per week.

Under the expanded schedule, Allan Jackson will broadcast daily from the Capital on "News of America." Jackson will also take over the 6 p.m. daily show broadcast by Eric Sevareid, while the latter takes over the 11 p.m. "Analysis" program now handled by Richard C. Hottelet. Murrow will conduct his regular 7:45 p.m. daily show temporarily from Washington.

In addition, Charles Collingwood and Jackson will continue their weekly Saturday and Sunday broadcasts from WTOP. Other weekly web shows originating from Washington are the Friday "Capitol Cloakroom," the Saturday "Science Service News" and the Saturday "Farm News."

A plan for the communications industry's participation in the Washington Sesquicentennial, to be held in the nation's capital next year, has been submitted to the NAB by Ed Kirby, public relations consultant of the President's Committee on Religion and Welfare in the Armed Forces.

Kirby suggests that a permanent Showcase Exhibition Hall be built by the American communications industry, comprising AM, FM, facsimile, TV, manufacturers of sets and equipment, NAB and Radio Manufacturers Assn. Hall would house a library and museum with historic instruments such as Morse's first telegraph key, Bell's first phone, Conrad's first microphone, important records and films, etc. In addition to display rooms, building would include studio facilities, public message centers and displays for wireless and telegraph companies and facilities for individual stations. Kirby also envisions a bombproof underground communications center for use in a defense emergency.

With an estimated b.o. of 7,000,000 coming to the fair, public relations and sales promotion value of the building would be great, Kirby feels. Hall would be self-supporting via admission fees and administered by a board of trustees.

Cedric Adams, WCCO, Minneapolis, and CBS network personality, was given civic blowout on return to Minneapolis from his vacation Wednesday (15) and gifted with Cadillac car in return for plugging his home town.

Adams promptly announced cash value of the car would be donated by him to charity. Committee was asked to select Catholic, Protestant and Jewish charities as recipients, Adams specifying a fourth beneficiary as Little Sisters of the Poor.

It made a busy week for Adams who, en route to Minneapolis, did guest shot on Arthur Godfrey morning show and Sunday night (19) guested as judge on Horace Heidt network talent show. Back from three weeks' rest, he resumes schedule of 25 air shows and seven newspaper columns, as well as numerous personal appearances, a week.

Former members of the Writers War Board who campaigned aggressively in 1944 against use of "racial stereotypes" in radio, films, magazine fiction and so on take strong exception to the March 17 cartoon "Our Boarding House" (NEA Syndicate) which pictures a Negro in loud check suit, flaming necktie, big puffy lips and saying, "I is completely moneyized." In this same connection, white condescension, it has again been remarked of a certain Virginia-born radio personality that try as he will (and he has tried) he can't shake his early thinking habits. Introducing a Negro singer recently he called him "boy" several times. Negro happened to have plenty of dignity and poise, making that condescending "boy" the more conspicuous.

WPAT, Paterson, N. J., platter spinner John Henry Faulk not only has to get up before the chickens to do his early a.m. stint, he has to prove he can cook 'em too. Recently when Faulk was discussing his recipe for frying chicken Texas style, a local listener, Joan Tonkin, challenged him to a contest. Event was staged in the Tonkin kitchen Monday (20) night with four judges and 10 eaters present. After devouring the fried fowl from neck to derriere, panel voted 3-1 in favor of the disk and dish jockey.

WXYZ (Detroit) disk jockey Bill Silbert casually mentioned on his "Pow Wow" program that he thought Detroit needed a theme song. His listeners took him seriously and he was swamped with 500 original songs. Bill and Ted Mossman, writers of "Till the End of Time," judged the entries and gave the nod to Caroline Smith's "My Country Cousin Has the Motor City Buzzin."

Mossman set Miss Smith's lyrics to music and it will be published by Fanfare Music Co.

George "The Real" McCoy, vet man-in-street radio broadcaster, has submitted an unusual program idea, "Breakfast at Nedick's," to WJZ, N. Y. Initial test program he has recorded is framed around east side lunch-counter establishment near 42d and Lexington. McCoy plans to use set opening line of "Here We Are in Orange Room of Nedick's," with 15-minute interview stint taking in usual topical questions.

JUBILEE

With Mildred Joseph
15 Mins.; Mon.-thru-Fri., 11:30 a.m.
UNION-FERN FURNITURE CO.
WTRY, Troy

"Jubilee" is no riot of entertainment, but it is a fairly well planned program of transcribed music interspersed with chatter and a women's angled new story. Mildred Joseph came into professional radio from Russell Sage College's "How Do You Pronounce It?" program. She possesses a pleasant though slightly metallic voice, and reads script competently. Occasionally an interview is scheduled; one heard (17) was with Barbara Ann Scott, star of "Skating Sensations." Both gals started slightly arch and fencing, but they established rapport and clicked off a reasonably interesting discussion of skating and the show. More interviews and air appearances would undoubtedly benefit Miss Joseph.

Each block has a central musical idea. Advertising leaves no question of sponsor's identity. Group sounding like the Landt Trio adds their bit to the plugging, in theme. *Jaco.*

MYSTERY MOVIE STAR

15 Mins.; Fri., 6:45 p. m.
JOHN HAMRICK THEATRES
KIRO, Seattle

This giveaway show, the first sponsored by a local theatre group for some time, seems overloaded with clues and mechanics. Format makes for confusion and amount of work necessary to try and win the weekly $100 prize seems inordinate, particularly when compared with the average quiz or giveaway show.

Format uses three clues for the mystery star; first being two jingles; second being the dialing of eight telephone numbers. Listeners must count the clicks so as to know whether the sequence is 2—3—(ABC—DEF) etc. When numbers are learned listener is told to use six of the eight three letter combinations to get the second clue to the star. Third clue is posted weekly in every John Hamrick theatre in Seattle, Tacoma and Enumclaw.

Gordon Tuell and Dick Ross do a good job in putting over the clues and tiein the commercials nicely, but fact remains that overall impact is one of a difficult job in squeezing out the answer from the given clues. *Reed.*

BALTIMORE CLASSROOM—1950
Producers: Mrs. Eleanora B. Kane, Joel Chaseman
Director: Dennis Kane
30 Mins.; Fri., 7-7:30 p.m.
Sustaining
WAAM, Baltimore

Here's a public service show with an evesdropping slant that figures to keep viewers by their sets. "Classroom" takes average classes from Balto school system, moves kids, teachers, and equipment to huge WAAM studio and a replica of their original room. Pupils run through average lesson with surprising disregard for lights, cameras, and so forth. Result is informal schoolroom lesson seen by TV audience.

Show has value to educators as public relations, and station reports teachers' and PTA groups discussing each show and teacher methods. Board of Education and WAAMer Joel Chaseman cooperated since September in tours of every grade level in all parts of city. All ages and types of lessons to be shown on 13-week series.

Show caught, Negro school No. 132 shown in fourth grade arithmetic lesson. Kids working in groups were covered by well-used closeups as they ran through exercises. Mistakes were made by the young Einsteins, and there was even usual classroom giggling and byplay. Director Kane had hands full, with action all over room, but teacher's route seemed to be logical from group to group. Content and camerawork add up to a valuable show for all concerned.

Station reports that prospective teachers and pupils are taken for tour of facilities during week before show, so they won't be overwhelmed by strangeness of surroundings. Effort is also made to dress them as usual in school. Flannel shirts and one-piece dresses predominate.

Only "professional" scripting is evidenced at beginning and end, when station announcer reads explanation of show over moving title. Message tells viewers to expect a real lesson, and reminds them show is done live from studio with Board of Education backing.

OFF THE RECORD
With Ed McMahon. Skip Allen
90 Mins.; Sat., 10:30 p.m.
Sustaining
WCAU-TV, Phila.

"Off the Record," one of the shows used to expand WCAU-TV's late evening coverage shapes up as good entertainment for Saturday night, especially for the dating crowd. Show is combination disker and quizzer, with plenty platter time to permit stepping for the youngsters who have the rugs up.

Dancers in studio, on whom the camera focuses periodically, also suggest the home terping. Skip Allen, who has an acquaintance with recordings and a jazz background, is the platter spinner, while McMahon roves about the studio asking questions of both dancers and spectators.

For the home audience, there are special questions which are run off on tape against background of the spinning disk. Name brand prizes are available both for the studio audience and the home viewers. On original show, "Off the Record" asked for telephone callers to answer tape queries and response tied up all midtown exchanges. On program caught (11) boys used device of telephoning listeners, while tape reiterated warnings against calling station switchboard.

Type query employed: "What star of a Berlin musical is identified with this number?" while recording plays "My Darling, My Darling." Wrist watches, wallets, perfume, Toni home kits, etc. are distributed for correct replies. Guests appear for interview shots. Among those on program caught were Don Cornell, currently at Latin Casino, and Cathy Allen, now singing at Big Bill's. Both singers did Larry Parks' routine, faking vocals on their hit numbers: Cornell's "It Isn't Fair," with Sammy Kaye's orch, and Miss Allen's waxing with Louis Prima of "Love That Man."

Program is adding gimmicks such as bringing on a couple from Arthur Murray studios to dance and explain the intricacies of the Momba. Studio dancers are asked to suggest title for song, and then each individual is asked to add a line as Allen improvises tune until whole song is written. Contributors of each line are given prizes for help.

McMahon has an informal style and is quick on the trigger. Allen is not quite as much at ease, but is a great help at the pianistics and the interviews of musical personalities. Boys have song and piano intro, which they could easily do without. *Gagh.*

Tele Followup Comment

Rex Harrison (who made his video debut on "NBC's Saturday Night Revue") had his teevee dramatic bow on NBC-TV's "Chevrolet Tele-Theatre" Monday (20). The vehicle was a charming comedy, "The Walking Stick," in which Harrison played a stuttering, milquetoastish assistant bank manager who inherited a stylish cane. Enchanted by the vision of the stick's proud previous owners, Harrison was transformed into a self-asserting man, changing his baggy suit for a smart outfit and dropping his shy bearing for a swaggering manner. An appealing sub-plot had him beset by a wiley femme fronting for a bank robber, but possession of the cane impelled him to foil the thieves and win the managership—and with it the hand of the girl who had loved him silently all along.

Conception of the drama was that of a broadly played fantasy, with Harrison changing almost instantaneously from the obsequious clerk to a dapper dandy. Narration was by the cane itself and the inanimate object was endowed with near-miraculous powers—tripping the boss and Harrison when they became too cocky and becoming the weapon for thwarting the robbery. Supporting cast in the comedy included Dennis Hoey, Una O'Connor, Elizabeth Eustis and Eileen Peel.

Duplicating its coverage job of last year, WPIX, N. Y., turned the St. Patrick's Day (17) parade into a four-and-a-half-hour video spectacle for the benefit of the few New Yorkers who weren't at the line of march. Not doing much beyond training the cameras on the columns of paraders that passed the reviewing stand at Fifth avenue and 64th street, the program managed to capture all of the massiveness and lots of the color of this annual turnout of the sons of Erin. It more than satisfied normal I-love-a-parade sentiments.

Like last year, the best feature of this elongated airer was the sparkling commentary of Jack McCarthy. McCarthy, a natural spieler in the best Irish tradition of eloquence and humor, furnished a burred background of inventive gab to sustain the basically monotonous screen material, considering the limitations of black-and-white cameras. The greatest section of this program was carried solely on the strength of McCarthy's enthusiasm and flow of fresh descriptive phrases.

Occasional variety was also furnished by interviews with marchers of all ages conducted in first-rate style by Joe Bolton and John Crosson. Equipped with walkie-talkies, the two reporters collared both celebs and ordinary Hibernians for brief chats while proceeding in formation. During the gaps in the parade, top political figures, such as Mayor William F. O'Dwyer and Lt. Gov. Joseph R. Hanley, made their usual ceremonial speeches.

Only difference between WPIX's coverage this year and last was the occasional insert of a filmed plug for R&H beer which bankrolled this year's broadcast.

"The Play's the Thing" (ex-Actor's Studio), the Friday night CBS series that alternates with "Ford Television Theatre," came up with a delightful bit of Ben Hecht zanyism last week in the adaptation of his "Pink Hussar." Production-wise, it offered a quotient of entertainment and superlative dramatics that put TV on an equal footing with any dramatic fare. It was notably in the ability of David Pressman as director and an excellent array of actors to capture the Hechtian comicalities of this piece of nonsense that made "Hussar" one of the TV delights of the season. The casting of Joseph Buloff as the Budapest impresario-in-exile was nothing short of insight.

This CBS lend-leased World Video package, incidentally, continues as one of TV's highlights in the realm of dramatics, betraying a wider scope in its choice of material and qualitative production values than most of the play acting stanzas.

NBC's Saturday night parlay, "Your Show of Shows" on the March 18 session more than maintained the standard set by previous displays. Every succeeding installment, so far, has improved in some respects, with the major hypo coming out of Chicago, where early shows evidenced weaknesses. However, with Eddie Sobol coming from the Coast to iron out some production kinks, Jack Carter's contribution is showing considerable gains. Sobol, with his show biz background, knows how to show acts to advantage. The session achieved sock pacing and the cameras got most out of the performers.

The permanent company which includes Carter, Donald Richards and Benny Baker worked with their usual proficiency in both individual spots and in sketches. Probably of greatest interest was the spot by Smith and Dale, the vet comedy team, who performed a shipboard sketch which had as high a laugh-content as their "Dr. Kronkhite" bit. Duo really mopped up on laugh returns. Other guests included Copsey and Ayres, who impressed handily with East Indian and modern terps. Frances Langford also hit it handily, while Rex Ramer registered with his impressions of musical instruments.

The N. Y. portion of the stanza was tops, Sid Caesar continuing to gain in stature with this show. He's a performer with authority who shows up excellently in both his individual bits and sketches. His resume on fight pictures was terrific and he got in a yocker with the old Niagara Falls bit done with Imogene Coca. He was also up to par on the photographer bit and a dissertation on ski instruction. It's a herculean task lining up this amount of good material weekly.

Melvyn Douglas emceed the proceedings solidly and took part in the show with a satire on "Importance of Being Earnest."

Regulars Marguerite Piazza hit with the Musetta Waltz from "La Boheme" and Robert Merrill scored with "Song of the Flea." The Hamilton Trio, Nelle Fisher and Jerry Ross and the Billy Williams Trio did well in their respective spots. Max Liebman's production was on its usual high plane.

Arthur Schwartz's "Inside U.S.A. with Chevrolet" bowed off CBS-TV Thursday night (16), after a run of 13 stanzas, with a half-hour revue that was on a par with the better shows in the series. While Chevvy dropped the show because its top-heavy budget failed to pay off with the desired ratings, the finale evidenced anew that Schwartz has learned the knack of adapting the legit-type revue to video's facilities.

Regulars Peter Lind Hayes and Mary Healy carried most of the show, with guest Joan Blondell doing a fair Mae West impersonation in an overlong western barroom skit. Hayes was standout in the "Rip Van Winkle Room" sketch done by Jack Haley in the original Broadway "U.S.A." and Miss Healy, with the ballet and chorus backing her, did a neat job on "Greenup Time." Dancer Sheilah Bond suffered from the lack of closeups on her terp number but still managed to please as a widow being courted by three suitors. Entire cast appeared slightly woebegone in that final commercial, since Hayes was forced to omit his usual "see you in two weeks on this same station." It was a good show while it lasted.

ABC-TV's "Blind Date" set off on a new commercial cycle Thursday night (16) under the sponsorship of Esquire Boot Polish but, in so doing, lost much of the sparkle that featured it as a sustainer. Commercials themselves did not slow down the pace but the show, in an obvious attempt to present something new, emerged almost as a variety program. Sacrificed, as a result, was most of that bright telephonic banter between the young boys and gals on which the show made its name—even though some of the lines previously tossed back and forth seemed pre-rehearsed. Producer Bernard Schubert is to be commended for trying to inject a new note into the program but perhaps a happy medium between the two formats would result in a better show.

Arlene Francis continues as the femcee, demonstrating again last week her welcome vivacity, glibness and dextrous touch in bolstering the lagging parts. Because of the emphasis on "acts," last week's show presented only two girls for whom two teams of boys competed, instead of three as heretofore. Male contestants were drawn from the Columbia Univ. and Yale student bodies. One of them, a nephew of N. Y.'s Mayor O'Dwyer, soloed with the Columbia glee club instead of telephoning, and another, from Texas, yodeled a cowboy tune. Also on hand was "Francis," so-called talking mule from Universal's film of the same title. Commercials, both live and film, were interesting, particularly that charade plug worked out by Miss Francis with the character dressed as the sponsor's brand identification.

Last Friday's installment of Du Mont's "Hands of Murder," the Larry Menkin - Charles Speer-scripted mysterioso series, was an inventive bit of TV legerdemain called "The Hiroshima Ghost." Actually, it resolved itself into a very effective and sincere plea for peace without in any way undermining the dramatic and suspense elements.

A cleverly-contrived plot using a radiated Japanese ghost (victim of Hiroshima) as the story's protagonist permitted espousal of an idea without detriment to the dramatic content. Production and direction were smooth and the acting on an equal par.

"Texaco Star Theatre" last week achieved a terrific pace with Georgie Price at the emcee spot. Price was the second of two emcees subbing for Milton Berle while he played a Miami Beach cafe engagement. Hank Ladd did the first installment.

Price had the good sense to let the show stand on the strength of the acts and sketches gathered for this display. His intrusions into the proceedings were as minor as possible. His main function was to give the acts a hearty sendoff and work in the sketches alloted to him. Price functioned in this capacity with a high degree of excellence.

The collection of talent was generally good and was distinguished by the tele bow of what appears to be one of the best jugglers around. Bela Kremo, a recent import, did five minutes of manipulations with hats and cigar-boxes. He showed adeptness at both, forming some unusual patterns.

Another good spot was taken by Jack Gilford, who recreated the "I Feel Like a New Man" sketch from the defunct musical revue, "Alive and Kicking." The bit scored solidly. Also from that revue, Bobby Van did a Ray Bolgeresque dance turn for good effect.

Lew Parker did two pieces of business that registered nicely and June Havoc's singing and comedy tune with Price came off nicely. Act lineup was completed by Adriana and Charley on the trampoline who did okay in the opening spot.

Price's finale, based on a collection of Gus Edwards' tunes, came off well. A crop of talented moppets assisted for this blowoff.

"Philco Television Playhouse" on NBC-TV Sunday (19) presented an interesting courtroom drama, "The Trial of Steven Kent," based on the book by Josephine Bentham. Unusual aspect was the fact that the crux of the yarn was less the trial itself than the battle inside the jury room, as the foreman—who, since early childhood, hated the defendant—tried to swing the other 11 jurors to convict Kent of murdering his wife. Adaptation by Nelson Olmstead (who also played one of the jurors) opened with the court in session, then moved to the jury room and flashed back to highspots in the trial as the foreman won one after another of the panel to vote "guilty." However, when at the end the score was 11-1 for conviction, the foreman's vindictiveness was exposed and Kent was acquitted.

Fred Coe's production involved a large cast to fill the jury box, judge's bench, lawyers' tables, witnesses, etc., and it was a generally apt group of thespers. Particularly effective was John Newland, as defense attorney, while Richard Sanders, as the d.a., in a couple of spots gave tentative readings of his lines. Richard Frasier was convincing as the accused and Alfreda Wallace had one solidly played scene as the defendant's sweetheart under cross-examination. Reed Brown, Jr., was fair in the part of the biased foreman and was handicapped by an overuse of the inner-thought device, which required him to do a lot of smirking while his revengeful ideas were aired on tape. Delbert Mann's direction fully solved several problems involving flashbacks and handling of group scenes in which a dozen or more characters were present.

Morey Amsterdam's "Silver Swan Cafe" on DuMont last Thursday (16) was an undistinguished comedy offering. Material was weak and lacked freshness although midway in the stanza Am-

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WAITING FOR THE BREAK
With Hank Ladd, emcee; Joan Kilbrig, Rudy Tome, Gizella Svetlik, Lorenzo Fuller, Cynthia Risley, Stan Rose, Penguin Trio
Producer-Director: Herb Moss
Writers: Coleman Jacoby, Arnie Rosen
30 Mins., Sat., 7:30 p.m.
Sustaining
WNBT, N. Y.

"Waiting for the Break" is a variation on the talent finding theme. The idea behind this one is sound and it could eventually build into a pleasant half-hour of variety entertainment. The idea is to project to "front and center stage" the understudies, the supers and the bit players in the Broadway musicals and plays who otherwise are relegated to virtual obscurity, waiting for that one big break that might or might not come.

Obviously, the program will rise or fall on the talent that is showcased. Initial stanza last Saturday brought on the "also rans," from the "Kiss Me, Kate" musical, including Joan Kilbrig, understudy for Lisa Kirk (who inevitably went into the "True to You in My Fashion"); Rudy Tome, a personable hoofer who understudies Harold Lang and who, accompanied by Gizella Svetlik, did an acceptable vocal duet and interpretive terp around something called "Paint and Powder You, Pipe and Slippers Me." Latter is an original by one of "Kate's" lowercase sepia performers, Lorenzo Fuller, who also was projected for the TV break. Cynthia Risley, the show's ballerina, teamed with Stan Rose for another vocal - dance twosome and the half-hour closed with still more dancing in the novelty idiom by three more "Kate" aspirants calling themselves the Penguin Trio.

In and out of all this moves Hank Ladd as emcee who, unfortunately, brought little else than a backstage scratch sheet prop to the proceedings where some needed drollery might have provided spontaneity to the stanza. The overaccent on dancing, the need for comedy which eluded Ladd, and the overall slowness of pace all contributed toward the conclusion that the program lacks a spark.

The idea remains good; perhaps the aspirants in the other big-league Broadway shows will merit the TV buildup. But the emcee spot is basic, and needs attention. *Rose.*

FRIENDSHIP RANCH
With Olivia Santoro, Cricket Skilling
Producer: Alice Clements
Director: Marilyn Gusten
15 Mins.; Thurs., 6 p.m.
BURRY BISCUIT CO.
WBNT, N. Y.
(Clements Co.)

"Friendship Ranch," which preemed on WNBT, N. Y., Thursday (16), has a format which calls for a "children's variety show with a western atmosphere." Presumably Olivio Santoro, a guitar-playing yodeler; Cricket Skilling, a tyro cowboy, and several smallfry in frontier garb all fit into the required category.

Participants, for the most part, confine themselves to giving out with copious wahoos!, plus tossing off a couple of hossopera ditties betwixt ample plugs for Burry's Biscuits. Inaugural show was a slipshod, disorganized affair with the musical aspect particularly haphazard.

What this show appears to need most of all is some kind of continuity which would provide it a reason for "Friendship Ranch," along with a script that would build interest from moppet viewers. It's not enough to say "boys and girls—here we are at 'Friendship Ranch' with Olivio and Cricket!", then pad out the time with songs and blurbs. *Gilb.*

FIVE BOROUGHS QUIZ
With Vivian Farrar; Ben Grauer, Grover Whalen, guests
Producer: Hal Schaffel
Director: Peggy Gannon
30 Mins.; Wed., 7:30 p.m.
Sustaining
WPIX, New York

This quizzer is of purely local interest, pitting boys and girls from New York's five boroughs against each other in a geography-history-civics bee. To give the queries a visual slant, youngsters had to identify scenes from models borrowed from museums and to identify some historic hats. Youngsters were bright and showed good knowledge of their city, although as might be expected they were not too familiar with some subjects (such as celebs of a generation ago).

Vivian Farrar made a pleasant femcee. Ben Grauer, who was by her side for most of the broad-

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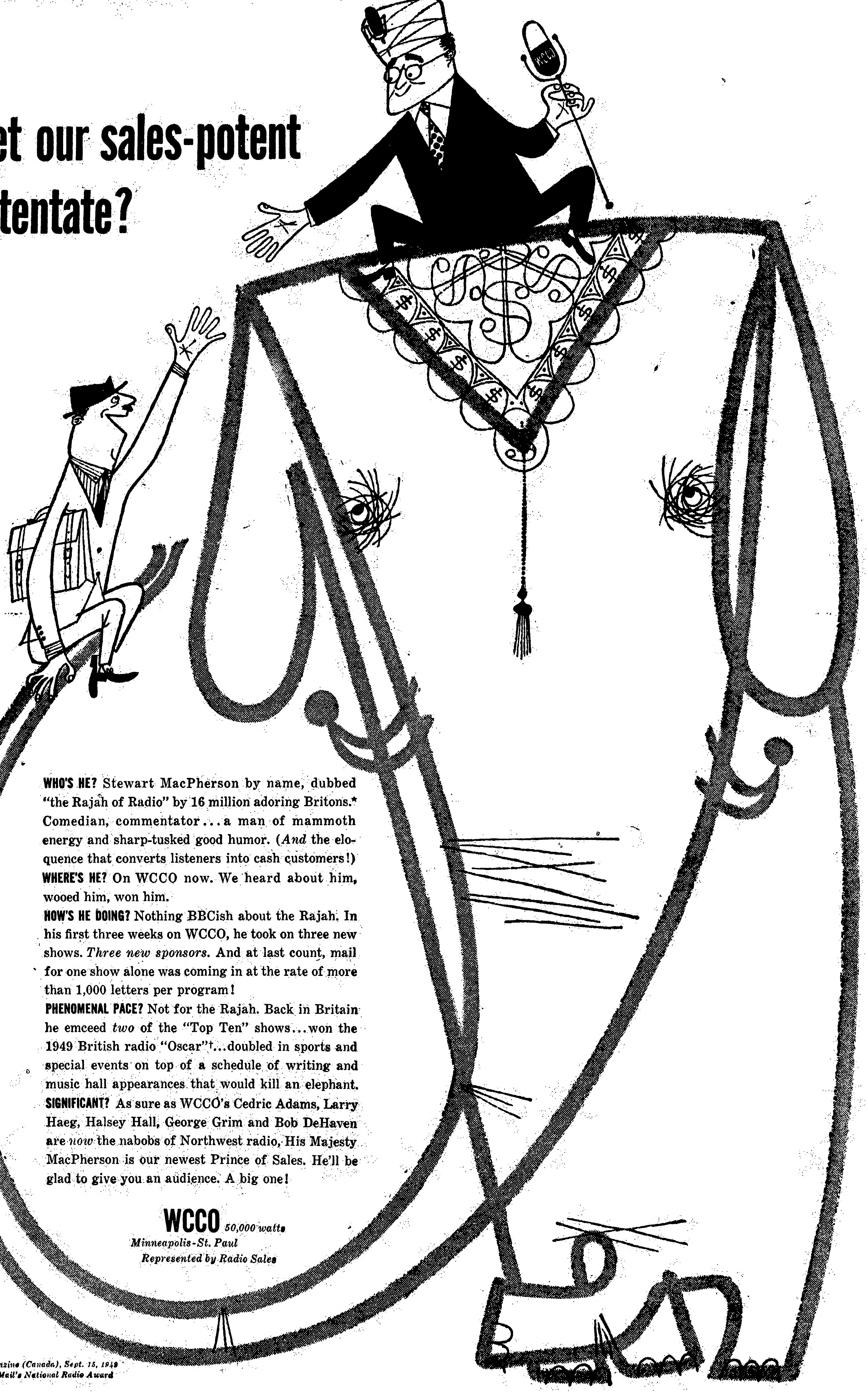
Met our sales-potent potentate?



WHO'S HE? Stewart MacPherson by name, dubbed "the Rajah of Radio" by 16 million adoring Britons.* Comedian, commentator... a man of mammoth energy and sharp-tusked good humor. (*And* the eloquence that converts listeners into cash customers!)

WHERE'S HE? On WCCO now. We heard about him, wooed him, won him.

HOW'S HE DOING? Nothing BBCish about the Rajah. In his first three weeks on WCCO, he took on three new shows. *Three new sponsors.* And at last count, mail for one show alone was coming in at the rate of more than 1,000 letters per program!

PHENOMENAL PACE? Not for the Rajah. Back in Britain he emceed *two* of the "Top Ten" shows...won the 1949 British radio "Oscar"†...doubled in sports and special events on top of a schedule of writing and music hall appearances that would kill an elephant.

SIGNIFICANT? As sure as WCCO's Cedric Adams, Larry Haeg, Halsey Hall, George Grim and Bob DeHaven are *now* the nabobs of Northwest radio, His Majesty MacPherson is our newest Prince of Sales. He'll be glad to give you an audience. A big one!

WCCO *50,000 watts*
Minneapolis-St. Paul
Represented by Radio Sales

*Maclean's Magazine (Canada), Sept. 15, 1949
†London Daily Mail's National Radio Award

RTDG Girds for Jurisdiction Battle With SDG Over TV Directors, Prods.

Hollywood, March 21.

Radio Television Directors Guild council held a hurried meeting following the Screen Directors Guild move last week to challenge jurisdiction over video directors and producers.

Videoites were taken by surprise by the SDG move. Session was chairmanned by Los Angeles local prexy Murray Bolen who, after a two-hour huddle, was instructed by the council of eight to huddle with SDG tele consultant Edgar J. Leaman. Bolen is expected to arrange a meeting for later in the week.

RTDG local prexy criticized the SDG for making its move public before making plans known to the TV group, declaring such actions are generally preceded by notification. Bolen admitted some of his Guild members had been approached by the SDG but he had interpreted it as "spadework" not to be taken seriously at this time.

He believes the vidgroup is within its rights in claiming jurisdiction, having 36 directors in its membership out of a round total of 45. Every station is represented on the roster except Don Lee, which has not been "pressed." He said his Guild would meet the challenge of the SDG up to a final determination as bargaining agent by the National Labor Relations Board. RTDG has an AFL charter.

National office of the RTDG yesterday (Tues.) backed its Coast local in its jurisdictional dispute with the SDG. RTDG stressed the fact that it had the AFL's backing for jurisdiction in the TV directorial field and that it already had pacts in New York with CBS-TV, ABC-TV, NBC-TV, and WPIX, and was in negotiations with WOR-TV. In Chicago it has AM pacts with the four webs and members at the four network video outlets, although no contracts have been signed.

Wrigley Gives Autry Okay on TV Films; Reissues a Poser

Chicago, March 21.

Gene Autry, casting jealous eyes at Hopalong Cassidy's tele-inspired spurt of popularity, will produce and star in a series of six 30-minute TV films slated for early summer production in Hollywood. Pics will be designed to test audience response and will not be aimed at any particular sponsor. Autry was here last week and got clearance on the project from Wm. Wrigley Co., sponsor of his radio show. Gum company has been paying cowboy star $500 a week extra for staying away from video.

Autry's move into teevee films seems likely to throw a hitch into Republic's plans to peddle 50 of western favorite's full-length pictures to TV clients for $1,000,000. Republic's Herbert Yates reportedly had turned down an offer from MCA of $750,000 for the old Autry product.

Autry's KOWL Sale

Washington, March 21.

Gene Autry has sold his 50% interest in KOWL, Santa Monica, Calif. Control of the station goes to Arthur H. Croghan, who bought Autry's stock for $80,000. FCC okayed deal yesterday (Tues.).

HENRY WHITE TO CBS; GORDON AS WV PREZ

With Henry S. White leaving World Video to take over as associate program chief for CBS television, the indie package agency's board last week elected Richard H. Gordon, Jr., heretofore exec veepee, to replace White as prez. Latter joins Jerry Danzig, who is to retain his current duties, as associate to CBS-TV program director Charles Underhill.

Wallace A. Ross, publisher of Ross TV Reports, was appointed sales chief of World Video and also was voted stock in the organization. Ross Reports will continue to be published under his name, with a new staff taking over to supervise the operation. John Steinbeck continues as v.p. and retains his stock interest.

WCPO-TV's Passion Play

Cincinnati, March 21.

The Passion Play, 2½-hour dramatic story of Christ's Passion and death, which has been an institution in Cincinnati since 1918, will be telecast this year by WCPO-TV on Passion Sunday (26) at 2 p. m.

Station will televise the play, under the direction of the Franciscan Fathers, from the auditorium of St. John's school, where it has been presented 10 times every Lenten season for the past 33 years.

Drama uses a cast of over 100 and a chorus of 30 voices.

Philly TV Sidewalks No Longer Taken in 10 P.M.; WCAU's Vanda Expands

Philadelphia, March 21.

Charles Vanda, Coast radio and television exec who recently came here as director of television for the WCAU stations, balked at the notion that Philadelphia folds at 10 p.m. and has expanded the station's programming time until midnight. "The Ghost Rider" is run Monday through Friday from 11 p.m. to midnight and "Off the Record" has been added on Saturday nights from 10:30 to midnight.

"Up to now, there seems to have been some sort of rule that television must shut down at 10 o'clock," Vanda said. "We certainly think the television set owners deserve a better break than that. They're entitled to good programming at a time when the kids are asleep and they can sit back and relax.

Indicative of the public response to WCAU-TV's new late program schedule was the breakdown of telephone service in the entire midtown area when "Off the Record," a quizzer, premiered recently. "The reaction of televiewers to 'Off the Record' is very encouraging," Vanda added. "I think it proves we are on the right track and it's a good signpost for other television stations to consider."

Vanda conceived the idea for "The Ghost Rider" program (5:30 to 6:30 p.m.), which consists of two principal ingredients: a daily first-run western film and a "performance card" for youthful viewers, use of which by parents makes televiewing a reward for children. "We have enlarged this program to include the late-evening showing, primarily because we want parents to see what sort of entertainment we are showing children.

"Response to the afternoon showing of the 'Ghost Rider' has run well over 10,000 during the first three weeks," Vanda stated. "In addition, all our surveys show adults want to see these programs, too." Letter replies from adults praising the late film programs have convinced Vanda, Philly is no early-to-bed town.

BBC 'CAFE' TV SHOW TO GET U.S. SPONSOR

"Cafe Continental," top-rated BBC television show, will bow on eight non-interconnected U. S. stations April 20 sponsored by Conmar Zippers, via William Weintraub agency. Series of hour-long monthly telecasts, which has been on BBC for four years, will consist of 13 quarter-hour shows in the American version. It will be filmed in London with John Nasht producing and Henry Caldwell directing, with the same French, German, Belgium and other Continental talent used on the British stanza.

Series will star as hostess Isabel Begley, currently playing the lead in the London production of "Oklahoma!"

Nasht, who arrived here last week, returned to England yesterday (Tues.). After winding up lensing of "Continental," Nasht will go to Paris to shoot series, "Follies Parisienne," with European nitery and vaude acts, which will be offered here for fall TV sponsorship.

Stations carrying "Continental" initially are WNBT, N. Y.; WBZ, Boston; WPTZ, Philadelphia; KNBH, L. A.; WGN, Chicago; WSB, Atlanta; KSD, St. Louis; and WBAB-TV, Fort Worth.

ABC AWAITING COIN NOD ON NEW TVERS

ABC-TV will decide this week whether to take the financial plunge to launch several new video series for spring showcasing as sustainers. If web prexy Bob Kintner okays the expenditure of a large chunk of program coin, as appears likely, it will be to hypo time billings with new product.

The network is already committed to air an Art Ford series and Phillips H. Lord's "Golden Game," Bible charade using nonprofessionals which preems April 2 at 6:30 p. m. preceding Paul Whiteman. Among the stanzas being considered if the budget comes through is "Counsellor at Law," based on the Elmer Rice play which Universal-International filmed with John Barrymore. Series would be scripted under Rice's supervision by Sig Miller and Elihu Weiner, with Sam Wanamaker pencilled in for the title role. "Counsellor" was seen as a one-shot on "Philco Television Playhouse," with Paul Muni, who starred in the Broadway production, in the lead. Series is being packaged by Martin Stone in cooperation with Rice and U-I.

The programming hypo follows ABC-TV's policy of first building up its technical plant (in which it has sunk $8,200,000) before investing heavily in shows. Now that its facilities have been completed, the time may be ripe for expansion in the field of showmanship.

Loewi Says Daytime Programs Necessary To Make Coin in Tele

Hollywood, March 21.

Commander Mortimer Loewi, director of DuMont television, here for two weeks on business, says all television stations must move into daytime programming if they are to make money. Nighttime beaming alone won't support the medium, he said.

Loewi cited KFI-TV and KLAC-TV as having the right approach. These stations, he pointed out, are hitting the buying audience and, at the same time, are holding down production costs.

The FCC's "freeze" is preventing quality programming, Loewi said. He pointed out that if the "freeze" is lifted there will be more stations and more sets which, in turn, would mean more coin for programming.

Loewi will be here until the end of this week discussing a closer affiliation with Don Lee's KTSL. The DuMont director is dickering for a closer exchange of kinescope programs with KTSL.

CHI HOTTEST TV SET MARKET IN MIDWEST

Chicago, March 21.

Chicago is the hottest teevee set market in the midwest, according to a report issued last week by Chi Federal Reserve bank. Tele, radio and phonograph sales here in January were 98.8 per cent higher than same month last year. Chi sales spiraled the gain for the entire Seventh (Midwest) District 80.9% above 1949 monthly average.

Next in line in sales increase was Milwaukee, up 58.6%; Indianapolis up 28%, and other cities in district up 28.8%.

MCA Will Now Rep L.A. Grunt-&-Groaners For Television Shows

Hollywood, March 21.

MCA will agent wrestlers locally. Deal was set here last week with Johnny Doyle, promoter, and name wrestlers. Move is a logical one for the talent agency which has had its eye on the grunt-and-groaners since they proved themselves top television entertainment prior to banishing themselves from the medium.

Move of MCA into the wrestling field means than behemoths will be back on TV—if the agency can get the fee currently being asked for a single card. Agency is asking $3,000 for two hours of grunting one night a week. Figure means that sponsor would have to come up with between $4,500 and $5,000 to cover the rights, station time and facilities charges.

Present plans call for wrestling to be beamed on either Friday or Saturday night only. This means bouts must come from Ocean Park Arena or Jeffries Barn; both small factories. It is understood that name torso tossers being repped by MCA would refuse to go into any arena where teevee cameras

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WJBK-TV's Pix Package

Detroit, March 21.

Total of 49 feature pix, released by Eagle Lion in 1945, 1946, and 1947, have been purchased by WJBK-TV at package price of $12,250.

Features will become a regular weekly supplement to WJBK-TV's programming, and for summer hiatus use.

Tele Chatter

New York

Dr. Peter Goldmark, CBS research chief, bedded with penicillin poisoning . . **Diana Herbert**, daughter of playwright **F. Hugh Herbert**, guesting on DuMont's **Vincent Lopez** show tomorrow night (Thurs.) . . Boltaflex buying a participating run on WJZ-TV's afternoon show, "Market Melodies" . . . **Verne Behnke**, formerly with Video Varieties, named sales rep of CBS-TV's film syndication department.

Reed Brown, Jr., who played the jury foreman on "Philco Television Playhouse" Sunday (19), broke his ankle shortly before the broadcast but went on despite the injury. He was taken to the hospital after the show.

John Derr, CBS associate sports director, directed wrestling and boxing pickups for CBS-TV when **Judson Bailey** was called home to West Va. last week because of illness in family . . **Ted Esterbrook** new director at WPIX . . **Larry Lowenstein**, Benton & Bowles flack, doubled as bit-thesper on "Big Story" Friday (17) . . American Home Products expanding use of WJZ-TV's "TV Telephone Game" to 30 participations weekly . . **Matt Harlib**, associate director of CBS-TV's "Goldbergs," to wed **Dorothy Nestler** in May . . **John Ryan** switched last week from WQXR to WOR-TV sales staff . . ABC-TV last week closed-circuited Packard's "Holiday Hotel," which preems tomorrow (Thurs.) with film import **Denise Darcel** guesting.

Chicago

Hal Polaire of Sandra TV Productions is producer of WENR-TV's "Courtesy Hour" . . . **Sheila John Daly**, Chi Trib columnist, launched tele amateur show on WGN-TV March 20 . . . **Fred Kilian**, WENR-TV program director, in Detroit last week looking over operations of WXYZ-TV . . . **Dorsey Connors**, WNBQ's woman commentator, started new five-minute cross-the-board strip March 20, from 10:10 to 10:15 p.m. **Clifton Utley's** news telecast, formerly heard at that time, moved to 10:15 p.m. slot . . . **Jerry Murad's** Harmonicats to headline acts on "Courtesy Hour," WENR-TV, March 24 . . . **Fran Allison's** new personal manager is **Al Levy** . . . **Marian Vinay** is scripting WGN-TV's "Hollands Happiness House" . . . **Arthur Godfrey** will do his end of "Arthur Godfrey and His Friends" show from here March 29. Rest of cast will be in New York . . . **Martha Rountree** addressed annual joint luncheon of Assn. of Commerce and Industry and Business and Professional Women here March 15 . . . New WNBQ production assistant is **Fred Giles** . . . **Cliff Norton**, comic on NBC-TV's "Garroway at Large" show, and wife, Patsy, celebrated their joint birthdays March 21 . . . Nearly 6,000 entries came in during first two days of a puppy-naming contest being conducted on "Quiz Kids" televersion.

'Hot Development' From Stanton Pitch Due at FCC Color TV Hearing Today

Washington, March 21.

FCC resumes hearings on color television tomorrow (Wed.) with Frank Stanton of CBS and Dr. E. W. Engstrom of RCA making direct bids for adoption of their systems. Advance interest was in a reported "hot development" stemming from Stanton's testimony. Arthur Matthews of Color Television, Inc., which has regained its position as a contender for authorization, will also testify.

FCC hearings last week on color television definitely proved that the proceedings are shaking out of the laboratories improvements that were supposed to be not feasible only a few months ago. With Dr. Peter Goldmark of CBS reporting that he has gotten 525-line definition into his color system and David Smith of Philco disclosing that his company is working on a single tube, there appeared to be justification for hope that the "ideal" system might yet be developed.

These outstanding developments led Commissioner Frieda Hennock to suggest that the manufacturing industry now get together to help CBS over its big hurdle—compatibility. She asked Smith if Philco would help out. Smith, while expressing the belief a compatible system at reasonable cost can be developed, didn't think compatibility could be given the CBS system. As far as he was concerned, CBS color should be abandoned as a solution of the problem.

But Dr. Goldmark was more insistent than ever that the CBS system should be adopted. On the basis of the performance of other systems, he didn't see how the Commission could set standards for any but the CBS process.

Suppose RCA perfects its single tube, he was asked. That would make no difference, he declared, as far as the RCA color system is concerned. It would still have problems of color stability, cost and bulk of design, he said.

What about multiple standards, Commissioner Robert Jones asked him; would CBS be afraid to compete with other systems in selling its system to the public?

No, said Goldmark, CBS wouldn't be afraid. But not being a manufacturer of sets, how could it, he asked, get its system to the public? There would be no prob-

(Continued on page 34)

Stromberg Cancelling Al Morgan, Claiming He Two-Timed on Plugs

Chicago, March 21.

Stromberg-Carlson is reported to be writing Al Morgan out of company's weekly 30-minute show on DuMont web when singer-pianist's contract comes up for renewal April 15. Tiff between sponsor and star grew out of a series of radio spots Morgan made for Motorola Television recently.

Stromberg company, which is using the DuMont stint to plug its own video sets had warned Morgan against airing the Motorola spots while under contract to them but warnings, they say, were ignored. The company has disclosed no future plans for the show.

NBC Kine-Auditions Paul Winchell, Marshall

NBC television, getting set for the upcoming summer hiatus period, lensed kinescope auditions this week on two new packages—Herbert Marshall starring in a TV version of his ex-radio whodunit series, "Man Called X," and a half-hour vaudeo program starring Paul Winchell and Jerry Mahoney. If the kines emerge successful, the two shows will probably be used as replacements during the summer in the hope that they will attract sponsors for a commercial ride next season.

"Man Called X" is a video version of the mellers in which Marshall formerly starred on the NBC radio web. Winchell and Mahoney, with the exception of occasional guest shots, have not been seen on TV since the windup of their Bigelow-sponsored series on CBS-TV last year.

Television Reviews

Continued from page 31

cast, helped get across the questions and was excellent in a charades spot. Grover Whalen, on hand to plug Gotham, told of the city's fabulous role as host to visiting millions. His guest stint, however, could have been more closely integrated into the quiz format. And more could have been done to point up the borough rivalry as a hypo to viewer interest. *Bril.*

VACATION WONDERLAND
With Richard Joseph
Producer: Caroline Burke
Writers: Rick Fredericks, Joseph
30 Mins.; Sundays, 3:30 p.m.
Sustaining
WNBT, N. Y.

This is a bright inexpensive travelog aired with an assist from Pan American World Airways and Panagra (Pan American-Grace) plugging tourism via the faster air route. It's done obliquely, with accent on the fast air coverage in limited time and on modest budgets to South America. Past Sunday afternoon's stint dwelt on the west coast of S. A., embracing Ecuador, Peru and Bolivia. Argentina and Brazil next week. While not bankrolled by Pan-Air it plays like it should be—in fact figures a natural for that type sponsor.

Richard Joseph, as president of the Travel Writers Assn. and as travel editor of Esquire, gives the travelog authority. He also speaks from experience, getting over his first-hand knowledge of each territory, sans any of the dry Baedeker approach. His narration is always off-screen, and the scripting is in the dryly humorous technique of Pete (MGM) Smith, which isn't a bad standard at any time. The pix shots are good, informative and replete in historical as well as the lush tourist life appeal. Accent is put on how far the Yanqui dollar stretches, good hotels and food at low dollar exchange, etc. Basically good travel pix, Joseph further adds values with his chatty information. *Abel.*

ADVENTURES IN SEWING
With Louise Winslow
Writer: Miss Winslow
Producer: Ray Culley
Director: Charles Ranallo
30 Mins.; Fri., 3:30 p.m.
APOLLO DIST. CORP., SULZMAN DIST. CORP.
WJZ-TV, N. Y.
(Fuller, Smith & Ross, Inc.)

"Adventures in Sewing" is a practical, educational stanza for the average housewife with an inclination and aptitude toward needlework. New series, appropriately enough, is bankrolled on WJZ-TV by two firms which distribute Domestic Sewmachines in the metropolitan area. Sponsors signed for 13 weeks and in that period viewers will be briefed on custom tailoring, drapery and curtain making and similar operations.

Filmed program amounts to a one-woman stint since Louise Winslow works unassisted for a full 30 minutes to point out tailoring hints and demonstrate the strong points of the Domestic Sewmachine. On Friday's (17) airer, she outlined the steps necessary for her audience to make a skirt and jacket.

However, if Miss Winslow is trying to convert women into machine users who have no previous experience with them, she went through her routines a bit too rapidly on program caught. On the other hand, her reprise of machine sewing's basic steps will be found an excellent refresher by most housewives who already have learned the art either in school or from relatives. She competently handled the commercials. *Gilb.*

FIVE STAR FINAL
With Bob Elson, Roy Topper
Director-Producer: E. Jonny Graff
15 Mins.; Tues. and Thurs., 6:45 p.m.
DORMEYER MIXER CO.
WBKB, Chicago

Bob Elson and Roy Topper squeeze a goodly supply of sturdy video fare into the 15-minute segment. The flexible format, using news flashes, sports comment and guest interviewee, offers a little something of interest to all members of the adult audience.

Elson, backed by years of radio experience, handles the bulk of the show's gab easily and with good poise. He ad libs a few minutes of sports news and on show caught (14) did most of the interviewing of guest, Cornelia Otis Skinner. Topper, less at ease than his partner, contributes a series of news "scoops."

The middle commercial, a demonstration of sponsor's food mixer done by Jane Quinn in adjoining kitchen set, was smoothly worked into stint. Although this show was nicely balanced by presence of Miss Skinner, Elson-Topper duo must keep in mind kitchen appliance sponsor wants show to appeal to femme viewers and should angle their material accordingly. Camera work was fluid and firm direction kept program at good pace. *Dave.*

Tele Followups

Continued from page 31

sterdam had a fairly amusing mock-biog monolog, in which he accompanied himself with comic punctuating phrases on the cello. Art Carney, as the waiter stooge, was also handicapped by soggy scripting.

Eileen O'Dare, an acro-dancer, did a fair turn that included some neat flips, but on the whole the act lacked flair. Another colleen (it was St. Patrick's Day eve) bypassed the Irish theme to do "You and the Night and the Music," one of the better spots in the broadcast.

Final number was a takeoff on the Steve Brodie legend with some whacky action in a Bowery saloon. It was an uneven sketch, and didn't rise above the slapstick level.

Ed Sullivan turned actor on CBS-TV's "Toast of the Town" Sunday night (19) and did a good job of it. Emcee took part, with David Burns and Mickey Deems, in a skit lampooning the medical profession, which was lifted from the late Broadway revue, "Alive and Kicking." Trio, with Metopera soprano Mimi Benzell also joining in the fun, made it the high spot of an otherwise lacklustre evening, even though the American Medical Assn. might have objected.

Program suffered from extremely poor routining of the acts. Hillbilly erper Frieda Wing, with little to offer except a couple of overdone hick gestures, led off. Her amateurish routine was enough to chase 'em from their sets. And then she came back for a second number. Then Miss Benzell, who scored in her solo spot with "Over the Rainbow" and an aria from "Romeo and Juliet," held down the next-to-closing, where for top impact she should have been slotted last.

Dunhills, trio of fast-stepping tapsers, did well in the final slot but, appearing after Miss Benzell, found it difficult to sustain viewer interest. Herkie Styles, while showing promise as a comedian, never projected fully. He spent more time berating the studio audience for their deadpanning than he did in trying to make them laugh. Ted and Flo Vallett impressed as a good sight act with their intricate baton-twirling.

Grunt & Groan

Continued from page 33

are located with the exception of the Burbank and Ocean Park palaces. Prior to the ban KECA-TV was telensing from Ocean Park and KNBH was readying its crews for beaming out of Jeffries Barn. Stations are now sponsor searching as tab is too heavy to permit sustaining beaming.

MCA deal set by Mickey Rockford calls for agency to take its 10% off the top. Promoters and wrestlers will get their share of the coin from the remaining. Station exec said wrestlers were to get their cut according to stature and position on the card.

TV Film Producers

Continued from page 29

N. J., maintain that the picture it furnishes compares favorably with the finest commercial theatre projection. While details of the scanner have not been revealed, it is said to work on a principal similar to the carbon arc projection of regular film houses. Vidfilm producers, meanwhile claim they are forced to showcase their product via the old iconoscopes, which the broadcasters tossed out of live programming several years ago in favor of the more sensitive studio orthicons, and projectors that in many cases have been adapted from the 16m "home movie" projectors.

RCA spokesmen declared this week that the scanner still has numerous technical bugs and, with the outfit's chief engineers tied up with color TV currently, they have had little chance to work on it. Chief difficulty, they said, was the synchronization of film projection with TV scanning, in that film runs at the rate of 30 frames per second, while TV scans at 24 frames.

Network engineers, meanwhile, claim they are all pushing for better film reception and are gradually licking the problem. Reiterating that the scanner is still in the labs, they claim other techniques now in the works may be equally good.

Vidfilm producers point out that, once they get their feet in the TV door, the networks might lose whatever program control they still possess. Agencies and sponsors, they aver, can deal directly with the film producers for all shows, which will leave the webs only in the position of time salesmen. In addition, they point out, if a majority of the programs now being transmitted live make the switch to film, the webs will lose whatever revenue they derive in the way of studio facilities charges. Thus, according to the vidfilmers, the webs want to keep them out of business as long as possible.

TV Color

Continued from page 33

lem, he said, if RCA would make CBS sets "but I have a hunch they're not excited about the idea."

Color For Survival: Goldmark

If color is denied a commercial standard now, said Goldmark, research would be discouraged "and I think it would be the death blow" of the art.

Jones asked what would be the effect of color authorization on patent monopoly. Goldmark replied that "a minor revolution" has been going on among big patentees, that there's less and less monopoly. "We in Columbia," he said, "are trying to give more and more service with patents. So is RCA. I think it's a trend."

What's really needed to stimulate color advancement, said Goldmark, is commercialization.

Indication that the Commission will dig deeper into the possibilities of multiple standards was shown in an exchange between Jones and Smith. Jones cited testimony given the Commission in 1940 when black and white standards were being considered which showed that DuMont favored dual standards allowing both 441-line and 625-line definition.

Did Smith know, Jones asked, that at that time RCA's Dr. E. W. Engstrom testified that sets which could receive two systems of black and white TV could be built for only $10 to $15 more than the cost of single standard sets?

Smith didn't recollect and Jones asked him to brush up on the records for further examination at later hearings.

TV Quizzers

Continued from page 29

pact on radio, are readily accepted by the TV audience and the show catches on.

Listed in the latter category are such programs as CBS-TV's "Winner Take All" and "Beat the Clock" and NBC-TV's "Who Said That?" "Winner" ran several years as an across-the-board radio airer but was subsequently dropped. On TV, it was bankrolled for awhile by Chevrolet Dealers and, after they dropped it, has been retained as a CBS sustainer. "Beat the Clock," starting next month on CBS, also had a sustaining run on AM but failed to click. "Who Said That?" started as an NBC simulcast, but the AM version was dropped, while the TV show has snared acceptable ratings in most market areas and is now being co-opped by NBC.

Other video quiz shows now being aired range from the high-budgeted "Stop the Music" (ABC) and NBC's "Kollege of Musical Knowledge" (Kay Kyser) to the simple audience participation programs such as ABC-TV's "Auction-Aire." CBS now has "What's My Line?" and has recently kinescoped radio's "We Take Your Word" for audition purposes. NBC, in addition to those mentioned, now airs "Break the Bank" and "Quiz Kids" on both AM and TV.

Inside Television

Camel cigarets, via William Esty, is prepping a new series of 40-50 minute commercials, which Trans-Film is shooting. Pix are budgeted on a sliding scale from $1,500 to $8,000. Interviews with individuals, e.g., the control tower operator at an airport, are brought in for around $1,500, testimonials from celebs such as Vaughn Monroe are more expensive and animated cartoons come to between $3,000 and $4,000. Musical comedy routines, which are elaborately set, costumed, cast and choreographed, hit as high as $8,000.

Approach to the 60-second vidpix is getting a quality product, and costs of the individual commercial are determined by its requirements, rather than the overall budget. Attempt is made to get full entertainment values to impress the "how mild can a cigaret be" jingle in the public mind, through a variety of techniques. In the past 18 months, Camels has used almost 200 different spots. In addition to chain breaks, the commercials are used on "Man Against Crime," "Camel Newsreel" and "Ed Wynn Show."

New and intense competition for television's Saturday night audience has prompted DuMont to expand its ballyhoo for that night. Web has at stake its "Cavalcade of Stars," which topped all Saturday night ratings until NBC moved in a month ago with its two-and-a-half-hour "Saturday Night Revue." DuMont, as a result, has expanded and strengthened its programming on both sides of "Stars" and is now touting, via paid newspaper ads and publicity handouts, the four-hour round of shows it is offering.

With "Stars" holding down the 9 to 10 period, DuMont starts its Saturday night parade with "Dinner Date," from 8 to 8:30, featuring the Vincent Lopez orch and guestars and originating via remote pickup from the grillroom of the Hotel Taft, N. Y. From 8:30 to 9, "Rocky King, Inside Detective," featuring Roscoe Karns, takes over. From 10 o'clock, immediately after "Stars," until its midnight closing, the web carries pro wrestling matches from Marigold Gardens, Chicago.

CBS television, which has encountered considerable difficulty in lining up its Thursday night programming for the last several months, has come up with a pattern which is to be firm—at least until the summer hiatus period sets in. Starting early next month, the web will air Robert Q. Lewis' "The Show Goes On" each Thursday from 8 to 9; the Esso-sponsored "Alan Young Show" from 9 to 9:30; Ilka Chase's "Glamour-Go-Round," bankrolled by Harriet Hubbard Ayer, from 9:30 to 9:45, and "Beat the Clock," video version of the onetime radio quiz program, from 9:45 to 10:30. "Blues By Bargy" and a newsreel will close out the evening.

Indicative of CBS' earlier Thursday night programming throubles, the hour-long Lewis show started at a different time virtually every week. Constant moving was necessitated by the fact that "Inside U.S.A. With Chevrolet," which was dropped after last week's (16) stanza, was aired only on alternate weeks and by Miss Chase's show being only a 15-minute program. Giving "Beat the Clock" the unusual 45-minute running time, of course, will compensate for the latter factor in the new lineup.

The Hal Roaches, Senior and Junior, are in full production on television film commercials. Roaches will film one-minute TV blurbs for 35 different sponsors within the next two weeks. Sponsors include American Tobacco, General Foods, Gillette Razors, Drene and Ivory Soap. Studio will make an average of six blurbs for each of the 35 films. In addition father and son are putting before the cameras a General Motors feature length film and an audition telefilm of "Fibber McGee & Molly."

ABC-TV managed to hold on to Ronson's "20 Questions" (which WOR-TV airs in N. Y. and MBS carries on AM) although it was a close shave. Problem was that ABC had trouble delivering outlets in Cleveland, Cincinnati and Columbus, markets which Ronson considered necessary for the deal. Web thought clearing the stations would be a simple matter, since in the Friday 8 p.m. spot DuMont has a sustainer, "Hands of Murder." But DuMont opened "Hands" for co-op sponsorship, and in the key Ohio cities DuMont dealers ordered the show. ABC trouble-shooters, however, went into the field last week and were able to clear time just two days before the preem,

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Show biz and newspaper personalities, including Danton Walker, Earl Wilson, Ham Fisher, Alma Archer, Monica Lewis, Lisa Kirk and Johnny Thompson, will serve as auctioneers on "Beth-El Benefit Auction," which WOR-TV, N. Y., will air Saturday (25) from 5:30-6:30 p.m. Ray Morgan will emcee.

Merchandise such as tele sets, autos and radios will be auctioned off to contributors to the hospital's fund during the broadcast.

With producer Robert Montgomery acting for the first time next Monday night (27) in his "Lucky Strike Theatre" series via NBC-TV, the show will be one of the most ambitious yet staged on video. Play is to be an adaptation of "Ride the Pink Horse," with Montgomery repeating his role from the Universal film of several years back. Script calls for 23 speaking parts plus 35 extras, including 16 Mexican kids who are being recruited from the Spanish neighborhood in upper Manhattan. Thomas Gomez will have the leading supporting role.

Multiplicity of props will be capped by a full-sized carousel, imported intact from the amusement resort at Long Beach, L. I. Merry-go-round, measuring 22 feet in diameter, will occupy so much space at the WOR-TV studios (which NBC leases for this series) that the orchestra and live commercials will work from two studios in Radio City, N. Y., from where they'll be cut into the show on cue. Montgomery's next in the series is to be an adaptation of Thornton Wilder's "Our Town," for which the cast has not yet been set.

New television production technique to overcome the hazards of super-imposition shots will be tried out Friday night (24) on CBS-TV's "Ford Theatre" by producer Winston O'Keefe and director Marc Daniels. Adaptation of Sir James M. Barrie's "Dear Brutus" calls for a real garden of an English country home to dissolve into an "enchanted" garden for the second act fantasy. Instead of designing only the two gardens and then super-imposing the actors from one over the other, scenic designer Samuel Leve built two identical living-room sets, which are to be lined up side-by-side in the studio.

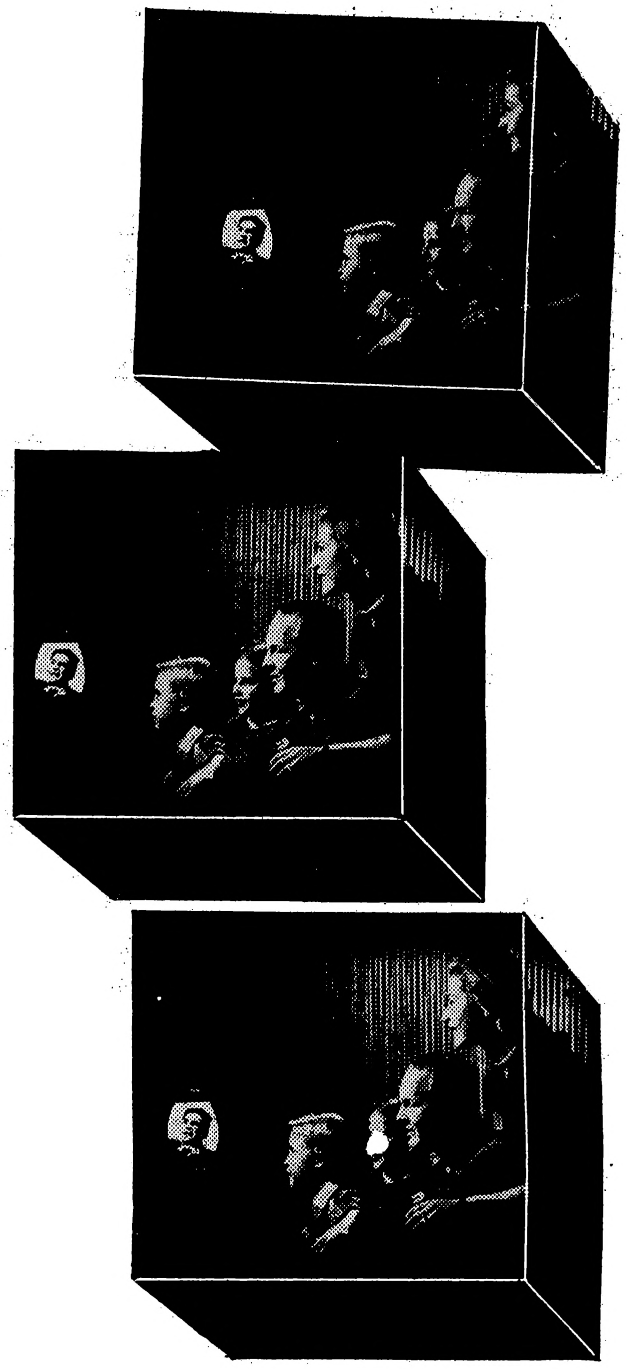
Actors will then move from one room to the other during the play, with the two separate gardens to be seen through the living-room windows. Cameras will then be able to shoot the thesps directly, instead of via super-imposition, which will provide the maximum light intensity usually lost in an s.i. shot. System will also eliminate the usual danger of aligning the actors correctly, one of the other hazards of super-imposing.

Merchandise representation being handled by Martin Stone Associates, indie radio-TV package outfit, is gradually assuming a position of major importance to the firm. Already exclusive agents for all merchandise carrying the name of either Howdy Doody or Brooklyn Dodger star Jackie Robinson, Stone this week set deals to represent Dodger Peewee Reese and Sonja Henie. Latter will endorse skate equipment, knit goods, etc.

Stone is planning a major campaign on the Robinson-Reese articles, plugging them to kids as the "greatest doubleplay in baseball" representing also the top doubleplay in tolerance and democracy. Indicating the payoff in handling the stuff, Macy's, N. Y. department store, is plugging Robinson-endorsed articles in its regular newspaper ads and Sears-Roebuck features them in its latest catalog.

In eight major markets

television circulation leads the largest magazine 3 to 2



IN eight major markets (New York, Chicago, Philadelphia, Los Angeles, Boston, Cleveland, Washington and Schenectady-Albany-Troy) the nation's largest magazine has a circulation of 1,715,854.*

In these same markets, television's circulation is 2,783,500† . . . over twice as large.

Your advertisement in a magazine is a combination of printed words and static illustrations.

Your advertisement in television is a combination of spoken words and living product demonstrations.

You can capitalize on the unsurpassed impact and the *mass circulation* of television, today. Your first move is to call your NBC Spot Salesman. His expert counsel will be invaluable in planning your television campaign in these eight major markets:

*Latest published market breakdown of circulation of the magazine
†NBC Research Dept. estimates February 1950

	Television Circulation†	Television Station
New York	1,060,000	WNBT
Chicago	388,000	WNBQ
Los Angeles	376,000	KNBH
Philadelphia	370,000	WPTZ
Boston	277,000	WBZ-TV
Cleveland	154,000	WNBK
Washington	101,000	WNBW
Schenectady-Albany-Troy	57,500	WRGB
	Total . . . 2,783,500	

NBC SPOT SALES

NEW YORK • CHICAGO • CLEVELAND • HOLLYWOOD • SAN FRANCISCO

CBS Out on a Godfrey Limb

Continued from page 29

magazine, to the effect that Godfrey works with a short-handled broom, "so he can be closer to the dirt."

Coy Lays It on the Line

Washington, March 21.

FCC Chairman Wayne Coy's speech last week at the U. of Oklahoma Radio Conference is arousing considerable discussion here. In some respects it is considered his most important pronouncement since he assumed office over two years ago. What he said about "livery stable humor" and "horror" programs on radio and TV is attracting big press comment. His summation of the color television problem has driven the smart boys to wondering, "was it pro or anti-color?"

Coy's reference to the comedian who "gets so big that his network can no longer handle him" was believed to be aimed at Arthur Godfrey. This wasn't the first time Coy has lashed out at "bad taste" verging on "obscenity" in radio and video programs. Several months ago he broached the subject at a meeting here of the American Veterans Committee. He has spoken of it on other occasions. But complaints have been piling up and Coy decided to "shoot the works" on the subject in his Oklahoma address.

As Coy indicated, the Commission doesn't relish going after broadcasters on the obscenity issue and for that reason he appealed to them to clean house rather than force "such delicate matters as good taste" to be made a public proceeding.

Significantly Coy stated: "The Commission is rightly prohibited from censorship. On the other hand, it is required to see that the stations operate in the public interest. Violating the law regarding obscenity, indecency and profanity is not in the public interest. Poor taste is not in the public interest."

What is "the law" Coy referred to? It is a provision which, like the lottery law, was formerly a part of the Communications Act and is now in the U. S. Criminal Code. It provides: "Whoever utters any obscene, indecent, or profane language by means of radio communications shall be fined not more than $10,000 or imprisoned not more than two years, or both." FCC rules applicable to commercial broadcasting incorporate this section of the Code.

How the Commission would move if the "day of reckoning" comes has not yet been determined but in previous actions involving programming policy the approach has generally been through hearing of a station's license renewal application, with the decision setting out the agency's "more drastic remedy of governmental action."

However, it is believed that before things would come to such a pass the network would either pull out or tone down the offending program as pressure from affiliates reflects public opinion. In the last analysis, the public would force FCC's hand. Coy was attempting in his Oklahoma speech to cut corners by making the broadcasters do the job themselves and save the Commission a big headache.

Coy laid it on the line to broadcasters on programming policies. When the Commission, he said, considers a station's renewal of license, "it weighs the overall operation during its entire license period to determine if that overall operation has been in the public interest. The most effective day-to-day check on a licensee's program is an immediate and intelligent reaction from the listening public."

Consensus of reactions here to Coy's delineation of the "hydra-headed" color video problems was that it was pro tint, although giving little indication as to whether one system or more than one will be authorized. Considered significant was the chairman's remark that the color proceedings have advanced the art by months and years and will result "in a more enduring system of television" than if the Commission left it to chance for color to be developed "at some unknown date in the future."

In the light of his statement that failure to use the VHF and UHF bands for color would mean postponing the development for a generation, it was believed that action on color was implied in his speech.

WDSU's 'Split Down The Middle' Technique On AM-TV Operations

New Orleans, March 21.

In line with its overall expansion, WDSU has divided its single-unit radio and TV program setup into two separate operational entities, Robert D. Swezey, gen. mgr., announced Friday (17).

Decision was reached, he said, after station plans board survey showed two mediums could not be operated jointly for maximum results.

Stanley Holiday, who formerly headed department, has been named manager of AM and FM operations, and Ray Rich placed in charge of video programming and production. Holiday has been with WDSU since 1935, while Rich came here after Swezey assumed general management of WDSU and WDSU-TV.

Other appointments announced simultaneously were Leroy P. Laudemann, musical director; Carl Junker, director of TV operations; Mel Leavitt, sports director, and Mrs. Joyce Smith, director of women's programming.

WPIX MARCH SPONSORS COME IN LIKE LION

N. Y. Daily News' WPIX, continuing its drive for new bankrollers, snared 17 during the first two weeks of March for programs, participations and spots. Present rate, if it continues through the rest of the month, will top the February record, which was the peak for billings in the station's history.

Topping the list of new bankrollers is the local Studebaker Dealers organization who pacted for 13 weeks of wrestling from Hempstead, N. Y., starting tonight (Wed.). Agency is Roche, Williams & Cleary. Guinness Stout, through Hewitt, Ogilvy, Benson & Mather, signed for the "Guinness Cavalcade of Sports," at 15-minute sports reel, starting March 30 for 13 weeks. N. Y. News will pick up the tab on the weekly 45-minute "Voice of the People" forum; and Dynamic Electronics will bankroll a one-hour remote Saturday (25) to plug the opening of a new store.

Signing for spot commercials were Standard Brands, Jamaica Race Track and Nestles Candy. New participating sponsors include Shop by Mail, Associated Doll & Toy Co., Duke Industries, Jack Baker Sportswear, Schneider International Co., John Middleton Tobacco, Ukelele, Michael Electric and Kalart Cameras.

New Orleans—Ken Muller and Irwin F. Poche, Jr., video cameramen, and Bryon Dowty, announcer, were promoted to producer-director status by Ray Rich, newly appointed director of video operations of WCSU here.

From the Production Centres

IN NEW YORK CITY

Jim Lipton left last week for Greece, to play in Tanagra Films production of "Wheel of Fire." Actress wife, **Shirley Blanc**, will join him in Paris in June... **Ted Granik** of NBC's "American Forum of the Air" profiled by **Ben Gross** in Collier's, March 24... **Ray Diaz** upped to ABC's stations dept., with **Reginald Willcocks** filling the traffic manager spot... Father of **Lester Gottlieb** died Wednesday (15). **Bob Heller** subbed for the CBS producer last week... **Margery Maude, Sylvia Leigh, Arline Blackburn, Sidney Smith, Gene Leonard** and **Jimmy Stephens** new "David Harum" players... **Arthur Kohl** and **Doris Dalton** into "Helen Trent"... **Frank Thomas, Jr.,** and **Audrey Egan** join "Our Gal Sunday"... **Treva Frazee** added to "Stella Dallas"... **Jimmy Dobson** added to "Lorenzo Jones"... **Ronald Long** and **Elizabeth Morgan** join "Young Widder Brown"... **Helen Claire, Patsy Campbell, Richard Janaver, Ray Johnson** and **James Monks** added to "Front Page Farrell."

Red Barber bowed as newspaper columnist last week, to sub for the Journal-American's **Bill Corum** for two months... ABC ad scripter **Willis Parsons** appendectomized Thursday (16)... **Arnold Stang** to appear at Yonkers Boy Scout circus Saturday (25)... **Dan Seymour** appointed chairman of judges for Boys Club of America contest... **Alvin Sullum** into NBC's "Road of Life"... Benton & Bowles basketballers, ad league champs, beat Time Mag last week... WJZ has given **Nancy Craig** an additional five minutes cross-the-board; she got three new sponsors... **WOR's John Gambling** and **WJZ's Ed Fitzgerald** duel for title of worst singer on WOR today (Wed.)... **William Rafael,** of ABC's script and production dept., now program manager of Radio Free Europe, which will beam recorded shows in six languages to the Continent... McCann-Erickson prexy **Marion Harper, Jr.,** guest-speaks at Radio Execs Club tomorrow (Thurs.)... **Bill Tabbert** of "South Parific" goes into featured spot on CBS' "Main Street Music Hall" Sunday (26)... **Norman Reader,** French National Tourist flack chief, added to consultants committee of Radiodiffusion Francaise in North America.

MBS' **Cecil Brown** to Coast last weekend to address United Jewish Appeal on Israel... Youngsters appearing in Broadway shows and studying at Professional Children's School will be on the N. Y. edition of "Quiz Kids" (WNBC) Sunday (26)... **Fred Freed** doing a biog-series on a paraplegic vet for **Bill Leonard's** "This Is N. Y." on WCBS... **Ralph Weil** (WOV) off on a West Indies cruise... **Jim Gaines** (NBC) thrown for a virus loop... **Marjorie Morrow,** CBS audition director, vacationing in Caribbean... **Johnny Olsen** flying to Chicago March 29 to appear at National Assn. of Tobacco Dealers annual convention... **Betty Scott** appointed assistant to BBD&O's **Jack Zoller,** director of Cavalcade.

Sam J. Slate, N. Y. program director for BBC, flies to London today (Wed.) for three-week confab on American operations, with emphasis on video... **Elliot Lawrence** cutting special recordings for Voice of America in conjunction with his deejay show... Amalgamated Clothing Workers expanding sponsorship of ABC's "Town Meeting" co-op to include WMAL, Washington. Union now has WJZ... WLIB's Hotel Theresa studios in Harlem to be ready April 1... Master Glow floor polish will sponsor "Dr. Kildare" on WMGM starting March 29 **Cecil Woodland,** WCSS (Amsterdam, N. Y.) prez, in Gotham on visit.

IN CHICAGO

Rey Taylor leaves WGN post as traffic manager and supervisor of announcers to join WGN sales staff. **Win Jolly** moves into traffic and announcer super slot from assistant public relations post. Latter job taken over by **Larry Whitney,** up from WGN continuity acceptance office... **James V. McConnell,** NBC director of national spot sales, and **Jacob Evans,** national spot sales promotion manager, due here next week for confab with local NBC sales execs... **Bob Finnigan,** sportscaster and staff announcer, leaves WIND next week, being replaced by **Bud Campbell** up from WIBR, Baton Rouge, La... **Frank Samuels,** ABC v.p. in charge of western division, stopped off here last week enroute back to Coast from N. Y... **John Harrington,** WBBM news and sportscaster, has been pacted to broadcast 11 football games this fall for R. J. Reynolds... Vaughn Monroe's "Camel Caravan" will be aired on CBS from Marquette Univ., Milwaukee, March 25... **John W. Mulholland** has joined Chi NBC national spot sales staff. He was formerly radio sales rep with Independent Metropolitan Sales and WOAK, Oak Park, Ill... **Richard Lewin,** general manager of KTRE, Lufkin, Tex., visited MBS Central Division offices last week... "Music For You," WBBM's half-hour variety show, returns to CBS web March 26. Stint features singer **Billy Leach** and music of **Frank Smith** with WBBM orch. **Skee Wolff** is writer-producer... **Nancy Wright,** WGN vocalist, in Wesley hospital fighting flu bug last week... **Andy Murphy** joined WBBM-CBS public relations staff March 20... **Paula Rae,** formerly vocalist with **Freddy Nagel** band, new member of WGN's "Tom Moore Show"... **Betty McCord** is new secretary to **Dave Moore,** WBBM-CBS public relations director.

Fairbanks

Continued from page 29

tisers will have to decide whether the greater availability of film stars in Hollywood will make the westward trek worthwhile.

N. Y. operation is to be headed up by veepee Russ Johnston, with Robert Lawrence named as production chief. Production has started so far with new units lensing filmed spots for Masland Rugs, through Anderson, Davis & Platte; Camels, with Fran Warren and Bill Stern starred, through William Esty, and General Foods, through Benton & Bowles. Fairbanks' N. Y. studio will have complete facilities for 35m and 16m filming, sound recording, dubbing and re-recording.

Several of Fairbanks' Hollywood staff will be transferred to N. Y. J. Burgi Contner will take over as director of photography and Wayne Colvin will head up the creative art department. In addition, Austin Croom Johnson, of the erstwhile (Alan) Kent and Johnson team, is to supervise the music department.

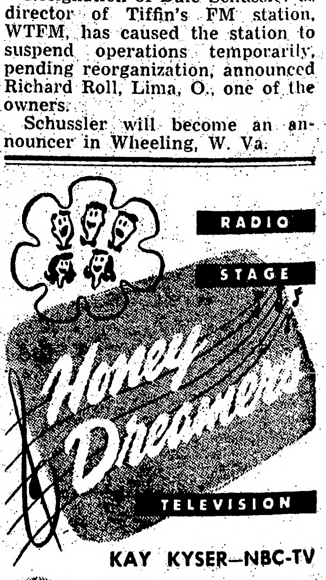
Cleveland—WGAR is planning to turn 8 to 9 p.m. Friday night stanza into local hour for development of talent.

WTFM HANGS IN AIR

Tiffin, O., March 21.

Resignation of Dale Schussler as director of Tiffin's FM station, WTFM, has caused the station to suspend operations temporarily, pending reorganization, announced Richard Roll, Lima, O., one of the owners.

Schussler will become an announcer in Wheeling, W. Va.



KAY KYSER—NBC-TV
"Sweetheart Semicolon"
on RCA VICTOR

HEY KIDS, QUIET!

QUIET, CHILDREN

makes a big difference whose voice it is

In Detroit, WWJ is more than a great radio station... more than a source of entertainment for the nearly one million homes in the Detroit area. WWJ, Detroit's FIRST station, has consistently been the leader in community service and enterprise.

Its acceptance by advertisers is indicative of the faith Detroit has in its voice. One of America's leading advertisers has consistently employed WWJ daily with an hour-long program for 16 years.

When you give your product story the benefit of WWJ's community acceptance, it receives added prestige, more attentive ears, less selling resistance... resulting in increased sales in a market that did three billion dollars retail business last year!

WWJ AM-FM
Basic NBC Affiliate

AM—950 KILOCYCLES—5000 WATTS
FM—CHANNEL 246—97.1 MEGACYCLES

FIRST IN DETROIT... Owned and Operated by THE DETROIT NEWS
National Representatives: THE GEORGE P. HOLLINGBERY COMPANY
Associate Television Station WWJ-TV

WPIX First Television Station in America to win The du Pont Award

WPIX has received the Alfred I. du Pont Award for "outstanding public service . . . through the television presentation of current news and events."

WPIX is pleased with the recognition and proud to serve the public interests of the largest city in the world.

"TelePIX NEWSREEL"
6:30 P.M. and Station Closing Daily, Except Saturdays

"NEWS ON THE HOUR"
7 P.M. and Station Closing Daily

THE NEW YORK NEWS TELEVISION STATION

WPIX
CHANNEL 11

NEW YORK TELEVISION – for NEW YORKERS!

Richards Hearings

Continued from page 27

eric Ford, FCC counsel, objected repeatedly and only those on which Roberts collaborated or worked alone went into evidence. Roberts admitted that many times David Lilienthal and Bernard Baruch were not given worst of it as he earlier charged Richards had ordered him to do, and that he thus broadcast in direct opposition to station owner's instructions.

First Week a Three-Man Act

First week of the hearing developed nothing sensational and proved a three-man act. In the middle was Clete Roberts, a stubborn chap who's been around, giving as good as he received most of the way during cross-examination. At the close of last week's run of crossfire, Hugh Fulton was heard to remark, "I'm getting a little tired of this guy."

When Fulton did find an opening and take after Roberts he drew from him several admissions that tempered his withering appraisal of Richards as a man with fixed racial and political hatreds. Charges of anti-Semitism against Richards were hot and heavy while Roberts was under direct examination but later in the week Fulton exhibited a letter Roberts wrote to Richards nailing Roberts as an anti. While in Europe on assignment by ABC, Roberts wrote Richards a three-page, single-spaced "note," wherein he stated, "The Italians south of Rome aren't worth a tinker's dam." Fulton wanted to know if that didn't render him unfit to own stock in a radio station. Roberts didn't think so because, as he put it. "After they were fed and helped they were worth a tinker's dam."

Who Does It First?

Admission by Roberts that he injected his own personal philosophies into his commentaries drew a barrage from Fulton, who contended that there is little or no difference between a newscast and a commentary. Then he threw a Sunday punch: "Do you mean to say that you had the right to slant the news your way and your employer didn't?" Stubbornly through the trial Roberts has maintained that being a commentator he was justified in interpreting the news in his own way.

Considerable importance will be attached by the Richards defense to the removal of records by Roberts from KMPC files after he was discharged. Fulton insisted that any memoranda kept by Roberts while in the employ of KMPC belonged to his employer. It was necessary to subpoena some of the documents, which Roberts said were hidden beneath his daughter's bed. Roberts got his walking papers on a Friday and removed the papers from the station files the following Sunday. Fulton thought that was a little improper, holding that Roberts had no right to remove property that didn't rightfully belong to him.

Another high point in the trial is expected to stem from Roberts' testimony that he ignored Richards' instructions to "slant the news" when the owner was out of town. That together with only one letter from a listener expressing resentment over the alleged bias gave Fulton a tack to go on: very little of the so-called colored news ever got on the air. Roberts will have to jog his memory considerably to recall the dates Richards was out of town.

The issue of news slanting took a sudden turn the other way when a memo from Richards to Roberts read: "If you don't stop slanting the news I'm going to let someone go down there. I won't go for it at all."

Bordens

Continued from page 25

it's reasoned, will allow for pinpointing sales messages according to local conditions.

Policy also involves a change in agencies, with Young & Rubicam getting the bulk of the business, although Kenyon & Eckhardt retains the instant coffee account (Y&R has a competitive brand). Local agencies are also being used, with Cowan & Dengler handling Chicago, R. E. McCarthy servicing Florida and Tracey-Locke working in Texas.

Majority of the programs, spots and participations are still to be inked, but the N. Y. picture is already set. Company has bought "Let Yourself Go" cross-the-board on WNEW, with Roy Ross orch, vocalist Peggy Ann Ellis, emcee Allyn Edwards and Teddy Wilson as featured pianist. Also pacted are daily participations on Nancy Craig, WJZ; Bob Smith, WNBC; Martha Deane, WOR; Jack Sterling, WCBS; and spots on WMCA and WMGM.

In Chicago the dairy has picked up a 15-minute segment of Dave Garroway on WMAQ and is building its own show, "June Davis' Hostess House." Borden's will make June Davis a house name and is mulling syndication of WNEW's "Let Yourself Go."

Radio Reviews

Continued from page 37

especially on convictions. The name of the defendant, the style of crime on which he has been found guilty and the length of the sentence imposed is emphasized.

The windup warning of each program is "crime doesnt pay when the cell door closes upon you." This is accompanied by the loud clanging of an iron door and the turning of a key in a lock.

Stewart has a delivery similar to "The Shadow" and should drive fear into the hearts of juves with criminal notions if they are awake at this hour. *Sahu.*

SATURDAY SPORTS REVUE
With John Derr
15 Mins., Sat., 6:30 p.m.
Sustaining
CBS, from N. Y.

John Doerr, CBS' new associate sports director under Red Barber, has stepped into the latter's Saturday night spot to dish up the week's highlights in sports. Derr is a good gabber with a solid grasp of the field. He handles the material with sound judgment, avoiding any attempts at either scoops or rehashing the obvious while at the same time, keeping abreast of sporting developments.

On his opening show, Derr accented the baseball training scene with some apt comments on the new mechanical "umpire" which was tested at the Brooklyn camp last week. Derr minimized the possibility of the gadget replacing the men in blue while making a sharp dig at basketball referees for their inaccuracy. It was a complete roundup of news freshened with slight interpretative angles. *Herm.*

MR. AND MRS. BUDD HULICK SHOW
Producer: Paul Martin
30 Mins.; Mon.-thru-Fri., 4:30 p.m.
Participating
WKBW, Buffalo

This new Mr. & Mrs. show had its preem March 31. Budd Hulick will be remembered as co-partner of Col. Stoopnagle who also started in radio in Buffalo. This marks return of Hulick to same station where he began his career more than 20 years ago. Mrs. Hulick has pleasant, easy professional delivery and combo produces a very lively half-hour.

Format is directed to housewives with information on local women's activities. They also interview interesting personalities. Preem had winner of "Stop the Music" who collected big bundle day before. Mystery tune happened to be "Fond of Chewing Gum" which was Stoopnagle & Budd theme song years ago. Second show featured interesting interview with ZaSu Pitts. This Mr. & Mrs. stint gives local listeners a fine afternoon show which, with time, should get good listener attention.

Dallas — KRLD has moved its AM and FM studios from the Adolphus hotel where they have been since 1926 to the new KRLD Bldg. which houses KRLD-TV. This will give the outlet all operations under one roof.

WFIL's Binge

Continued from page 27

sustainers weekly. At present, only two of the 12 new programs remain unsold.

One of the locally produced items added to evening lineup is "Abbott's Teen Age Time," a live show which has become established as a Saturday AM feature. Now aired on Tuesday evenings at 7 p.m., 30-minute package of laughs and music is gaining new listeners under the continuing sponsorship of Abbott's Dairies.

Revamped program lineup has been contemplated for some time. Clipp said, and station moved to replace non-profitable sustainers when it became apparent that transcribed broadcasts would provide outlets for potential clients, as well as add to enjoyment of listeners.

"By obtaining these programs at comparatively low cost, WFIL has been able to show a profit on former no-sale time periods, while passing along consequent savings to the advertisers," Clipp pointed out. "Everybody gains, nobody loses—and that goes for the radio audience, also because the shows we have added to our program log add up to surefire entertainment."

CBS-NAB

Continued from page 25

lived its usefulness. However, he was quick to add that this NAB "term of usefulness" generally runs in five-year cycles; that perhaps a rejuvenated setup after the current blowup may resolve a lot of problems and provide needed answers.

More Convention Speakers

Washington, March 21.

NAB has lined up four more top speakers for its 28th annual convention next month in Chicago. Added to the agenda for the management sessions, April 17-19, are FCC Chairman Wayne Coy, U.S. Chamber of Commerce prexy Herman W. Steinkraus, ECA administrator Paul G. Hoffman, and H. E. Babcock, agricultural expert and author.

Carlos P. Romulo, president of the U.N. general assembly, will be principal speaker.

BAM

Continued from page 24

the kind of research to be undertaken.

Financial control would be in the broadcasters' hands, with the industry buying all the stock issued. BAM would also have to take over BMB's liabilities, which include a $75,000 loan from NAB and servicing of Study No. 2.

One of the key problems facing the new group will be that of getting support from individual stations. Four networks and their owned-and-operated stations subscribed to Study No. 1 and three backed the second report. However, there were only 600 subscribers to the latter study of a possible 2,000 AM stations.

Kansas City—WHB has a new announcer in Jack Layton who recently moved over from KTOP, Topeka. He replaces Lou Kemper, longtime K. C. announcer, who shifted to Ft. Worth and KCNC.

MARS BARS TO BURNETT; PUT AD BUDGET IN LIMBO

Chicago, March 21.

Ralph E. Ellis, Grant advertising account exec on Mars candy, moved with the account to the Leo Burnett agency yesterday (20). According to Vic Gies, Mars ad manager, Grant resigned the account several months ago, but agreed to remain at the reins until a new agency was appointed.

At present Mars has no radio, having recently dropped both "Dr. I.Q." and "Curtain Time." Allocation of the firm's ad budget, which in the past has topped $2,000,000, will not be made for several weeks. An agency spokesman said the candy manufacturer will get back into network radio, and will add heavily to its video schedule, which at present consists of a segment of "Howdy Doody."

This makes Leo Burnett's third major grab in recent months, the others being parts of Kellogg and Procter & Gamble billings. Latter account is still in the research stage.

Rivers

Continued from page 27

religious programs, exceeding representations he made to the commission).

Rivers charged the council is trying "to smear the reputation" of WEAS and himself. But the facts are, he said, that WEAS has made "gigantic strides" in improving racial relations, curbing Negro juvenile delinquency, and giving opportunity to Negro musical and athletic talent.

Rivers said the non-discrimination policy of WEAS is "far different" from many radio stations in Georgia. "The Savannah radio council," he said, "can be sure of one thing; when the new station authorized by the commission starts operation in Savannah, it will not dictate to E. D. Rivers, Jr., concerning the types of programs that he should or should not carry."

In a detailed analysis of programming of the five stations which compose the council, Rivers claimed that none have lived up to their representations to the commission. He noted that WSAV devoted almost 83%. of its evening hours in 1948 to commercial programs, that WFRP sells time for religious fund solicitation programs, that WDAR carried substantially more commercials than it represented to the FCC, and that WTOC and WCCP have done likewise.

Rivers also charged that after he filed his Savannah application he was approached indirectly by WDAR and WFRP with offers to sell to him.

Cleveland—Rena & Bob Ledyard who conduct "Breakfast Party" daily over WHK from homes of listeners had the table turned on them when 200 women gave Ledyards surprise party crowning them "king and queen of radio entertainment."

New Nielsens: CBS, 15—NBC, 3—ABC, 2

Current Rank	Previous Rank	Program	Current Rating Homes (000)	Current Rating Homes %	Points Change
1	2	Lux Radio Theatre (CBS)	10,017	25.5	0.0
2	1	Jack Benny (CBS)	8,603	21.9	—3.6
3	3	Godfrey's Talent Scouts (CBS)	8,328	21.2	—0.5
4	13	Fibber & Molly (NBC)	7,856	20.0	+3.0
5	5	Amos 'n' Andy (CBS)	7,463	19.0	—1.7
6	11	Walter Winchell (ABC)	7,267	18.5	+1.3
7	6	Edgar Bergen (CBS)	7,188	18.3	—2.4
8	4	My Friend Irma (CBS)	7,071	18.0	—2.8
9	7	Mystery Theatre (CBS)	6,874	17.5	—1.8
10	17	Mr. Chameleon (CBS)	6,756	17.2	+0.7
11	37	Bob Hope (NBC)	6,717	17.1	+2.5
12	10	FBI in Peace & War (CBS)	6,638	16.9	—0.8
13	9	Mr. Keen (CBS)	6,599	16.8	—1.3
14	19	You Bet Your Life (CBS)	6,599	16.8	+0.5
15	14	Dr. Christian (CBS)	6,560	16.7	—0.1
16	23	Mr. District Attorney (NBC)	6,521	16.6	+0.6
17	20	Inner Sanctum (CBS)	6,481	16.5	+0.2
18	8	Red Skelton (CBS)	6,285	16.0	—2.7
19	32	Fat Man (ABC)	6,089	15.5	+0.6
20	24	Gene Autry (CBS)	6,089	15.5	—0.3

famous firsts in T-V

In 1884 Paul Nipkow invented the television scanning disc and thus began the history of television.

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Blair-TV Inc. was the first exclusive representative of television stations. The first company to recognize and act on the television stations' real need for hard hitting, single minded, exclusive representation.

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Omaha .... WOW-TV
Richmond .... WTVR
Salt Lake City .... KDYL-TV
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'THE GREAT RUPERT'
For George Pal Prods.
THE CAMEL SHOW
Every Friday Nite, 9:30 E.S.T., NBC
Mgt.: LOU CLAYTON

New TV Value-Sensations of 1950

ZENITH

The Royalty of Television with the BLACK MAGIC of the Amazing Blaxide "Black" Tube and New "Super-Range" Chassis

Now—even if you live in an outlying location—you can enjoy television pictures at their finest! For Zenith's New "SUPER-RANGE" CHASSIS and BLAXIDE TUBE will bring into your home pictures of amazing new detail, clarity and steadiness ... free from eyestraining glare or blur even in daylight or fully lighted rooms! This is how medical authorities recommend viewing!

What's more, these and all the other great developments perfected by Zenith® are standard in *all* Zenith models—not in just a few at high prices!

That's what makes every one of the new Zeniths a truly sensational value for 1950 ... not built down to a price, but up to the high standards of the ROYALTY OF TELEVISION!

Remember—anyone can make claims. But your Zenith dealer invites you to *prove in a demonstration* the superiority of these Black Magic Zeniths. See for yourself how Zenith's famous engineering foresight keeps Zenith always ahead ... in quality and performance ... in **top value for your television dollar!**

Plus all these great features combined in no other television at any price

1 **Built-in provision for the new ultra-high frequencies,** expected to be introduced by the Federal Communications Commission. With a Zenith, you will not need to buy a new set to receive the coming ultra-highs on present standards, nor will you have to use an expensive external converter.

2 **Built-in "Picturemagnet" aerial**—in many locations—without outside antenna—just plug in and get pictures that come in beautifully clear! *Every* Zenith Television model offers this feature.

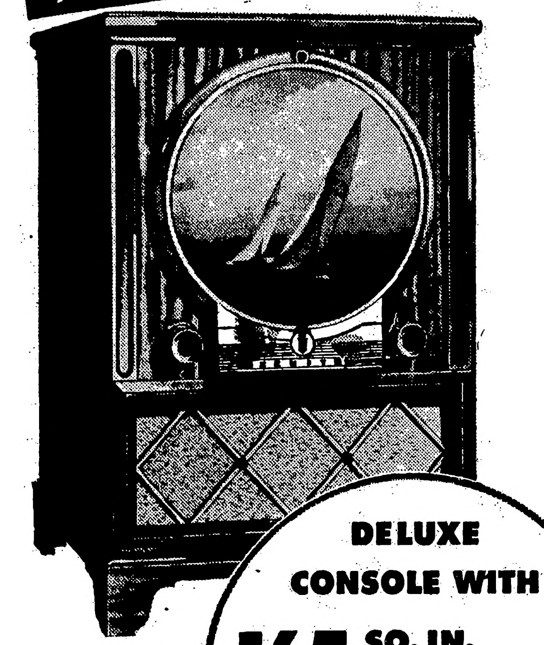
3 **One-knob simplified automatic tuning**—with the Zenith Turret Tuner. All the necessary adjustments are made automatically—does away with knob fiddling and fussing even when you switch from station to station!

4 **Giant Circle Screen with picture control**—gives you the LARGEST possible picture in relation to tube size, with a CHOICE of circular or rectangular shape pictures!

5 **"Gated" automatic gain control**—shuts out interference, maintains uniform picture quality and audio volume automatically.

6 **Genuine Zenith-Armstrong FM sound**—coupled with Zenith-built Alnico speaker, provides greater sensitivity, far greater rejection of interference noises, superior tone quality.

7 **Master Crafted quality cabinets,** offering a wide variety of sizes, styles and finishes. Every one is a furniture piece of enduring quality and beauty, whether you choose a table model, console or combination.



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165 SQ. IN. Giant Circle Screen

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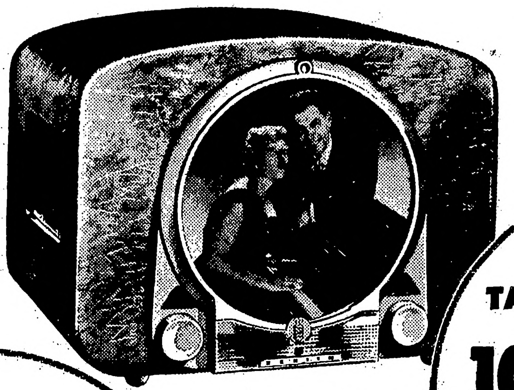
$359.95

Federal Excise Tax extra

New Zenith "Lincoln," de luxe television console. Traditional cabinet design that blends beautifully with America's most popular trends in interior decoration. Genuine Mahogany veneer cabinet with all exposed woods finished to a satiny lustre.

COMPARE the picture size!
COMPARE the clarity!
COMPARE the value!



New Zenith "Garfield," de luxe table model television. A distinguished receiver with *all* of Zenith's great new developments. Strikingly attractive design with smooth, trim lines. Smart, long-wearing luggage type finish in Walnut Brown.

DE LUXE TABLE MODEL WITH

105 SQ. IN. Giant Circle Screen

only

$219.95

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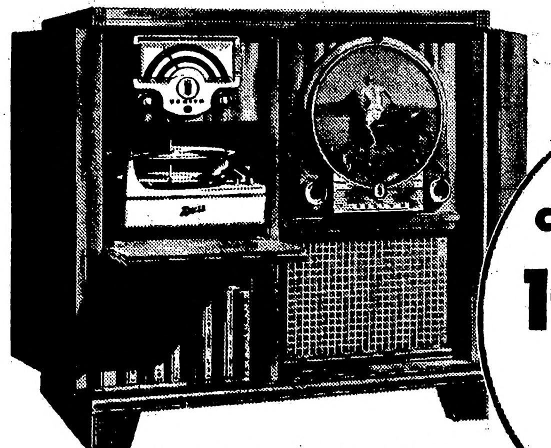

New Zenith "Madison," de luxe television-radio-phonograph. With sensational new 3-Speed Cobra® Automatic Record Changer. Simplest, easiest way to play records of *all* sizes and speeds! Plus new Super-Sensitive FM and Long-Distance AM radio. Genuine Mahogany veneer cabinet of graceful Contemporary styling.

DE LUXE COMBINATION WITH

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See the new Zenith "PRESIDENTIAL" line of models with sizes for every home need. Priced from $219.95 to $625.

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ZENITH RADIO CORPORATION, CHICAGO 39, ILLINOIS

Over 30 Years of "Know-How" in Radionics ® Exclusively
Also Makers of America's Finest Hearing Aids

ZENITH
LONG DISTANCE RADIO and TELEVISION
THE ROYALTY OF RADIO AND TELEVISION

RCA's 30,000,000 Annual 45s

In the general sales upbeat of slow-speed disks, RCA Victor's 45 rpm platters are currently being pressed at the rate of approximately 2,500,000 per month or over 30,000,000 annually. Current production rate, covering both the pop and longhair catalogs, was hit during February and January and will be increased before the end of the year in line with upped distribution of the 45 rpm player attachments.

Capitol Records, one of the diskeries which joined Victor's 45 rpm camp, has also felt the rising impact of that disk speed. Capitol execs report their monthly production of 45's is now around the 1,500,000 monthly mark.

IMPORTANCE OF DISK JOCKEYS ACCENTED

New York.

Editor, VARIETY:

J. Fred Coots' letter anent what he calls the evils of today's songwriting-publishing business just about floored me. I say "just about" because I have known J. Fred for probably 11 years and have had association with him, both as a collaborator ("It's Too Late Now") and in a trade magazine publishing venture. Considering him a close and wonderful friend, I also know how he can soapbox it when his typewriter's had an oiling. It was well oiled the day he double-spaced your 2,000 words.

Freddie's biggest lament seems to be for the good old days. That's perfectly all right because those days were good to him. He certainly did come up with some great ones, too; "You Go to My Head," "Beautiful Lady in Blue," "Santa Claus Is Coming to Town" and some 700 or 800 more. His beef seems to be that the competition is too tough these days for what he calls the "great and talented" songwriters of yesteryear. He mentions some wonderful names, good for a nostalgic night of reminiscing, but by the same cry, the past few years have produced some fairly fine writers, too. Of not dated vintage, for instance is one Frank Loesser and despite all the present-day evils of the disk jockeys. jukebox "syndicates," he has done admirably well.

My beloved cohort says that "the songwriting business used to belong to the songwriters and publishers who were imbued with respective talents for writing and picking song hits from the very moment such songs were conceived . ." and goes on to say all you need today is "cheap combination of words and music" and an "important disk jockey pal located in a strategic section of the country to give you a solid plug."

Belongs to the People

The songwriting business, like the air, should belong to the people who want to write songs. If they find the doors of Fred's beloved Tin Pan Alley closed to them and they want to hock their family jalopy to go out and make a record of one of their brainstorms with Joe Fritz's Home Town Band, God bless 'em, it's their jalopy. If a hinterlands disk jockey, tired of the brush from the major league publisher and big label manufacturer, wants to play his "Country Cousin's 10" production, made without benefit of Manie Sacks, Gordon Jenkins, Mitch Miller or a Whip—why shouldn't it be okay with any double AA Ascaper?

As for any tirade against the disk jockey, I'd like to say this. They don't accept everything that is thrown at them. Coots knows this, too, because he and I have pitched them a few things and they soon spotted the dogs (and they cooperated, as he knows, when the "performance" was there). Certainly the right of selection belongs to the d. j.

I've been in the publicity business, in various capacities, for a considerable while; I've represented knowns and unknowns, names and no-names, the talented and the untalented. I have contacted and worked with various persons and departments of all branches of the music business and the people who make it popular. I've also "romanced" my share of columnists, newspaper writers, and other outlets for publicity information and benefit. This much I can say for the jockey: he's inexpensive and he's fair-minded. While I read about payolas, I can name a number of No. 1 d. j.'s you can't pick up a coffee check for: Detroit's Ed McKenzie ("Jack the Bellboy"), Chicago's John McCormick, Hollywood's Gene Norman or Al Jarvis, Pittsburgh's Bill Brandt—and if space permitted, a pretty exhaustive list could be included.

Deejays' Merits

The disk jockey has given new talent a wonderful break. Numbers of today's top stars got their respective starts via the potency of a disk jockey push. Disk jockeys have also weeded out a lot of no-talent people. A navel-depth skin tight evening gown or a size 39 sweater might sell on the floor but it doesn't help a record.

One parting thought about the disk jockey. He has helped create employment by bringing to life dead names, who in turn were able to book engagements and employ persons associated. He has proved that sometimes the independent producer might not be a jerk simply because he didn't wear a Countess Mara tie or know all the "techniques" of voice-selling or musical principles. Besides — this competition has actually helped the major producers by making them more alert.

There is certainly nothing personal in this reply to one of my most talented—and closest personal—friends, because his name will live on via the many hits he has been able to signature. But, with all respect for his name and his talents—I think he's crying in the wrong beer. (I also think he knows it.)

But I fail to see anything sinister in the fact that the recording companies presently have the songwriting reins in their hands (they're putting up the money that makes a song) nor can I see the disk jockey as a sinister, evil and foreboding influence. Coots speaks about Haven Gillespie's recent song successes, "Lucky Old Sun" and "Master Painter." I think records had a lot to do with both songs and also a guy who would still be warming the park benches, as he did for some 10 years, if a record and a disk jockey (Al Jarvis) hadn't set the spark—Frankie Laine.

Tim Gayle.

Jones Rides 'Sky'

Eight months late, Spike Jones is finally getting around to waxing "Riders in the Sky" for RCA-Victor. While the number was hot last summer, Edwin H. Morris Music refused to give Jones permission to record the number since it was felt that any hashed-up version would hurt the copyright Currently, however, it's hoped that Jones' gagging will revive interest in the song.

On the reverse side of the "Sky" disk Jones is slicing "Mule Train" with a Chinese vocal.

FLANAGAN'S HOLDOUTS ON INITIAL BOOKING

Boston, March 21.

Ralph Flanagan's initial date at the King Philip ballroom, Wrentham, Mass., resulted in a total attendance of 7,800 in four days. Band, which started its engagement Wednesday (15), broke the Friday night record with 2,600 payees. On Saturday night (18), state police closed the doors after 2,800 were admitted. Admission was scaled at $1.25 and $1.50.

Flanagan opens at the Meadowbrook, Cedar Grove, N. J., tomorrow (Thurs.).

Sacks Heads Committee For Pa. Song Competition

Harrisburg, Pa., March 21.

Manie Sacks, RCA Victor director of artists relations, has been appointed chairman of the award committee in the competition for the official "Pennsylvania Week Song." Contest, which will wind up in October, is open to amateur or professional composers residing in Pennsylvania. Best entries will receive $1,500 in prizes.

Sacks appointed a judging committee which includes Joe Higgins, associate director of artist relations at Columbia; Harry Meyerson, M-G-M record exec; Lou Levy, Lester Sacks, Dick Volter, Henry Spitzer, Mac Goldman, Hal Werman and Paul Barry.

Constance Hope's RCA Post

Constance Hope, who recently exited her RCA Victor post of director of artists relations for the Red Seal label, has been retained by Victor as consultant in merchandising and promotion.

Jack Mills, whose firm publishes "There's a Lovely Lake in Loveland," named an honorary citizen of Loveland, Colo.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Bob Crosby—"If You Can't Get a Drum with a Boom-Boom-Boom"-"When My Sugar Walks Down the Street" (Coral). Crosby has come up with a solid novelty in "Drum," has initial waxing for Coral. Number has a catchy lyric that Crosby carries off neatly against a clever instrumental Dixie background dished out by the Bob Cats. Flipover is well-done standard executed in a straight two-beat-to-the bar groove with Crosby bouncing the chorus.

Don Cornell — "My Baby Is Blue"-"Come Back to Me" (Victor). "Baby" is fit for a big jock-and-juke ride. A smoothly rhythmic item, it gets a saleable cut by Cornell, who handles the vocal tastefully with fine pacing by a vocal quartet. Bob Eberly's version for Coral is equally good and should help the tune catch on. Reverse of the Victor disk has Cornell working over a fair lyric set to the popular Italian song, "Santa Lucia," no relation to "Spaghetti Rag."

Richard Hayes—"It Isn't Fair"-"Thunder in My Heart" (Mercury). Mercury is climbing aboard the "Fair" revival with a solid entry by Hayes, who may pull this disk on the strength of his "Old Master Painter" popularity. Backside has even a stronger potential with its pounding, dramatic quality and powerful rendition by Hayes. It's slightly out-of-the-way for a romantic ballad and could catch on big. Raymond Scott's orch gives firstrate support on both sides.

Cab Calloway — "Pero Que Jelengue"-"La Mucura" (London). There's no reason at all why the current dance rhythm upbeat also shouldn't cover those south-of-the-border sambas, rhumbas, etc. Calloway has cut a solid coupling of chile numbers that really jump. The vocals are served up with Calloway's usual driving tempo. Neither of these sides is likely for the hit lists but jocks could use them for a change of pace.

Dean Martin — "Muskrat Ramble"-"I'm Gonna Paper All My Walls with Your Love Letters" (Capitol). Two cute sides with that Dixie twist. "Muskrat Ramble" is not usually vocalled but Martin beats it out like it was meant to be with his easy-going Crosbyish style. Flipover is good without being standout in the pop novelty vein. Martin gives it a bouncing lilt, with Paul Weston's Dixie Eight backing up spiritedly.

Bill Darnell—"River of Smoke"-"I Had Trouble with You Before" (Coral). Coral worked fast to get "Smoke" out on the heels of Burl Ives' cut for Columbia. It's a good number with a western rhythm wrapped around a factory town lyric. It's doubtful, however, whether it will reach click status. Darnell, a stylist with a blues flair, does okay by "Smoke" but is more at home with the flipover, a solid tune with good juke potential. Gordon MacRae's version of "Smoke" for Capitol is marred by a slightly strained quality in the vocal.

Decca is pitching up some of its top recording names on a series of disks in its new "faith series" which jocks can play in specialized situations. Initial five platters have an authentic religioso air and restrained vocal interpretations. Series includes Bing Crosby, "What A Friend We Have In Jesus"-"He Leadeth Me"; Andrews Sisters, "In The Garden"-"Count Your Blessings"; Red Foley, "Just a Closer Walk With Thee"-"Steal Away"; Hamilton Quartet, "Now the Day Is Over"-"God Be With You"; Jack Owens, "Have Thine Own Way, Lord"?"My Jesus, I Love Thee." The disks are backgrounded with organ and choir accompaniment.

Mel Torme "I Hadn't Anyone Till You"-"Cross Your Heart" (Capitol). Torme gets a chance to show off his stylized pipes to the best advantage in "Till You," a firstrate ballad by Ray Noble. Torme gives it a palatable "personality" treatment under cover of a smooth beat and a fine assist from the Mel Tones and Harold Mooney's batoning. It's a saleable item as is Torme's workover of the reverse tune in a more rhythmic vein.

Johnny Desmond "Daddy's Little Girl"-"Dream a Little Longer" (M-G-M). Desmond's cut of "Daddy's Little Girl" could take a hefty slice of this tune's climbing acceptance. Disk opens with a highly pleasant though conventional vocal with Desmond neatly switching the lullaby tempo for the second chorus. It's among the better versions of this pop. Reverse is a flavorsome rendtion of "Dream," with Desmond giving a sweet approach to the ballad. Tasteful orch backing by Tony Mottola on both sides.

Platter Pointers

Margaret Whiting and **Jimmy Wakeley** sliced a neat duet on "Let's Go To Church Next Sunday Morning" for Capitol . . Discovery has waxed a bangup instrumental session with **Georgie Auld's** orch on "Mild and Mellow" and "Settin' the Pace," both solid jock items . . . **Cliff Seward and the San Francisco Boys** have a likely novelty in "Why Do They Always Say 'No'?" (Coral) . . . Also in the same category is "Little Peach from East Orange" cut by **Ray Anthony** orch and the **Slyliners** for Capitol . . **Eddy Howard's** version of "Daddy's Little Girl" for Mercury is okay but perhaps too late to mean much . . . Empey label has a good item in "I'm Disillusioned" with vocal by **Charles Linton** . . . "La Vie En Rose," the French cafe ballad, is getting some action with **Macklin Marrow's** fully orchestrated version for M-G-M and **Paul Weston's** for Capitol . . **Tex Beneke** turned out another of his slickly rhythmic jobs on "Sunshine Cake" and "Dream A Little Longer" for Victor . . . Jocks are getting a wide choice of versions on "God's Country" with the addition of **Bill Farrell's** good slice for M-G-M and **Phil Harris'** fair one for Victor . . . Coral has faced the Ames Bros.' "Sentimental Me" with another good item, "Blue Prelude" . . . **Danny Kaye** has a couple of good sides in "Confidentially" and "A Paper Full of Fish and Chips" (Decca) . . Aside from his new album, **Stan Kenton** has waxed some of his progressive music on a Capitol single under the titles of "Blues in Riff" and "Mardi Gras," both unusual and good . . Atomic label comes up with a good side in "Come Into My Arms" with vocal by **Lynn Avalon.**

Standout western, race, hillbilly, jazz, polka, etc.: **Tex Ritter,** "Boogie Woogie Cowboy" (Capitol) . . **Peach Tree Logan,** "Heap Sees and Few Knows" (M?G-M) . . **Johnny Brown orch,** "Red Pepper In My Pie" (Decca) . . **Doye O'Dell,** "Somebody's Stealing My Baby's Sugar" (Mercury) . . . **Wingy Manone,** "Japanese Sandman" (Kem) . . **Eddie Condon,** "That's A Plenty" (Signature) . **The Pinetoppers,** "Buffalo Gals" (Decca) . . **Ernie Benedict Polkateers,** "Dance With Me" (Victor).

VARIETY 10 Best Sellers on Coin-Machines

Week of Mar. 18

1. MUSIC, MUSIC, MUSIC (8) (Cromwell)	Teresa Brewer Eddie Miller	London Rainbow
2. CHATTANOOGIE SHOESHINE BOY (6) (Acuff-Rose)	Red Foley Bill Darnell	Decca Coral
3. RAG MOP (8) (Hill & Range)	Ames Bros Ralph Flanagan	Coral Victor
4. CRY OF THE WILD GOOSE (3) (American)	Frankie Laine	Mercury
5. I SAID MY PAJAMAS (9) (Leeds)	Martin-Warren	Victor
6. ENJOY YOURSELF (2) (Morris)	Guy Lombardo	Decca
7. DEARIE (2) (Laurel)	Merman-Bolger Stafford-MacRae	Decca Capitol
8. IF I KNEW YOU WERE COMING (1) (Robert)	Eileen Barton	Mercury
9. THERE'S NO TOMORROW (16) (Paxton)	Tony Martin Alan Dale	Victor Harmony
10. CRAZY HE CALLS ME (4) (Massey)	Billie Holiday	Decca

Second Group

IT ISN'T FAIR (Words-Music)	Sammy Kaye	Victor
MY FOOLISH HEART (Santly-Joy)	Gordon Jenkins	Decca
DEAR HEARTS, GENTLE PEOPLE (13) (Morris)	Dinah Shore Bing Crosby	Columbia Decca
OLD MASTER PAINTER (14) (Robbins)	Sinatra-Modernaires Snooky Lanson	Columbia London
DREAMER'S HOLIDAY (16) (Shapiro-B)	Perry Como E. Wilson-Jenkins	Victor Decca
C'EST SI BON (Leeds)	Johnny Desmond	M-G-M
SENTIMENTAL ME (Knickerbocker)	Ames Bros. Russ Morgan	Coral Decca
DADDY'S LITTLE GIRL (Beacon)	Dick Todd Mills Bros.	Rainbow Decca
SITTING BY THE WINDOW (Shapiro-B)	Vic Damone Billy Eckstine	Mercury M-G-M
BIBBIDI BOBBIDI BOO (Disney)	Perry Como Dinah Shore	Victor Columbia
QUICKSILVER (Morris)	Crosby-Andrews Doris Day	Decca Columbia
BROKEN DOWN MERRY-GO-ROUND (Vogue)	Whiting-Wakely	Capitol
HAVE I TOLD YOU LATELY (Duchess)	Crosby-Andrews	Decca
WE'LL BUILD A BUNGALOW (Algonquin)	Johnny Long	King
EYES WIDE OPEN I'M DREAMING (Crawford)	Patti Page	Mercury
THIRD MAN THEME (Chappell)	Anton Karas Guy Lombardo	London Decca

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

VICTOR CUES HOT SALES BATTLE

Dept. of Labor Rules Pluggers Exempt From Wage-Hour Law in MPPA Hassle

Lengthy hassle between the Music Publishers' Protective Assn. and the Wage and Hour Division of the Department of Labor, regarding the status of music contactment under the Wages and Hours Law, was settled last week when the N. Y. regional director of the division handed down the opinion that pluggers are "administrative employees" and thus exempt from the provisions of that law.

Controversy started in the summer of 1948, when a Wage and Hour Division investigator put in the claim that a pub's contact employees were covered by the act and that the publishers had to pay time and a half for overtime, keep regular records on such employees, etc. MPPA appealed the claim, matter going from the N. Y. regional director to Washington and finally back to the N. Y. office, whence last week's decision emanated.

Under the decision a plugger who receives $75 a week or more qualifies as an administrative employee and is therefore not subject to Wages and Hours regulations. Publishers have always claimed that their contactment are salesmen, and, as such, exempt from the wage provisions, but the N. Y. Labor Department office stated definitely that pluggers could not be so considered, their only grounds for exemption being under the administrative employee category.

Decision comes as a big relief to publishers who would have had not only to pay future time and a half, but also substantial sums in back payments. With the average contactmen working a 60-70-hour week, amount of past and future overtime would have run into seven figures for the whole industry.

ART LUND WINS PACT SUIT FROM MANAGER

Los Angeles, March 21.

Contract as business manager held by Fred Goodman with Art Lund, singer, was cancelled here last week by superior court Judge Clarence M. Hanson. Goodman's contract was voided because he held no license from the state of California as an artist's manager and judge ruled that he did not do any strict financial advising for the singer.

Goodman, who is Benny Goodman's brother, was collecting 20% of Lund's gross take. Lund sued to break the contract and to ask for return of some $9,000 he had paid to Goodman during the past two years. Judge Hanson took under advisement the matter of repayment of commissions and his decision is expected soon. Evidence showed that Goodman did not advise Lund on any investments, and that whatever services he rendered were those ordinarily performed by a licensed artist's manager.

Martin Allowed to Use Amateur Windjammers

Hollywood, March 21.

Amateur windjammers will be used, with full permission of Musicians Local 47, on Freddy Martin's 13-week television program over KTTV starting here in April. Martin will use college bands and college musicians in an amateur contest. Arthur Michaud, Martin's manager, got okay from Phil Fisher, the union's representative, because of the contest phases of the show.

Fischer forced a stipulation, however, that Martin will not reduce the number of union men in his crew. "Band of Tomorrow" is name of Martin's program. Contest will be conducted to fill each chair of a 13-piece orchestra, with audience and board of judges voting.

'Stag' Title Fought By Kay Starr in Cap Album

Hollywood, March 21.

Kay Starr is beefing at Capitol's plan to release an album under the tag "Songs for Stags by Kay Starr." She feels some people might construe "Stag" in association with the gathering of men to view a lewd performance.

Diskery had in mind "Stags" who form a line at college dances. Since Cap has already prepped the album for release, it hasn't yet heeded her demand for title change. All six sides in the book are oldies released as singles, including "Poor Papa," "Steady, Daddy," and "You've Gotta See Momma Every Night."

Agents Pitch Name Bands As Hotel Biz Hypo

Talent agencies are intensifying efforts to sell name bands in hotels and niteries. Percenters are telling bonifaces that inasmuch as a name that will mean anything at the boxoffice cannot be bought under $1,000, and since the cost of a local band must still be considered as part of the overall talent costs, it might be better to experiment with a band that's well known via recordings and could be gotten at a fair price.

The agencies are selling the point that under present business conditions, experimentation is necessary. A switch in format, they argue, may attract wider audiences and it's possible that results, budget and business-wise, may be better than those that have been obtained with the regulation type floorshow.

It's also being argued that, under present circumstances, a band plus a few surrounding acts may cost less than the usual type of display.

Trade is watching the results at the Statler hotel, Buffalo, which has set a series of name orchestras for the rest of the season. Other spots may follow if business picks up at that spot.

AUTRY INKED TO NEW 5-YEAR PACT BY COL.

Gene Autry, Columbia Records' top disk seller in the past 20 years, has been inked by the company to a new five-year term. Cowboy singer, whose "Peter Cottontail" is one of Columbia's current hits, has sold over 25,000,000 records since joining Columbia in 1930.

Autry will continue to turn out platters for both the kiddie and American folk music divisions.

RCA Maps Extensive Promotion on Tosci

RCA Victor has mapped an extensive longhair promotion for its Arturo Toscanini disks to coincide with the maestro's 83d birthday tomorrow (23). Company has entered into a number of merchandising tieups spotlighting the Toscanini albums.

As part of its own consumer record department promotion, Saturday Review of Literature is featuring three separate articles on Toscanini in the current issue, in addition to a cover-page photo. One of the articles covers a complete listing of the conductors' recorded works.

SEEKS TO 'COVER' RIVAL HIT DISKS

On the heels of its recent dance band push, RCA Victor is launching a large-scale expansion of its pop division with a pressing project that's slated to cue the hottest competitive battle within the disk industry in many years.

Plan, which goes into effect this week, calls for the coverage by Victor of virtually every hit disk or likely click waxed by rival diskeries. Word has come down from RCA's upper echelons to "top the other companies and don't spare the coin." New policy represents a sweeping reversal of Victor's conservative policy during the last nine months of limiting its releases to no more than three or four disks per week.

In taking the wraps off the releasing schedule, Joe Csida, head of Victor's artist and repertory division, has been greenlighted to bring the diskery's full stable of performing artists into play. Top vocalists will be coupled with top bands as a general procedure.

New policy is frankly aimed at cutting into the gravy Decca has earned over the past few years by its strategy of getting on every hit tune in double-quick time. While it's not likely that Victor will be able to duplicate Decca's operational speed, Victor execs are banking on the array of talent on each platter to compensate for any delay in getting to the market.

Since last summer, Victor has eased up its pressing program due to the fact that large inventories were piling up in their distribs' warehouses. As a result, company was concentrating on developing its own hits without much concern for other diskeries' output. Upbeat in record sales and the liquidation of distrib backlogs in the last couple of months however, has spurred Victor into the current expansion.

BMI RENEWS FOR 3 YEARS 1,000 HOTELS

Chicago, March 21.

Broadcast Music, Inc., has signed three-year license renewals with all 1,000 BMI-licensed hotels, Harry Sommerville, BMI hotel licensing head, announced last week. These do not include summer resort hotels.

Here for the Midwest Hotel Assn. convention, Sommerville also announced a new licensing rate policy for summer resorts, based upon the amount of entertainment used. If less than $5,000 worth of talent is used in a year by the resort, it is entitled to a $10 discount from its annual licensing fee of $40 for the following year.

Incidentally, the Cuban Village, local nitery, and BMI settled their dispute over licensing of BMI tunes.

Bistro signed a three-year pact with BMI last week.

$2,000,000 Suit Filed Vs. Continental Records

A $2,000,000 damage suit against Continental Records has been filed in N. Y. supreme court by Paul Feyer as assignee of Peter Kelen of Budapest. In 1940 Kelen assertedly made a one-year agreement with Continental and the latter's prez, Donald H. Gabor, whereby the American firm received western hemisphere rights to Patria Records of Hungary.

War intervened and the deal allegedly wasn't renewed. But despite the non-renewal, the suit claims, Continental continued to use the Patria platters without payment of royalties. Action came to light last week when the defendant withdrew a motion to dismiss Feyer's complaint.

Decca's $803,870 Net Heftiest In Recording Industry for Last Year

Decca racked up the heftiest profit in the disk industry during 1949 with a net take of $803,870 after taxes. Despite the general sharp dip in last year's revenue due primarily to the rpm confusion, Decca's earnings dropped off only about $50,000 from 1948's profit of $854,000, according to the company's annual report released last week.

Indications that Decca had succeeded in cutting overhead costs and streamlining operations during last year were seen in the fact that while 1949 net sales of $19,820,987 were approximately 17% less than the preceding year, the profit decline was only 6%. Sales and profit figures in the annual report also included returns for Decca's subsid, Coral Records, which was created in 1948 and began to hit the profit columns late last year.

Decca's fluid financial position was highlighted by the better than two-to-one ratio between the company's assets and liabilities. Total current assets totalled $9,483,000 at the end of the year as against $4,408,000 in liabilities. Decca's cash balance, moreover, equalled $5,477,000, or more than its total liabilities, including an outstanding six-year credit of $1,333,333 to the First National Bank of Boston.

Company's 1949 earnings represented $1.04 a share on the 776,650 shares of capital stock as against $1.10 the year before. Regular quarterly dividends, totalling 50c, were paid during 1949, marking 13 years of uninterrupted cash dividends declared by the company.

In his statement to stockholders, Milton R. Rackmil, Decca prez, nixed any possibility of an early entry by the company into the 45 rpm field. Rackmil stated, however, that Decca could enter the 45 arena speedily, if warranted, without additional capital investment or material change in recording equipment or techniques. Decca entered the 33 rpm field last September with release of several show albums and has since extended its long-play catalog.

RCA Repacts Berle In Two-Year Deal

Milton Berle, after a three-year recording layoff, has been repacted by RCA Victor to an exclusive two-year deal. Berle is slated to do a series of singles on both the kiddie and regular pop label, with his first to be one of his own tunes, "I'll Kill You a Million Times," taken from a line frequently used in his video routine.

Berle waxed a Rodgers and Hart album for Victor, with Betty Garrett and Vic Damone, in 1947, a year before he clicked on television.

Chi Court Rules For Defendant In Copyright Snag

Chicago, March 21.

The long-standing legal principle that publication and sale of a song prior to copyright constitutes an abandonment of rights to the tune was extended to include phonograph records by Judge Michael Igoe last week in Chi Federal district court.

Ruling for Miracle Record Co. of Chicago, defendants in a copyright infringement suit brought by Shapiro-Bernstein, Judge Igoe declared, "It seems to me that production and sale of phonograph records is just as much a publication as production and sale of sheet music. I can see no practical distinction between the two. If one constitutes abandonment, so does the other."

Suit centered around Miracle recording called "Long Gone," which S-B claimed was really "Yancey Special," copyrighted by Meade Lux Lewis in 1935 but recorded by him before that. S-B wanted triple damages amounting to $24,000.

Judge Igoe agreed with defense attorney Edward H. Norton's contention that recording of the tune prior to copyright constituted abandonment of rights by Lewis.

"I might add," he said, "that Lewis abandoned his rights, if any, by permitting his composition to be produced on phonograph records and sold some time before copyright."

Ruling for Miracle was also based on the tunes themselves. Both employ a certain type of boogie-woogie bass, supposedly originated by Jim Yancey. Judge Igoe ruled that the trebles were different, and set down new law when he declared that a bass is too common to be copyrighted. He classified this type of bass as "mechanics" rather than "creation," and ruled that copyright laws were designed to protect creation rather than mechanical application.

S-B reps here have not yet decided whether they will appeal.

Armstrong Cutting 32 Sides for Decca

Louis Armstrong's combo of jazzists is currently cutting a total of 32 sides for Decca on the Coast in sessions arranged by Dave Kapp, Decca vice-prexy now in Hollywood. Armstrong is disking a major portion of the repertory of standards played by his crew during its cross-country swing of one-nite concerts.

Satchmo's group comprises Jack Teagarden, trombone; Earl Hines, piano; Barnie Bigard, clarinet; Cozy Cole, drums; Arvell Shaw, bass, and Velma Middleton, vocalist.

BALLROOM OPERATORS AIDING BAND REVIVAL

Ballroom operators are following the lead of the disk companies in pushing the current dance band revival. In the past few weeks a number of dance promoters throughout the country have been hypoing the resurgence with showmanship and promotion techniques. In addition, some of the operators have gotten behind the platter outfits in their pitch for disk jockey concentration on dance band recordings.

Operators, who take time on local stations, have been angling their requests along the lines that the terp outfits are their bread and butter, and the playing of their platters would be a definite help in promoting a boost in b.o. receipts. In contrast, the promoters have noted that the spinning of vocal recordings does little in the way of helping business.

In line with the dance band push, a few New York booking offices have cited a considerably sharp upturn in one-night bookings for the spring months. According to one agency spokesman, spring dates this year are more numerous than they have been since 1946.

Victor Herbert Nominated To NYU Hall of Fame

Victor Herbert has been nominated for the Hall of Fame for Great Americans on the New York University campus. Nomination was made by the American Society of Composers, Authors and Publishers via prexy Fred Ahlert.

Elections to the Hall of Fame will be made by a group of 118 electors, with results to be announced Nov. 1.

Full Text and Interpretation Of ASCAP Consent Decree

Because of the widespread interest in the new anti-trust consent decree governing future activities of the American Society of Composers, Authors and Publishers and its impact on all branches of entertainment, VARIETY publishes below the entire decree, except for introductory matter. Where questions are raised by particular provisions, expert legal and trade opinion on the operation of these clauses are also set forth. Even the experts, legal or otherwise, are not entirely clear on all the ultimate results of the decree and it may be that some of the opinions can prove wrong.

Decree itself will be supplemented by Articles of Association which the ASCAP board will prepare for Federal court and Government approval. These rules will have an important bearing on the internal workings of ASCAP and the rights and privileges of ASCAP members. It is expected that the articles will be completed within 60 days.

In the final analysis, some clarification by the court will undoubtedly result from test actions and disputes over license fees. Court's attitude on fees, for instance, must play an important part in determining whether ASCAP's annual income will maintain its present level. Skipping the preamble and definitions, ASCAP decree is as follows:

III

The provisions of this Judgment applicable to the defendant ASCAP shall apply to such defendant, its successors and assigns, and to each of their officers, directors, agents, employees, and to all other persons, including members, acting or claiming to act under, through or for such defendant. None of the injunctions or requirements herein imposed upon the defendants shall apply to the acquisition of or licensing of the right to perform musical compositions publicly for profit outside the United States of America, its territories or possessions, such acquisition or licensing being subject to the provisions of the Final Judgment entered this day in Civil Action No. 42-245.

(The opening clause is aimed at making this decree stick to any organization which may succeed to the rights and privileges of ASCAP. Paragraph also limits the decree to domestic licensing of music since a second consent decree covers foreign rights).

IV

Defendant ASCAP is hereby enjoined and restrained from:

(A) Holding, acquiring, licensing, enforcing, or negotiating concerning any rights in copyrighted musical compositions other than rights of public performance on a non-exclusive basis;

(B) Limiting, restricting, or interfering with the right of any member to issue to a user non-exclusive licenses for rights of public performance;

(C) Entering into, recognizing, enforcing or claiming any rights under any license for rights of public performance which discriminates in license fees or other terms and conditions between licensees similarly situated;

(This provision compels uniformity on ASCAP rates to users of music who are in the same classification so far as extent of use; type of operation, etc.)

(D) Hereafter granting any license for rights of public performance in excess of five years' duration, except for motion picture performance rights which are licensed pursuant to Section V (C) of this Judgment;

(Aimed at easing the resignation of an ASCAP member since ASCAP can no longer tie up members' rights for a prolonged period. It bars repetition of the current nine-year deal which ASCAP has with the radio networks.)

(E) Granting to, enforcing against, collecting any monies from, or negotiating with any motion picture theatre exhibitor concerning any motion picture performance rights.

(This important clause ends ASCAP's right to levy seat taxes on theatres for performance rights. ASCAP previously grossed some $1,400,000 yearly from this source. However, it has been barred from so doing in the past year because of a decision of Judge Vincent L. Leibell in N.Y. federal district court in a suit brought by over 160 exhibitors. Clause conforms to the decision.)

(F) Instituting or threatening to institute, or maintaining or continuing any suit or proceeding against (1) any motion picture theatre exhibitor for copyright infringement relating to motion picture performance rights or against (2) any user for copyright infringement of any musical composition not contained in the ASCAP repertory. After the preparation of the list required to be maintained by Section XIV herein, the repertory shall be deemed to consist of only those compositions appearing on such list.

(Paragraph ends all copyright suits against exhibitors.)

(G) Restricting the right of any member to withdraw from membership in ASCAP at the end of any fiscal year upon (1) giving three months' advance written notice to ASCAP, and (2) agreeing that his resignation shall be subject to any rights or obligations existing between ASCAP and its licensees under then existing licenses and to the rights of the withdrawing member accruing under such licenses.

(Government purpose in this provision is to encourage the withdrawal of groups from ASCAP to set up competing organizations and thereby further open, competitive conditions. However, the right of withdrawal is subject to important strings and complications. A member who resigns cannot upset existing deals that ASCAP has legitimately made on performance rights to the member's music in any showbiz field. He can then deal privately with any user of music on a non-exclusive basis who does not hold a contract with ASCAP on the member's music. For example, the member, after resigning, cannot make a deal with NBC because of the existing contract between ASCAP and NBC, which covers the entire ASCAP catalog, and, necessarily, the member's music. He may, however, sell to a film producer because there is no deal at the moment.)

(H) Asserting or exercising any right or power to restrict from public performance for profit by any licensee of ASCAP any composition in order to exact additional consideration for the performance thereof, or for the purpose of permitting the fixing or regulating of fees for the recording or transcribing of such composition. Nothing in this subsection shall be construed to prevent ASCAP, when so directed by the member in interest in respect of a musical composition, from restricting performances of a composition in order reasonably to protect the composition against indiscriminate performances, or the value of the public performance for profit rights therein, or the dramatic performing rights therein, or to prevent ASCAP from restricting performances of a composition so far as may be reasonably necessary in connection with any claim or litigation involving the performing rights in any such composition.

Defendant ASCAP is hereby ordered and directed to issue, upon request, licenses for rights of public performance of compositions in the ASCAP repertory as follows:

(A) To a radio broadcasting network, telecasting network or wired music service (as illustrated by the organization known as "Muzak"), on terms which authorize the simultaneous and so-called "delayed" performance by broadcasting or telecasting, or simultaneous performance by wired music service, as the case may be, of the ASCAP repertory by any, some or all of the stations in the United States affiliated with such radio network or television network or by all subscriber outlets in the United States affiliated with any wired music service and do not require a separate license for each station or subscriber for such performances.

(This opens the way for network licensing of television stations. It bars ASCAP from seeking separate licenses from each member station in a tele net. It also prevents separate rating charges for simultaneous and delayed—kinescope or otherwise—telecasts.)

(B) To a manufacturer, producer or distributor of a transcription or recordation of a composition in ASCAP's repertory which is or shall be recorded for performance on specified commercially sponsored radio programs or television programs, as the case may be, on an electrical transcription or on other specially prepared recordation intended for radio broadcasting or for television broadcasting purposes (or to any advertiser or advertising agency on whose behalf such transcription or recordation shall have been made) of the right to authorize the broadcasting, by radio or by television, as the case may be, of the recorded composition by means of such transcription or recordation by all radio stations or television stations in the United States enumerated by the licensee, without requiring separate licenses for such enumerated stations for such performance.

(This clause extends paragraph A to manufacturers and distributors of transcription programs.)

(C) To any person engaged in producing motion pictures (herein referred to as a "motion picture producer"), so long as ASCAP shall not have divested itself of such rights, a single license of motion picture performance rights covering the United States, its territories and possessions, without requiring further licenses. Such single license shall be issued in accordance with the following requirements and in accordance with all other provisions of this Judgment not inconsistent therewith:

(This provision works a complete change in dealings with the film industry. Heretofore, film producers did not deal with ASCAP since they obtained synchronization rights from the publishers directly. Performance rights were granted by ASCAP directly to exhibitors. Producers must now obtain their performance rights by negotiations with ASCAP or the individual member. These rights would then extend automatically to all theatres, having been paid for at the source. It also represents an increase in the cost of film production.)

(1) Such license shall be limited to pictures produced or in production not later than one year after the effective date of the license, and shall not make any charge for any performance occurring prior to the date of this Judgment;

(Provision was inserted at ASCAP's insistence. It is intended to prevent a producer from obtaining a license to a composition and then holding up production of a picture indefinitely.)

(2) Upon written request of any motion picture producer such licenses shall be issued on a "per film" basis for the compositions in such film which are in the ASCAP repertory;

(Provision restrains ASCAP from demanding payment on its complete catalog when a producer wants only one or more songs for a single film.)

(3) All licenses of motion picture performance rights under this Subsection (C) shall be negotiated with and issued to individual motion picture producers, and not on an "industry-wide" basis;

(To prevent a repetition of the deal ASCAP made with the radio industry. Government does not want a blanket amount fixed from films by ASCAP with the intention that it be split up among film producers.)

(4) Where within a period of nineteen (19) months prior to the entry of this Judgment a motion picture producer has obtained a license for motion picture performance rights directly from members of ASCAP and has paid a separately stated amount therefor, such licenses issued by ASCAP covering motion picture performance rights shall, at the request of such producer, include the rights conveyed by the previous license, in which event ASCAP shall allow the motion picture producer a credit against the amount otherwise payable, equal to the amount paid under the previous license.

(During the past 19 months, while ASCAP was under an injunction from Judge Leibell banning collection of seat taxes from theatres, producers have obtained performance rights directly from publishers on a when, as and if basis. Since the performance rights are still lodged in ASCAP under this decree, this paragraph prevents ASCAP from attacking these when-and-if licenses although, actually, the publishers never did get these rights. In short, it recognizes those deals and bars double payment.)

(5) No writer or publisher member of the Board of Directors of ASCAP shall participate in or vote on any question relating to the negotiation, execution, performance or enforcement of any such license where such member at the time, directly or indirectly, has any pecuniary interest in any motion picture producer, in any subsidiary or affiliate of any motion picture producer, or in any contractual relationship with any such producer.

(This is directed against publishing houses that are subsids of film companies. It is to prevent these studios from getting a better break on rates because of discriminatory action of their own companies.)

VI

Defendant ASCAP is hereby ordered and directed to grant to any user making written application therefor a non-exclusive license to perform all of the compositions in the ASCAP repertory. Defendant ASCAP shall not grant to any user a license to perform one or more specified compositions in the ASCAP repertory, unless both the user and member or members in interest shall have requested ASCAP in writing so to do, or unless ASCAP, at the written request of the prospective user shall have sent a written notice of the prospective user's request for a license to each such member at his last known address, and such member shall have failed to reply within thirty (30) days thereafter.

VII

Defendant ASCAP, in licensing rights for public performance for radio broadcasting and telecasting, is hereby:

(A) Enjoined and restrained from issuing any license, the fee for which

(1) in the case of commercial programs, is based upon a percentage of the income received by the licensee from programs which include no compositions in the ASCAP repertory, or

(2) in the case of sustaining programs, does not vary in proportion either (a) to the performance of compositions in the ASCAP repertory during the term of the license, or (b) to the number of programs on which such compositions or any of them are performed, unless the radio broadcaster or telecaster to whom such license shall be issued shall desire a license on either or both of such bases.

(Paragraph intends to halt the former ASCAP practice of demanding compensation on the program preceding or following that using ASCAP music. It has been ASCAP's contention that both these programs benefit from the listening audience that tunes in on the program using ASCAP music.

(B) Ordered and directed to issue to any unlicensed radio or television broadcaster, upon written request, per program licenses, the fee for which

(1) in the case of commercial programs, is, at the option of ASCAP, either (a) expressed in terms of dollars, requiring the payment of a specified amount for each program in which compositions in the ASCAP repertory shall be performed, or (b) based upon the payment of a percentage of the sum paid by the sponsor of such program for the use of the broadcasting or telecasting of facilities of such radio or television broadcasting,

(Restricts the rate basis on radio or television to now unlicensed broadcasters to either a flat payment or a percentage or the sum paid by the sponsor.)

(2) In the case of sustaining programs, is at the option of ASCAP, either (a) expressed in terms of dollars, requiring the payment of a specified amount for each program in which compositions in the ASCAP repertory shall be performed, or (b) based upon the payment of a percentage of the card rate which would have been applicable for the use of its broadcasting facilities in connection with such program if it had been commercial, and

(3) subject to the other provisions of Section VIII, takes into consideration the economic requirements and situation of those stations having relatively few commercial announcements and a relatively greater percentage of sustaining programs, with the objective that such stations shall have a genuine economic choice between per program and blanket licenses;

(C) Enjoined and restrained from requiring or influencing the prospective licensee to negotiate for a blanket license prior to negotiating for a per program license.

(Both this and the following

(Continued on page 43)

ASCAP Decree

Reprints of the ASCAP decree (abridged), with its trade analysis, along with other salient stories trade-interpreting its nuances, may be made available at 25c. It is anticipated there will be considerable demand for interpretative stories, as well as the decree segments, and these stories will be printed up on glossy stock within the next two or three weeks.

There are a number of contradictory phases about the decree, hence the extent of the reprint is problematic. The next week or two will further crystallize certain interpretations by Hollywood, radio-TV, music business and other industry legalites If the reprints become necessary, in light of future events within the next two weeks, they may be ordered from VARIETY, N. Y. City 19 while the supply lasts.

Foreign Rights Judgment Does Complete Switch

Terms of the foreign rights judgment against the American Society of Composers, Authors and Publishers, filed in New York Federal court last week, represent a complete reversal of the Society's former practices in regard to the licensing of foreign music in the U. S. Foreign section of the consent decree requires ASCAP to end all arrangements which gave it exclusive control of a foreign country's music here or which compelled foreign author-composer societies to deal only with it.

Basic points of the foreign rights judgment against ASCAP are:

(1) The Society cannot hold, acquire or license any rights in foreign music, other than performing rights on a non-exclusive basis.

(2) Every member of ASCAP has the unrestricted right, free of any regulation or requirement of ASCAP, to license non-exclusive performance rights outside the United States.

(3) No license from any foreign society can exceed 12 months' duration.

(4) ASCAP cannot refuse to license any foreign society.

(5) Every license from ASCAP to a foreign society must expire six months after the expiration of any license from the foreign society to ASCAP

(6) ASCAP cannot negotiate for a license to a foreign society while negotiating for a license from that society; it cannot prevent any foreign society from granting non-exclusive licenses to a performing rights society other than ASCAP, and it cannot offer a license to a foreign society in exchange for a license to it.

(7) ASCAP cannot have any interest in or relationship with any international group of performing rights societies if such an interest or relationship restricts a member's right to license non-members, limits membership in any designated territory, prevents any society in the U. S. from dealing with any foreign society, and allocates or restricts territories or eliminates competition among societies.

(8) ASCAP must now arrange to terminate all existing agreements with foreign societies.

ASCAP Decree Text

Continued from page 42

paragraph are intended to limit ASCAP's activities in seeking blanket licenses.)

VIII

Defendant ASCAP, in fixing its fees for the licensing of compositions in the ASCAP repertory, is hereby ordered and directed to use its best efforts to avoid any discrimination among the respective fees fixed for the various types of licenses which would deprive the licensees or prospective licensees of a genuine choice from among such various types of licenses.

IX

(A) Defendant ASCAP shall, upon receipt of a written application for a license for the right of public performance of any, some or all of the compositions in the ASCAP repertory, advise the applicant in writing of the fee which it deems reasonable for the license requested. If the parties are unable to agree upon a reasonable fee within sixty (60) days from the date when such application is received by ASCAP, the applicant therefor may forthwith apply to this Court for the determination of a reasonable fee and ASCAP shall, upon receipt of notice of the filing of such application, promptly give notice thereof to the Attorney General. In any such proceeding the burden of proof shall be on ASCAP to establish the reasonableness of the fee requested by it. Pending the completion of any such negotiations or proceedings, the applicant shall have the right to use any, some or all of the compositions in the ASCAP repertory to which its application pertains, without payment of any fee or other compensation, but subject to the provisions of subsection (B) hereof, and to the final order or judgment entered by this Court in such proceedings.

(This provision is unique. It takes from ASCAP the exclusive power to fix rates and gives the court the privilege to determine whether a rate is reasonable.. It may prove to be a strong factor in reducing ASCAP's revenues. Moreover, it places on ASCAP in any court proceeding the burden of proving the rate is reasonable.)

(B) When an applicant has the right to perform any compositions in the ASCAP repertory pending the completion of any negotiations or proceedings provided for in Subsection (A) hereof, either the applicant or ASCAP may apply to this Court to fix an interim fee pending final determination of what constitutes a reasonable fee. If the Court fixes such interim fee, ASCAP shall then issue and the applicant shall accept a license providing for the payment of a fee at such interim rate from the date of the filing of such application for an interim fee. If the applicant fails to accept such license or fails to pay the interim fee in accordance therewith, such failure shall be ground for the dismissal of his application. Where an interim license has been issued pursuant to this Subsection (B), the reasonable fee finally determined by this Court shall be retroactive to the date the applicant acquired the right to use any, some or all of the compositions in the ASCAP repertory pursuant to the provisions of this Section IX;

(C) When a reasonable fee has been finally determined by this Court, defendant ASCAP shall be required to offer a license at a comparable fee to all other applicants similarly situated who shall thereafter request a license of ASCAP, but any license agreement which has been executed without any Court intervention between ASCAP and another user similarly situated prior to such determination by the Court shall not be deemed to be in any way affected or altered by such determination for the term of such license agreement;

(D) Nothing in this Section IX shall prevent any applicant or licensee from attacking in the aforeside proceedings or in any other controversy the validity of the copyright of any of the compositions in the ASCAP repertory nor shall this Judgment be construed as importing any validity or value to any of said copyrights.

No officer or director of ASCAP, or any person acting on its behalf, shall participate in or vote on any question relating to any transaction or negotiation involving ASCAP and a licensee, or prospective licensee, where such officer, director, or other person has any pecuniary interest in such licensee or prospective licensee, or in any subsidiary or affiliate thereof, or in any contractual relationship with any such licensee or prospective licensee.

(This is a wider application of a previous paragraph which bars publishing houses affiliated with film producers from participating in negotiations with the studio in question. It is intended to prevent discriminatory rates.)

XI

Defendant ASCAP is hereby ordered and directed to distribute to its members the monies received by licensing rights of public performance on a basis which gives primary consideration to the performance of the compositions of the members as indicated by objective surveys of performances (excluding those licensed by the member directly) periodically made by or for ASCAP.

(This provision is a blow at the "prestige" and oldster composer members of ASCAP. It makes the number of performances of a composer's music in each year the primary gauge on allocation of royalties. How far ASCAP can go in including intangibles or imponderables such as prestige, length of membership, etc., is a moot question. Government has indicated it will oppose a classification system that gives substantial value to these imponderables, called seniority and availability in trade circles.)

XII

Defendant ASCAP is hereby ordered and directed, within three months after the entry of this Judgment, to provide in its Articles of Association, effective as of the date of this Judgment, that ASCAP's members be prohibited from:

(A) At any time, while a member of ASCAP or thereafter, instituting, or threatening to institute, or maintaining or continuing any suit or proceeding for acts of copyright infringement relating to motion picture performance rights (1) alleged to have occurred prior to the date of this Judgment, or (2) where corresponding synchronization rights have been granted prior to the date of this Judgment.

(This provision puts an end to a device whereby ASCAP members acting individually sought to enforce seat taxes against theatres as a way of skirting the Federal court injunction against ASCAP itself seeking to collect. It supplements previous clauses in the decree ending ASCAP's power to levy against exhibs for performance rights.)

(B) While a member of ASCAP, granting a synchronization or recording right for any musical composition to any motion picture producer unless the member or members in interest or ASCAP grants corresponding motion picture performance rights in conformity with the provisions of this Judgment.

(This prevents the splitting of synch and performance rights so far as films are concerned. Both must be granted either by the ASCAP member or ASCAP itself. Splitting of these rights were branded illegal by Judge Leibell.)

XIII

In order to insure a democratic administration of the affairs of defendant ASCAP, and to assure its members an opportunity to protect their rights through fair and impartial hearings based on adequate information, defendant ASCAP is hereby ordered and directed to provide in its Articles of Association:

(A) That the members of the Board of Directors shall be elected by a membership vote in which all author, composer and publisher members shall have the right to vote for their respective representatives to serve on the Board of Directors. Due weight may be given to the classification of the member within ASCAP in determining the number of votes each member may cast for the election of directors. Elections for the entire membership of the Board of Directors shall take place annually or every two years. The Board of Directors shall, as far as practicable, give representation to writer-members and publisher-members with different participations in ASCAP's revenue distributions.

(Aimed to "democratize" ASCAP and end the Government claim that the board of directors is a self-perpetuating body. This paragraph does away with the previous arrangement whereby board members served for three-year terms, with eight directors elected to the 24-man board annually on a rotating basis.)

(B) That the general basis of member classification for voting and revenue distribution purposes shall be set forth in writing and shall be made available to any member upon request;

(To carry out the Government's avowed intention that all classifications be openly arrived at on an impartial basis.)

(C) That any member may appeal from the final determination of its classification by any ASCAP committee or board to an impartial arbiter or panel;

(This provision takes classification appeals out of the hands of ASCAP and puts them before an impartial body. It is directed at barring the ASCAP board from acting as prosecutor, judge and jury on classification matters.)

(D) That records be maintained by the officers, committees, or boards of ASCAP, and the impartial arbiters or panels referred to in Subsection (C) of this Section dealing with the classification of members and distribution of revenues, which will adequately apprise the respective members of the determinations made and actions taken by such officers, committees and boards of ASCAP, and arbiters or panels as to such members and the basis therefor.

XIV

Immediately following entry of this Judgment defendant ASCAP shall upon written request from any prospective user inform such user whether any compositions specified in such request are in the ASCAP repertory, and make available for public inspection such information as to the ASCAP repertory as it has. Defendant ASCAP is furthermore ordered and directed to prepare within two years, and to maintain and keep current and make available for inspection during regular office hours, a list of all musical compositions in the ASCAP repertory, which list will show the title, date or copyright and the author, composer and current publisher of each composition.

XV

Defendant ASCAP is hereby ordered and directed to admit to membership, non-participating or otherwise,

(A) Any composer or author of a copyrighted musical composition who shall have had at least one work of his composition or writing regularly published;

(B) Any person, firm, corporation or partnership actively engaged in the music publishing business, whose musical publications have been used or distributed on a commercial scale for at least one year, and who assumes the financial risk involved in the normal publication of musical works.

(Provision liberalizes membership eligibility requirements in response to a volume of complaints lodged with the Dept. of Justice.)

XVI

For the purpose of securing compliance with this Amended Final Judgment, duly authorized representatives of the Department of Justice shall, upon the written request of the Attorney General or an Assistant Attorney General, and on reasonable notice to defendant, be permitted (a) reasonable access, during the office hours of said defendant, to all books, ledgers, accounts, correspondence, memoranda, and other records and documents in the possession or under the control of said defendant, relating to any of the matters contained in this Amended Final Judgment; (b) subject to the reasonable convenience of said defendant and without restraint or interference from it, to interview officers or employees of said defendant, who may have counsel present, regarding any such matters; and said defendant, on such request, shall submit such reports in respect of any such matters as may from time to time be reasonably necessary for the proper enforcement of this Judgment, provided, however, that information received by the means permitted in this Section XVI shall not be divulged by any representative of the Department of Justice to any person other than a duly authorized representative of the Department of Justice, except in the course of legal proceedings in which the United States is a party or as otherwise required by law.

(Standard clause in consent decrees to give the Government power of surveillance and enforcement of the decree.)

XVII

Jurisdiction of this cause is retained for the purpose of enabling any of the parties to this Amended Final Judgment to make application to the Court for such further orders and directions as may be necessary or appropriate in relation to the construction of or carrying out of this Judgment, for the modification thereof, for the enforcement of compliance therewith and for the punishment of violations thereof.

It is expressly understood, in addition to the foregoing, that the plaintiff may, upon reasonable notice, at any time after five (5) years from the date of entry of this Amended Final Judgment apply to this Court for the vacation of said Judgment, or its modification in any respect, including the dissolution of ASCAP (and any time within two (2) years from said date apply to this Court for the vacation or modification of Section V (C) hereof). During the applicable periods specified above, defendant ASCAP is hereby ordered and directed to conduct its affairs, including the making of agreements to acquire or license the rights of public performance, so as not unreasonably to complicate or delay the enforcement of any such further relief requested by plaintiff and granted by this Court pursuant to the terms of this Section.

(Government preserves the right to seek dissolution of ASCAP after five years. Because operation of ASCAP so far as film production is concerned remains uncertain, a two-year clause on modifications of the decree is preserved on that division.)

XVIII

This Amended Final Judgment shall become effective from the date of entry hereof, except that the provisions of Sections IV (G), XIII and XV shall become effective three months after the date of entry hereof, and the provisions of Section XI shall become effective eight months after the date of entry hereof. This Amended Final Judgment supersedes the Civil Decree and Judgment entered herein on March 4, 1941, but shall not be construed to make proper or lawful or sanction any acts which occurred prior to the date hereof which were enjoined, restrained or prohibited by said Civil Decree and Judgment of March 4, 1941.

ASCAP Toppers West On Revised Writer Plan?

Fred E. Ahlert, American Society of Composers, Authors and Publishers president, and John Tasker Howard, chairman of the ASCAP executive committee, left New York for Hollywood Thursday (16) to meet with Coast writer-membership next Monday (27). Herman Finkelstein, ASCAP attorney and legal mainspring for the Society in its Dept. of Justice dealings which resulted in last week's consent decree, departed for the Coast the following day to sit in on the meeting.

Coast confab is in conformity with ASCAP by-laws which call for such meetings 30 days prior to general membership conclaves in N. Y. Next week's discussion obviously will revolve around the decree and its provision for a revised writer plan which would place primary consideration on performance.

RCA UP PAIR

R. C. Dove and H. V. Somerville upped to positions of operating assistant and technical assistant, respectively, to Robert A. Seidel, vice-prexy over RCA-Victor distribution.

Tom Jones, formerly associated with orchestra leader Al Goodman, has joined Southern Music as repertoire director.

U.S. Admits Need For Single Body To License Music

In granting a consent decree to the American Society of Composers, Authors & Publishers, the Government recognized the need for such an organization to simplify the sale of performance rights, Sigmund Timberg, head of the Dept. of Justice's judgment section, told the Federal district court in New York. Timberg made his statement in conjunction with handing up the decree last week for court approval. He was assisted by Harold Lasser and William D. Kilgore, Jr.

"This judgment is largely based on the hitherto unchallenged assumption that important users of ASCAP music must, as a practical matter, have a blanket license from ASCAP covering the entire ASCAP reportory," Timberg said. "That assumption has been advanced as the basic reason for ASCAP's continued assumption."

Timberg also detailed the new order in ASCAP so far as classification and other internal matters are concerned. These will be incorporated in the new articles of association. Understood that Robert P. Patterson, former U. S. Secretary of War who acted as chief counsel for ASCAP, has advised the Government that these articles will be completed and presented to the court within 60 days.

"Classification of ASCAP members and the basis for distribution of revenues among them is to be modified," Timberg said, "so as to provide objective standards and impartial procedure for reviewing ASCAP's determinations. Primary consideration is to be given to the number of performances of compositions of members, as reflected by objective surveys.

"Other provisions require that suitable records be kept and made available by ASCAP officers and committees, so that affected members may know how they arrived at their determinations; and that members may appeal their classifications and revenue distributions to an impartial arbiter or panel."

ASCAP Load

Continued from page 5

exhibs to recover seat-tax payments made by them to ASCAP in the past. However, copyright attorneys believe these suits would be beaten because of an old ruling which bars recovery of licenses paid on illegal patents or copyrights. It is the same sort of defense successfully used by distribs in exhib counterclaims on percentage-chiselling suits. In these cases, exhibs have vainly defended non-payment of rentals on the ground the film licenses were granted under monopoly conditions.

As a matter of fact, Federal Judge Vincent Leibell denied the Brandt plea for damages in the action now settled on those grounds, although the court ruled ASCAP a monopoly. Appeal from this decision was filed by Brandt but never pressed.

$1,400,000 From Theatres

While ASCAP grossed some $1,400,000 from flickeries, its cost of administration in licensing thousands of houses was far greater than it will be in dealing with a handful of film producers. Hence, the music group may be satisfied to get about $1,000,000 from Hollywood.

When ASCAP is ready to go on negotiations with producers, it will probably deal with these individually rather than as a group. Decree bans any industry-wide fixing of a total sum. Moreover, reps from smaller companies have indicated to VARIETY that they would rather deal with ASCAP on a lone basis rather than find themselves lumped with the big users of music.

Major difficulty in recovering the additional outlay facing producers is the fact that there is no easy way of pinning it on rentals. Any attempt to boost terms on pix would automatically bring on a full-scale battle with exhibs. A separate charge for performance of pix is not deemed feasible by those studying developments.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

Weekly chart of the records on disk jockeys programs, as **"most requested"** by listeners. This compilation is based on information gathered from disk-spinners 'cross the nation and is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

WEEK ENDING MAR. 18

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	Pub.
1	1	7	Frankie Laine	Mercury	Cry of the Wild Goose	American BMI
2	2	8	Teresa Brewer	London	Music, Music, Music	Cromwell ASCAP
3	3	11	Ames Bros	Coral	Rag Mop	Hill-Range BMI
4	7	6	Bing Crosby	Decca	Chattanoogie Shoe Shine Boy	Acuff-Rose BMI
5	5	8	Sammy Kaye	Victor	It Isn't Fair	Words-Music ASCAP
6	4	21	Tony Martin	Victor	There's No Tomorrow	Paxton ASCAP
7	9	3	Eileen Barton	Mercury	Knew You Were Coming	Robert ASCAP
8	8	8	T. Martin-F. Warren	Victor	I Said My Pajamas	Leeds ASCAP
9	9	11	Patti Page	Mercury	With My Eyes Wide Open	Crawford ASCAP
10A	14	8	Ames Bros	Coral	Sentimental Me	Knick'bock'r ASCAP
10B	6	10	Red Foley	Decca	Chattanoogie Shoe Shine Boy	Acuff-Rose BMI
12	18	6	Ralph Flanagan	Victor	Rag Mop	Hill-Range BMI
13	11	3	Phil Harris	Victor	Chattanoogie Shoe Shine Boy	Acuff-Rose BMI
14A	36	6	Johnny Desmond	M-G-M	C'est Si Bon	Leeds ASCAP
14B	13	6	Mindy Carson	Victor	Candy and Cake	Oxford ASCAP
16		1	Freddy Martin	Victor	Music, Music, Music	Cromwell ASCAP
17	40	3	E. Merman-R. Bolger	Decca	Dearie	Laurel ASCAP
18	20	5	Mills Bros	Decca	Daddy's Little Girl	Beacon BMI
19		4	Dinah Shore	Columbia	So Nice to Have a Man	Morris ASCAP
20	24	6	Gordon Jenkins	Decca	My Foolish Heart	Santly-Joy ASCAP
21		1	Anton Karas	London	3rd Man Theme	Chappell ASCAP
22		1	M. Martin-A. Godfrey	Columbia	Go to Sleep, Go to Sleep	Disney ASCAP
23A	46	7	Guy Lombardo	Decca	Enjoy Yourself	Morris ASCAP
23B	22	6	B. Crosby-Andrews Sis	Decca	Quicksilver	Morris ASCAP
25	14	8	Vaughn Monroe	Victor	Bamboo	Shapiro-B. ASCAP
26A	46	19	Dinah Shore	Columbia	Dear Hearts and Gentle People	Morris ASCAP
26B	36	2	Don Cornell	Victor	It Isn't Fair	Words-Music ASCAP
26C		10	Phil Harris	Victor	Old Master Painter	Robbins ASCAP
26D		1	Jimmy Wakely	Capitol	Peter Cottontail	Hill-Range BMI
30A	49	4	Richard Hayes	Mercury	Flying Dutchman	Oxford ASCAP
30B		2	Fran Warren	Victor	My Love Loves Me	Paramount ASCAP
30C	25	3	Guy Lombardo	Decca	3rd Man Theme	Chappell ASCAP
30D	40	2	Perry Como	Victor	Dream Is a Wish Heart Makes	Disney ASCAP
30E		1	Dick Jurgens	Columbia	Daddy's Little Girl	Beacon BMI
30F		1	J. Marine-F. Waring	Decca	It Isn't Fair	Words-Music ASCAP
30G		1	Mervin Shiner	Decca	Peter Cottontail	Hill-Range BMI
30H		1	Al Trace	Columbia	Knew You Were Coming	Robert ASCAP
30I		1	Skitch Henderson	Capitol	Daddy's Little Girl	Beacon BMI
39A		1	Hugo Winterhaulter	Columbia	3rd Man Theme	Chappell ASCAP
39B		1	Jack Fina	M-G-M	Spaghetti Rag	Shapiro-B ASCAP
39C		4	Jimmy Dorsey	Columbia	Rag Mop	Hill-Range BMI
39D		1	Ray Anthony	Capitol	Sentimental Me	Knick'bock'r ASCAP
43A	17	2	Carmen Cavallaro	Decca	Music, Music, Music	Cromwell ASCAP
43B	28	10	Billy Eckstine	M-G-M	Sitting By the Window	Shapiro-B. ASCAP
45A	30	12	Dick Todd	Rainbow	Daddy's Little Girl	Beacon BMI
45B		3	E. Merman-R. Bolger	Decca	I Said My Pajamas	Leeds ASCAP
45C	28	2	Ames Bros	Coral	Music, Music, Music	Cromwell ASCAP
45D	25	2	Fran Warren	Victor	Almost Lost My Mind	Hill-Range BMI
45E		1	Burl Ives	Columbia	River of Smoke	Morris ASCAP
50A	20	6	T. Martin-F. Warren	Victor	Have I Told You Lately	Duchess BMI
50B	18	30	Andrews Sis-G. Jenkins	Decca	I Can Dream, Can't I	Chappell ASCAP
52		11	Russ Morgan	Decca	Johnson Rag	Miller ASCAP

Pos. this wk.	N. Y. Jack Lacy—WINS	Chi. Bill Evans—WGN	L. A. Ira Cook—KECA	Boston Howard Malcolm—WCOP	Det. Bill Silbert—WXYZ	S. F. Les Malloy—KYA	D. C. Eddie Gallaher—WTOP	St. L. Pat Bradley—KXLW	San Ant. John Harper—KABC	Roch'ter Mort Nusbaum—WHAM	K. C. Wayne Stitt—KCKN	Port., Ore. Jack Moyes—KPOJ	Sp'g field Paul Monson—WMAS	Omaha Joe Kennedy—KOWH	Seattle Wally Nelskog—KRSC	Lawrence Dean J. Slack—WCCM	Denver Ray Perkins—KFEL	Alaska Hal Knutson—KENI	Baltimore Dick Coleman—WCBM	Cincy Bill Dawes—WCPO	Phoenix Dick Gilbert—KTYL	Pitt. Al Nobel—KQV	Ind. Bill Faulkner—WISH	Miami Hal Murray—WMIE	TOTAL POINTS
1	2			1		5		8	1		7	2	3		3	1	8	9	7	7	4	3		8	108
2			2	2	10		1	1	10						7	7				4		2	6	3	77
3	3				3	1		10			4	3	5			5						4		2	70
4					4	2	2		3		1		1				5					1			69
5	1		10				4	2			2				9	3			3			5		6	64
6		8				4	9					5	4	2	2		2							4	59
7	4		1		9		8	6											9	1		7	4	7	54
8	7					8	3		6	6		1	7		10	9						6			47
9			7		1			5		7	6		9						4		7				42
10A		9		10					7				6		1	2			1						41
10B								4				4				4	1							1	41
12									2					8			6	2		8					29
13														1	6			1							25
14A		1			8					3			8												24
14B		4												7				4					5		24
16						3								4			4								22
17	6		6		7			9								6									21
18							7				3			3											20
19	8						6	7		4															19
20			4																2			9			18
21	5																			10	3				15
22			8																		1				13
23A		6					5																	10	12
23B									9						5		10					8			12
25			5																		6				11
26A				6			10					8	10												10
26B										1															10
26C												6						6							10
26D																							1		10
30A		2																							9
30B					2																				9
30C										2															9
30D											10							3							9
30E													2												9
30F														6									7		9
30G																				2					9
30H																					2				9
30I																							2		9
39A			3																						8
39B								3																	8
39C																	3								8
39D																							3		8
43A											5										10				7
43B															4										7
45A				5																					6
45B														5											6
45C																		5							6
45D																				5					6
45E																					5				6
50A					6																				5
50B						9						10									9				5
52																		7							4

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This week's New Releases ... on RCA Victor

RELEASE 50-12

POPULAR

RALPH FLANAGAN
Spring Will Be a Little Late This Year
(From the Universal film, "Christmas Holiday".)
Joshua 20-3724—(47-3724)*

MINDY CARSON
Little Darlin', Little Angel
Be Mine 20-3725—(47-3725)*

LARRY GREEN
Bewitched
(From the musical production, "Pal Joey")
If I Had You On a Desert Island
20-3726—(47-3726)*

FRAN ALLISON
Peter Cottontail
Stars Are the Windows of Heaven
20-3727—(47-3727)*

PHIL HARRIS
Muskat Ramble
Walk With a Wiggle 20-3723—(47-3723)*

PHIL REGAN
Scattered Toys
On the Other Side of the Water
20-3729—(47-3729)*

COUNTRY

TEXAS JIM ROBERTSON
Rubber Knuckle Sam
Wedding Bells Will Never Ring Again
21-0304—(48-0304)*

ROSALIE ALLEN
Choc'late Ice Cream Cone
My Dolly Has a Broken Heart
21-0305—(48-0305)*

RHYTHM

JOHNNY MOORE'S THREE BLAZERS
Rock With It
Misery Blues 22-0073—(50-0073)*

POP SPECIALTY

ERNIE BENEDICT
Tic-Tock Polka
Broken-Down Merry-Go-Round
25-1153—(51-0060)*

*45 r.p.m. catalog numbers.

NOTE: All records in this panel are listed alphabetically by song title.

Going Strong...

$ *. . . indicates records which, according to actual sales, are recognized hits. The trade is urged to keep ample stocks of these records on hand or to reorder promptly when current stocks begin to approach the "sold-out" stage.*

7 *. . . designates that record is one of RCA Victor's "Certain Seven"—among the leading numbers on the trade paper best selling retail sales charts. Obviously, sure things!*

$ **Bamboo** 7
Vaughn Monroe .....20-3627—(47-3143)*

$ **Candy and Cake** 7
Mindy Carson......20-3681—(47-3204)*

$ **Chattanoogie Shoe Shine Boy**
Phil Harris ......20-3685—(47-3208)*

$ **I Said My Pajamas** 7
Tony Martin-Fran Warren ......20-3613—(47-3119)*

$ **It Isn't Fair** 7
Sammy Kaye ......20-3609—(47-3115)*

$ **Marta**
Tony Martin ......20-3598—(47-3104)*

$ **Music, Music, Music**
Freddy Martin ......20-3693—(47-3217)*

$ **Rag Mop** 7
Ralph Flanagan ......30-0025—(54-0020)*

$ **Take Me in Your Arms and Hold Me** 7
Eddy Arnold ......21-0146—(48-0150)*

$ **There's No Tomorrow** 7
Tony Martin ......20-3582—(47-3078)*

Coming Up...

★ *. . indicates records which have enjoyed better than average initial consumer acceptance and stand an excellent chance of entering the top-selling hit category. The trade is advised to watch these records carefully in order to maintain stocks consistent with demand.*

★ **Dearie**
Fran Warren & Lisa Kirk
20-3696—(47-3220)*
(Number four, Retail Picks March 18 Billboard.)
(Number twenty-two, Records Most Played by Disk Jockeys March 18 Billboard.)

★ **Wanderin'**
Sammy Kaye ....20-3680—(47-3203)*
(Number one, Disk Jockeys Pick March 18 Billboard.)
(Number nine, Juke Ops Pick March 18 Billboard.)
(Number ten, Retailers Pick March 18 Billboard—the first week on sale!)

★ **I Almost Lost My Mind**
Fran Warren ....20-3686—(47-3209)*
(Number five, Retailers Pick March 18 Billboard.)
(Number eight, Disk Jockeys Pick March 18 Billboard.)

★ **Roulette**
Tony Martin ....20-3695—(47-3219)*
(Number six, Disk Jockeys Pick March 18 Billboard.)
(Number eight, Retailers Pick March 18 Billboard.)

★ **Chattanoogie Shoe Shine Boy**
Bradford and Romano
20-3685—(47-3208)*
(Number eight, Records Most Played by Disk Jockeys March 18 Billboard.)

★ **Quicksilver**
Elton Britt and Rosalie Allen
21-0157—(48-0168)*
(Number four, Country and Western Most Played by Disk Jockeys Billboard March 18.)

The stars who make the hits are on **RCA VICTOR Records**

RCA VICTOR DIVISION RADIO CORPORATION OF AMERICA, CAMDEN, NEW JERSEY

JAN FEB MA The APRIL MAY JUNE Swing's to "45"

Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Eddy Duchin*	Waldorf (400; $2)	2	2,400	4,570
Guy Lombardo	Roosevelt (450; $1.50-$2)	25	2,350	66,275
Jimmy Dorsey	Statler (450; $1.50-$2)	6	1,670	9,810
Tony Pastor*	New Yorker (400; $1-$1.50)	2	1,100	1,900

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* *New Yorker has Connie Haines; Waldorf, Dorothy Shay.*

Chicago

Johnny Aladdin (Swiss Chalet, Bismarck, 250; $2 min.-80c. cover). Noble & King opened Wednesday (15), but biz still slow; 1,000 covers.

Dick LaSalle (Mayfair Room, Blackstone, 350; $3.50 min.-$1 cover). Traffic down to mediocre 1,300 covers.

Frankie Masters (Boulevard Room, Stevens, 720; $3.50 min.-$1 cover). Ice show fair with 3,340 tabs.

George Olsen (Marine Room, Edgewater, 700; $1.20). Moderate 1,500 diners.

Eddie O'Neal (Empire Room, Palmer House, 500; $2.50 min.-$1 cover). Victor Borge brings in trim 3,385 patrons.

Bill Snyder (College Inn, Sherman, 500; $3.50 min.). College Inn Story still strong; 2,000 napkins.

Los Angeles

Jan Garber (Ambassador, 900; $1.50). With Evelyn Knight, second week, okay 2,300 covers.

Paul Neighbors (Biltmore, 900; $1.50). So-so 2,000 covers.

Phil Ohman (Beverly Hills, 300; $4 min.). Mild 1,800 covers.

Location Jobs, Not in Hotels

(Chicago)

Cee Davidson (Chez Paree, 560; $3.50 min.-$1 cover). Jimmy Durante closed Tuesday; Tony Martin opened Friday (17); Marie McDonald filled in two days. Traffic down to so-so 4,000 tabs.

Jimmy Featherstone (Trianon; $1-$1.15 adm.). Poor 5,000 dancers.

Sherman Hayes (Blackhawk, 500; $2.50 min.-80c. cover). Hayes opened Wednesday (15) after Eddy Howard closed Monday (13). Show remains. Fair 1,700 napkins.

Dick Jurgens (Aragon; $1-$1.15 adm.). Weak 6,000 dancers.

(Los Angeles)

Harry Owens-Nick Stuart (Aragon, Santa Monica). Good 7,200 admissions.

Claude Thornhill (Palladium B., Hollywood). Okay 11,650 admissions.

Tops of the Tops

Retail Disk Best Seller
"Music, Music, Music"
Retail Sheet Music Seller
"Music, Music, Music"
"Most Requested" Disk
"Cry of the Wild Goose"
Seller on Coin Machines
"Music, Music, Music"
Best British Seller
"Music, Music, Music"

'RH' Logging System

Richard Himber's new development in logging broadcast performances lists tunes in the survey, based on four major network schedules. They are compiled on the basis of 1 point for sustaining instrumental, 2 points for sustaining vocals, 3 for commercial instrumental, 4 for commercial vocal, respectively, in each of the 3 major territories, New York, Chicago and Coast. For example, a commercial vocal in all three territories counts 12. Added to these totals is the listener ratings of commercial shows. The first group consists of the top 30 songs.

Week of March 10th to 16th

First Group

Songs	Publishers
A Dream Is a Wish Your Heart Makes—†"Cinderella"	Disney
Bibbidi-Bobbidi-Boo—†"Cinderella"	Disney
Blossoms On the Bough	Bourne
Candy and Cake	Oxford
Chattanoogie Shoe Shine Boy	Acuff-Rose
Copper Canyon—†"Copper Canyon"	Famous
Daddy's Little Girl	Beacon
Dear Hearts and Gentle People	Morris
Did Anyone Ever Tell You Mrs. Murphy	Johnstone-M
Enjoy Yourself	Morris
Have I Told You Lately That I Love You?	Duchess
How Can You Buy Killarney	Leeds
If I Knew You Were Coming I'd've Baked a Cake	Robert
I Gotta Have My Baby Back	Peer
I Said My Pajamas	Leeds
Johnson Rag	Miller
Little Gray House—*"Lost In the Stars"	Chappell
Marta	Marks
Monday, Tuesday, Wednesday	Leeds
Music, Music, Music	Cromwell
My Foolish Heart—†"My Foolish Heart"	Santly
Peter Cottontail	Hill & Range
Quick Silver	Morris
Rag Mop	Hill & Range
Rain	Miller
Sitting By The Window	Shapiro-B
Sunshine Cake—†"Riding High"	Burke-VH
There's No Tomorrow	Paxton
With My Eyes Wide Open I'm Dreaming	Crawford
You Missed the Boat	Advanced

Second Group

Songs	Publishers
All the Bees Are Buzzin' Around My Honey	Santly
Big Movie Show In the Sky—*"Texas Li'l Darlin'"	Chappell
Bye Bye Baby—*"Gentlemen Prefer Blondes"	J. J. Robbins
Charley My Boy	Bourne
Cinderella Work Song—†"Cinderella"	Disney
Dearie	Laurel
Don't Do Something To Someone Else	Fisher
Girl That I Marry—†"Annie Get Your Gun"	Berlin
God's Country	Robbins
I Can Dream Can't I	Chappell
It Isn't Fair	Words & Music
It's So Nice To Have a Man Around the House	Morris
Kiss Me	Jefferson
Rain Or Shine	Lombardo
Save a Little Sunbeam	Capitol
Sorry	Spitzer
Wedding Samba	Duchess
Wilhelmina—†"Wabash Avenue"	Feist
You're Always There	BVC
You're Wonderful—†"Paid In Full"	Paramount

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† *Filmusical.* * *Legit Musical.*

VARIETY SONG CAVALCADE

(Musical-Historical Review: 1800-1950)

Compiled for VARIETY

By JULIUS MATTFELD

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Prentice-Hall, Inc., will publish the complete *VARIETY Musical-Historical Song Cavalcade* later this year at around $4 a copy (price will be determined later). Orders may be placed now with VARIETY, New York City (19).

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(1945—Continued)

Ezra Pound, American-born poet, indicted for treason for broadcasting pro-Axis propaganda from Italy during the war, was committed to a mental hospital in Washington.

Theodore Dreiser, noted American author, died in his home in Hollywood.

General MacArthur ordered the arrest and trial for war crimes of 59 high ranking Japanese leaders, including Prince Morimasa Nashimoto, Kiichiro Hiranuma, president of the privy council, and Koki Hirota, former foreign minister and premier.

Maurice Chevalier, the French actor, was acquitted in Paris of the charge of collaboration with the Nazis.

FBI reported it had rounded up 1,500 Axis spies in North and South America during the war.

Academy Awards for the year were: Best Film, "The Lost Weekend," Paramount; Best Actress, Joan Crawford in "Mildred Pierce"; Best Actor, Ray Milland in "The Lost Weekend"; Best Supporting Actress, Anne Revere in "National Velvet"; Best Supporting Actor, James Dunn in "A Tree Grows in Brooklyn."

1946

All Through the Day (film: Centennial Summer). w., Oscar Hammerstein, 2d, m., Jerome Kern. Williamson Music Inc., cop. 1946.

Along With Me (Call Me Mister). w., m., Harold Rome. M. Witmark & Sons, cop. 1946.

Anniversary Song (film: The Jolson Story). w., m., Al Jolson and Saul Chaplin, based on J. Ivanovici's waltz "Donauwellen" (Danube Waves). Mood Music Co., cop. 1946.

Colas Breugnon. Overture for orch. m., Dmitri Kabalevsky. Leeds Music Corp., cop. 1946. (First performed in the United States, Apr. 11, 1943, by NBC Symphony Orchestra under Arturo Toscanini.)

Come Rain or Come Shine (St. Louis Woman). w., Johnny Mercer. m., Harold Arlen, A-M Music Corp., cop. 1946. (Selling agent, Crawford Music Corp.)

Do You Love Me (film: Do You Love Me). w., m., Harry Ruby. Bregman, Vocco & Conn, Inc., cop. 1946.

Doin' What Comes Natur'lly (Annie Get Your Gun). w., m., Irving Berlin. Irving Berlin Music Co., cop. 1946 by Irving Berlin.

Five Minutes More. w., Sammy Cahn. m., Jule Styne. Melrose Music Corp., cop. 1946.

For You, For Me, For Evermore (film: The Shocking Miss Pilgrim). w., Ira Gershwin, m., George Gershwin. Gershwin Pub. Co., cop. 1946.

Full Moon and Empty Arms. w., m., Buddy Kaye and Ted Mossman, based on Rachmaninoff's Piano Concerto No. 2. Barton Music Corp., cop. 1946.

The Girl That I Marry (Annie Get Your Gun). w., m., Irving Berlin. Irving Berlin Music Co., cop. 1946 by Irving Berlin.

The Gypsy. w., m., Billy Reid. Leeds Music Co., cop. 1945 by Peter Maurice Music Co., Ltd., London; cop. 1945 by Peter Maurice, Inc., New York; cop. 1946 by Peter Maurice, Inc.

How Are Things in Glocca Morra (Finian's Rainbow). w., E. Y. Harburg. m., Burton Lane. Crawford Music Corp., cop. 1946 by The Players Music Corp.

I Got the Sun in the Morning (Annie Get Your Gun). w., m., Irving Berlin. Irving Berlin Music Co., cop. 1946 by Irving Berlin.

Cavalcade Into Book

There have been so many inquiries about VARIETY'S Musical-Historical Cavalcade being published in book form that such a volume will be brought out this fall by Prentice-Hall at $4.

It can be ordered in advance through VARIETY.

In Love in Vain (film: Centennial Summer). w., Leo Robin. m., Jerome Kern. T. B. Harms Co., cop. 1946.

Linda. w., m., Jack Lawrence. Edwin H. Morris & Co., Inc., cop. 1946.

Midnight Masquerade. w., m., Bernard Bierman, Arthur Bierman and Jack Manus. Shapiro, Bernstein & Co., Inc., cop. 1946; cop. 1947.

Old Devil Moon (Finian's Rainbow). w., E. Y. Harburg. m., Burton Lane. Crawford Music Corp., cop. 1946.

Rumba Rhapsody. Instrumental piece. m., Rafael Audinot and Alberto de Bru. Remick Music Corp., cop. 1946.

Shoofly Pie and Apple Pan Dowdy. w., Sammy Gallop. m., Guy Woods. Capitol Songs, Inc., cop. 1946.

Sonata. w., Ervin Drake and Jimmy Shirl. m., Alstone. Oxford Music Corp., cop. 1946.

South America, Take It Away (Call Me Mister). w., m., Harold Rome. M. Witmark & Sons, cop. 1946.

There's No Business Like Show Business (Annie Get Your Gun). w., m., Irving Berlin. Irving Berlin Music Co., cop. 1946 by Irving Berlin.

They Say It's Wonderful (Annie Get Your Gun). w., m., Irving Berlin. Irving Berlin Music Co., cop. 1946 by Irving Berlin.

To Each His Own. w., m., Jay Livingston and Ray Evans. Paramount Music Corp., cop. 1946.

The World is Singing My Song. w., Mann Curtis. m., Vic Mizzy. Robbins Music Corp., cop. 1946.

Zip-a-Dee-Do-Dah (film: Song of the South). w., Ray Gilbert. m., Allie Wrubel. Santly-Joy, Inc., cop. 1946.

The U. S. Navy unveiled its newest and largest flying work horse, the Lockheed Constitution, capable of carrying a pay load of 69,000 pounds, including 168 passengers, of landing or making a complete stop in 2,300 feet and taking off after a run of 2,350 feet, of speeds exceeding 300 miles per hour and operating up to 25,000 feet.

James C. Petrillo, president of the American Federation of Musicians was named in a criminal information filed by the Government on charges of having used force and coercion to compel WAAF, Chicago, to hire three additional record librarians and, after the rejection of his demands, to have called a strike and picketed the station.

State taxes amounted to $6,800,000 this year, an increase of 12.5% over 1945.

Total deaths due to automobile accidents in the country were 33,700, as against 28,076 the preceding year.

The first Atlantic crossing by a four-engined Douglas C-54 Skymaster of the U. S. Air Force was recorded. The plane was guided from its takeoff to its landing by pre-set electronic and mechanical controls. The flight, from Newfoundland to Brise Norton, 40 miles from London, took 10 hours and 15 minutes. The "mechanical brain" which guided it involves time sequences and radio beams and calculates all details about the flight as well as flying the plane itself.

At a rally in New York's Madison Square Garden sponsored by the National Council of American-Soviet Friendship, Soviet Deputy Foreign Minister Vishinsky said that his country was ready to sign non-aggression pacts with all "bourgeois states" and also to agree to the destruction of "permanent armies."

The most disastrous hotel fire in America's history swept the 15-story Winecoff Hotel in Atlanta, taking a toll of 121 persons. Investigation showed the hotel had no fire escapes or other safety emergency measures.

(Continued Next Week)

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending March 18

National Rating This wk.	National Rating Last wk.	Title and Publisher	New York, MDS	Chicago, Carl Fisher	Los Angeles, Morse M. Preeman	Boston, H. N. Homeyer	Detroit, Grinnell Bros.	San Francisco, Pacific Coast Music	Philadelphia, Charles Dumont	St. Louis, St. L. Music Supply Co.	Seattle, Capitol Music	Rochester, Neisner Bros.	Indianapolis, Pearsons	Kansas City, Jenkins Music Co.	TOTAL POINTS
1	1	"Music, Music, Music" (Cromwell)	1	1	1	8	4	3	2	3	2	1	2	4	100
2	2	"Chattanoogie Boy" (Acuff-Rose)	4	2	4	3	1	1	7	1	1	8	8	1	91
3	5	"Dearie" (Laurel)	5	4	6	1	2	..	3	9	6	4	4	10	67
4	3	"I Said My Pajamas" (Leeds)	6	3	8	6	7	2	10	4	9	5	..	3	58
5	11	"Knew You Were Coming" (Rob't)	2	..	2	5	3	10	4	..	..	3	3	..	56
6	4	"Dear Hearts, People" (Morris)	..	9	7	7	8	7	5	2	7	..	..	2	45
7	9	"Daddy's Little Girl" (Beacon)	3	8	..	..	..	9	1	..	3	7	5	..	41
8	6	"There's No Tomorrow" (Paxton)	..	5	5	..	..	4	6	8	5	..	..	5	39
9	9	"Candy and Cake" (Oxford)	8	7	..	..	10	..	..	..	..	6	6	6	23
10A	..	"Peter Cottontail" (Hill-Range)	7	..	..	..	..	..	9	..	4	2	..	..	22
10B	12	"It Isn't Fair" (Words-Music)	9	..	..	2	..	..	..	10	..	..	1	..	22
11	9	"Enjoy Yourself" (Morris)	10	..	..	..	5	5	..	..	..	10	..	8	17
12	..	"Have I Told Lately" (Duchess)	..	6	..	4	..	..	..	..	10	..	..	..	13
13	..	"My Foolish Heart" (Santly-Joy)	..	..	3	..	..	..	..	..	..	..	..	7	12
14	6	"Rag Mop" (Hill-Range)	..	..	..	..	..	6	..	7					9

FLASH! A GREAT NAME A GREAT BAND

on RCA VICTOR Records

"The Golden Touch"

FRANKIE CARLE

his Piano and his Orchestra...

1st Release

"SPAGHETTI RAG"

and

"A LITTLE MORE TIME"

45 rpm
47-3719
78 rpm
20-3719

TO BE RELEASED NEXT MONTH

RCA VICTOR
DANCE BAND SERIES
Designed for Dancing
ONE OF A SERIES OF 15 ALBUMS
FRANKIE CARLE
plays
FRANK LOESSER
for dancing

Mercury Speeds Recording Output

Chicago, March 21.

Mercury Records musical directors, Harry Geller and Joe Carleton, in an effort to make up four weeks of inactivity following resignation of Mitch Miller as its musical head, have cut total of 46 sides since their appointment three weeks ago. Indications are they will continue recording at rapid pace, so as not to be left behind by other majors.

With the reshuffling has come testing of new talent aimed at Dixieland and dance band fans. Muggsy Spanier has been signed to cut four Dixie sides, with options. Singer Bette Chapell, featured on the Dave Garroway TV show, has been signed under similar conditions.

Company is planning a dance album by the augmented David Le Winter group, with sides also to be released as singles. Toppers have set another Frankie Laine session for April in New York, and Jan August will combine with the Harmonicats for more sides on basis of their success of "Bewitched." Louis Prima is set to cut four sides this week in New York.

All 46 sides, 32 of them cut in New York and the others here, are already in release.

Ray Anthony to Get Buildup by Capitol

In a move to build up a name band in line with the major disk companies, renewed accent on dance music, Capitol Records is launching a promotional buildup for the Ray Anthony orch simultaneously with a one-a-week releasing schedule of the musicrew's disks. Orch has been cutting heavily for Capitol over the past couple of weeks.

Anthony will open a six-week stand at the Statler hotel, N. Y., early in April, following the current Jimmy Dorsey engagement.

Coral Signs Ross

Coral Records has inked the Roy Ross band and has made Ross one of the diskery's musical directors.

Ross is also a musical director at WNEW, N. Y.

2 Great Songs!
SCARLET RIBBONS
(FOR HER HAIR)
THERE'S A LOVELY LAKE IN LOVELAND
MILLS MUSIC, INC.
1619 Broadway. New York 19

GOD'S COUNTRY
recorded by
VIC DAMONE ....Mercury
BILL FARRELL ....M-G-M
PHIL HARRIS.........RCA Victor
AL JOLSON ....Decca
SNOOKY LANSON ....London
RALPH SIGWALD.......Magnolia
FRANK SINATRA.......Columbia
ROBBINS MUSIC CORPORATION

THE EVER POPULAR STANDARD
DEED I DO
LAUREL MUSIC CORP.
1619 Broadway, N. Y. 19

'40th Anni' Concert In Carnegie Sellout For Romberg Troupe

Sigmund Romberg and his concert orchestra climaxed the composer's "40th anniversary in show business" tour with an appearance before a sellout house at Carnegie Hall, N. Y., last Friday night (17). The concert was the finale to a six-week jaunt that marked Romberg's 10th year of conducting his music and other light classical works in a series of more than 700 podium appearances. After a three-week rest the composer and his 50-piece group and soloists start another trek of five weeks of concert halls.

Romberg's concept of his program format ("jazz bands would call it highbrow, symphony orchestras would call it lowbrow, but I call it middlebrow") has broadened over the past decade to include an increasing number of compositions of greater musical stature. Each year the composer-conductor has injected a little more of the truly classical into his program selection, in place of the 100% operetta and light classical material that comprised his earliest concerts.

Friday night's performance was still mainly devoted to the lighter works which, after all, are Romberg's forte, both as a composer and a batoneer. But spotted through the program were selections such as Suppe's "Beautiful Galathea" overture, two Mascagni arias, "The Lord's Prayer," a Brahms medley, and the dream song from Massenet's opera "Manon." This type of programming is reflective of Romberg's belief that he can now bring to his mass-public audiences finer music in a way that they can understand and enjoy, after their musical indoctrination via his semi-symphonic offerings of more popular music during the past 10 years.

To mark Romberg's 40th show biz year more fully, the second half of his Carnegie concert was made up entirely of Romberg material. Composer's usual programming has been to confine his own works to the post-intermission section, but to throw other writers' compos into this half also. Array of Romberg numbers, however, was not on a par with the occasion. "Blossom Time" and "Student Prince" medleys, "One Alone" from "Desert Song," and "Stout-hearted Men" from "New Moon" were happy choices, but "Close As Pages in a Book" and "Carousel in the Park," both from "Up in Central Park," could easily have been replaced by stronger songs out of the composer's repertoire. Encores, however, took care of some of the real Romberg staples like "Maytime," "When I Grow to Old to Dream," etc.

Combination of well-rehearsed orchestra and Don Walker's superb scoring made for an evening of top listening, instrumental highlight of which was a brilliant arrangement of "South Pacific" music. With emphasis always on the melodic line as to both song selection and scoring of it, Romberg pitches to the aural enjoyment of the average listener, not to the technical appreciation of the Juilliard student.

Composer keeps his stick-work down to a minimum, his interpretation on piano of his own compos being effective and unostentatious. Latter quality surrounded the whole evening, with a complete air of amiable informality lending an added charm to Romberg's delineation of his own numbers. Composer's refusal to take himself and his works too seriously not only impresses but also points up even more strongly the quality and loveliness of the Romberg compositions.

Soloists were Gene Marvey, in his third season with Romberg; Kirsten Kenyon and Gail Manners, who have toured with the orch before, and Christina Carroll, newcomer to the group. Singers are uniformily good, gals in particular possessing fine vocal equipment as well as being blonde lookers.

Frank Cork takes over the baton when Romberg goes to the Steinway for his own tunes. Alexander Alexay is pianist and vocal coach, and orchestra manager is Edward C. Rubsam. Harry Squires handles the tour direction. *Rich.*

Regina Music Corp. chartered to conduct a music publishing business in New York. Capital stock is 1,000 shares, 100 "A" at no par value, and 900 "B" at $20 par value.

Best British Sheet Sellers

(*Week ending March 11*)
London, March 14.

Music, Music	Leeds
Dear Hearts	Morris
Jealous Heart	New World
Harry Lime Theme	Chappell
Down in the Glen	Wright
Hopscotch Polka	Leeds
Is It True About Dixie	Wood
Bunch of Coconuts	Box & Cox
Garden of Weeds	Box & Cox
I'll String Along	Feldman
Breaking My Heart	Sterling
Why Is It	Cinephonic

Second 12

Mule Train	Chappell
Song In Our Heart	20th-Cent.
Our Love Story	Carolin
Best of All	Connelly
Clear Blue Sky	Dreyer
Where Are You	Victoria
Forever and Ever	F.D. & H.
Is It Too Late	Yale
Scottish Samba	Sun
Heart Will Awake	Chappell
Don't Cry Joe	Feldman
Can-Can Polka	Connelly

BUDDY MORRIS IN CHECKUP IN LONDON

Hollywood, March 21.

E. H. (Buddy) Morris leaves for London April 7 on his annual checkup of Morris Music, Ltd., British pubbery he owns in partnership with Max Dreyfus. Teddy Holmes is his London rep.

Morris has added Sid Goldstein, recently in biz for himself, to staff of pluggers here.

Odd-Price Coins Pressed By Jukebox Industry

Washington, March 21.

Substantial portion of show business will be pushing for success of the 2½c and 7½c coin bill on which hearings open tomorrow (22) before the Senate Banking and Currency Committee.

The measure to mint these odd-price coins has the strong backing of the nation's jukebox operators, who see an opportunity for 7½c instead of nickel jukeboxes. In addition, many of the picture exhibitors are actively interested. According to Edward J. Mehren, president of the American Institute for Intermediate Coinage, Gael Sullivan, executive director of Theatre Owners of America, is an active supporter and Ellis Arnall, president of the Society of Independent Motion Picture Producers, has also endorsed the plan.

"Issuance of these intermediate coins will permit greater flexibility in pricing popcorn, candy bars, soft drinks, etc., which have become an important source of revenue to theatre operators, especially the smaller ones."

Mehren, a softdrink bottler in Southern California, has pushed the campaign for the "pop" business, which is the most interested of all in getting the odd coins.

'Talking' Instruments

Latest version of the "talking" musical instrument is the London record of "I Found My Mama," waxed by Floyd "Salty" Holmes. Disk features harmonica and voice, with the former "answering" questions in simulation of a child's tones.

Tune, which is published by Mills Music, is set to be waxed by Decca, Victor and Columbia thus far, with various instruments taking the Holmes harmonica part.

Holmes is one of the hillbilly performers on NBC's "National Barn Dance" in Chicago.

DINAH SHORE WAXING

Hollywood, March 21.

Mitch Miller, Columbia diskery waxing chief, left for Houston for a shellac session with Dinah Shore.

He will return to N. Y. from there.

Symph Drops Accused Red

Pittsburgh, March 21.

Pittsburgh symphony orchestra last week dropped Max Mandel, first violinist for last five years, when Local 60 of AFM dismissed musician for his alleged Communist leanings.

Mandel had been named by Matt Cvetic, FBI undercover man, as a Communist in Washington hearings before House Un-American Activities Committee.

Inside Orchestras—Music

A name bandleader had to nix a $6,500 television package show because of the large music rehearsal costs. Personnel of 30 would have required 20 hours of band rehearsals, at $7 per hour per man. This comes to $4,200. Actual broadcast cost is $18 per hour. Less commissions, advertising, etc., the net differential is relatively so slim that the maestro frankly told the sponsor he was unable to sign at its ceiling price for a regular series.

Harriet Parsons (subbing for her ailing ma, Louella) went overboard in her reporting of Frankie Carle's "nervous breakdown" on her Sunday (19) radio show. She had Carle out of commission for seven or eight months, and recounted that he had to be taken to his Hollywood home in a wheelchair.

Actually, the bandleader will be resting only for three or four weeks, and arrived at his Coast home very much under his own power. His office remarked that they "appreciated Miss Parsons' concern but hated to think of what a report like that would do to his booking schedule."

Metro Preps 3 Additions To Long Playing Catalog

M-G-M Records is prepping three additions to its Long-Playing catalog, with the top release in April slated to be a soundtrack set of Irving Berlin's songs from Metro's upcoming musical, "Annie Get Your Gun." Album will feature Betty Hutton, Howard Keel, Louis Calhern and Keenan Wynn. "Annie" will be the company's first album to be released simultaneously in both 78 and Long Playing versions.

Other two platters for LP release, taken from M-G-M's standard catalog, will be "Tschaikowsky's Melodies," played by Macklin Marrow orch, and "Strauss Waltzes," by Harry Horlick orch.

On the Upbeat

New York

Bernie Sherer named new professional manager of the **Dorsey Bros.** music firm . . . **Sellman S. Schulz,** Decca veepee in charge of midwest distribution, in N. Y. last week for homeoffice confabs . . . **Elliot Lawrence** orch cutting special disks for State Dept.'s "Voice of America" broadcasts this week.

Roy Eldridge, ex-Gene **Krupa** trumpeter, set to join **Benny Goodman's** new eight-piece unit for its European tour this spring . . . **Charlie Spivak** looking for a girl singer . . . **Cliff Leeman** left the drum slot in **Bob Chester's** band to freelance . . . **Gene Krupa** in New York for a week's vacation at his Westchester County home . . . **Sonny Dunham** returns to bandleading this week, beginning a southern tour with three days at the Naval Base, Norfolk, Va. . . . **June Hansen** and **Bill Blackburn's Herdsmen** signed by Esquire Records to wax a series of western songs.

Songstress **Madeline Greene,** signed to recording contract with Domino Records last week, waxed "I've Got a Right to Be Blue" and "Be Sure" for release around March 31 . . . **Danny Scholl,** currently appearing on Broadway in "Texas, Lil,' Darlin'," signed to a contract by National Records.

Chicago

Payson Re into Drake hotel for indefinite engagement starting April 8. . . **Cab Calloway** into Silhouette Club March 24 for 10 days. . . . **Louis Armstrong** to Horseshoe, Rock Island, Ill., May 18 for two weeks. . . . disk jockey **Rosemary Wayne** back on air again following operation on her nose. She's angling for tele date. . . . **Jimmy McPartland** to Play-Bowl, Calumet City, April 1 for two weeks. . . . **Red Ingle** to Tony's Venetian Room, Des Moines, March 24 for nine days, then to Sky Way Cafe, Cleveland, for three weeks starting April 14. . . . **Hot Lips Page** follows **Count Basie** sextet into Brass Rail here March 22. Basie reports that his unit has been booked into N. Y. Strand theatre next month. . . . **Bernie Cummins** to Edgewater Beach hotel for four weeks starting April 7. . . . **Chick Kardale** appointed contactman for Duchess Music. . . . **Jan Garber** into Trianon ballroom April 8 to May 21. . . . **Ray McKinley** to Roosevelt hotel, New Orleans from April 8 to 24. . . . **Jimmy Palmer** into Casino, Quincy, Ill., April 5 for two weeks, then to Hotel Claridge, Memphis, from April 21 to May 5. . . . **George Towne** to Trocadero Club, Henderson, April 28 for two weeks. . . . **Lenny Tristano** sextet combined with **Errol Garner** trio last week in concert at Orchestra Hall. . . . **Eddy Meyer,** former member of **Eddy Howard** band, joined flack **Sam Honigberg** as assistant. Howard is a Honigberg account.

PEER IN LONDON TO SCOUT FOR MUSIC

London, March 14.

Ralph Peer, head of Southern Music, arrived here this week and expects to stay in London for a month. Primary object of trip is to launch some of his American hits here, and also unearth British songs suitable for America.

Leaves London for Paris April 16 in time for his three-day music convention of his 10 European companies. Expects to fly back to New York April 26.

Bushkin Waxes Piano Album for Atlantic

Joe Bushkin, pianist, recently featured in the Garson Kanin legiter, "The Rat Race," has waxed a keyboard album of standards and some of his own compositions for the Atlantic label under the title of "I Love a Piano."

Bushkin's trio, which closed a 12-week run at the Little Club, N. Y., last weekend, opened a four-week stand at the Grandview Inn, Columbus, O., Monday (20).

Raid Chicago Diskery For 'Obscene' Records

Chicago, March 21.

Chicago police continued their drive on "obscene" phonograph records last week when they raided the plant of the Armour Plastic Molding Corp. and confiscated 425 labeled records and 52 masters, all of which they charged were obscene.

Officers arrested John J. Sheridan, owner of the plant, and Alois T. Daniels, plant manager. They face charges in Chi felony court.

The American Love Song
I CAN'T GIVE YOU ANYTHING BUT LOVE, BABY
Music by . . .
JIMMY McHUGH
MILLS MUSIC

PETER COTTONTAIL
(The Rabbit of Distinction)
LIKES
FRANK LUTHER

It's Music By
JESSE GREER
Program Today Yesterday's
ON THE BEACH WITH YOU
(Words & Music, Inc.)

Spur To Music Biz

Continued from page 1

have not been written. In fact, the need for their revival has only accented the deficiencies that seem inherent with some of the present-day song output.

It isn't as if the writers are gone; they're still around, more or less professionally working their craft but seemingly lacking the spark that made their yesteryear output so distinguished that revivals of a quarter-of-a-century later click all over again.

It's been an open secret that a so-called "country-club set" within ASCAP thought more of picking winners, sitting in the sun on the third base line, taking it easy in Hollywood, indulging in intra-ASCAP politics, and the like, than their basic craft of songwriting. Just as important, if not more so, is the business of making a song into a hit. This calls for exploitation and working to further the popularization thereof.

The result has been that Broadcast Music, Inc., which perhaps may have started off more or less as a company union of music copyright owners, for particular benefit of the radio industry, none the less has been the dominant licensee of some of the most popular current songs in recent years.

Some of the provisions under the new decree are palpably a blow to seniority and availability with the increased accent on current performance. There is a group of charter members of ASCAP who told Government investigators that the wealth of older copyrights, along with the seniority and availability of these works, had special intrinsic value to set them apart from such current quick hits as "Nature Boy," "Rag Mop," "Third Man Theme," "Hair of Gold, Eyes of Blue," "You Call Everybody Darlin'," "Roomful of Roses," "You Can't Be True, Dear," and the like.

The Government decree, however, does not feel likewise. Apparently the currently popular faves, and the extent of their performances, are deemed as astute a measuring stick as anything. Certainly the degree does create an open-sesame for what has been a closed door to higher ASCAP classifications for new writer-members. It removes ASCAP from the pseudo-Hall of Fame it fancied itself to be, and reduces the organization to the fundamental of a collection agency for the usages of musical copyrights in public performance for profit.

As such it carries out the letter and spirit of the ASCAP pioneer, Victor Herbert, and ASCAP's founding attorney, Nathan Burkan. It will be recalled that the factor to inspire Herbert's ASCAP pioneering was Shanley's restaurant playing his "Mlle. Modiste" music as a gastronomic lure, but paying him—the composer—nothing. For the privilege of hearing his own works performed by a three-piece ensemble, semi-hidden behind some potted palms in those 1913-1914 days, it was costing him a fancier fee for his food. Burkan's test case, which paved the way for the organization and prosperity of ASCAP, is now history.

ASCAP has long been the envy of creative writers all over the world. So long as the melody lingers on, the income has likewise, apparently. Dramatists, writers for the screen, novelists and others have long wondered how they could create counterpart sources of continuing income, rather than have the economic fruits of their literary labors die with the peak sales or production of their works.

The new decree may achieve an incentive objective which the rich-and-gone-lazy, established songsmiths seem long to have lacked. In fact, many a Lindy's vet has wondered, "why does Berlin knock himself out that way year after year when he doesn't have to?" They can't understand the difference between replenishing performance versus stagnation—if you can call it "stagnation" at $20,000-per-year.

ASCAP can still remain a gold mine for double-A writers. As Billy Rose once expressed himself, "of all my worldly goods, the best thing I could leave Eleanor (his wife) is my AA rating in ASCAP." At an $18,000-$20,000 surefire annual dividend, that's like a $1,000,000 cash annuity at 2%, or if you figure on a generous yield of 4% it is compared to having $500,000 in gold bonds.

The decree puts a new measurement, possibly, on the manner of disbursing ASCAP's revenue. The one-hit songwriter will be enabled to collect quicker and better coin for his current popularity, without worrying about a prolonged waiting period and a reclassification upwards.

A Savvy Decree

In working out the expertly documented decree, the Government called in a number of outside interests, including major film company attorneys as well as legalites of Broadcast Music, Inc., to explore their views. Talks were either exploratory or for background briefing. Trade circles, however, credit them with considerable influence in the preparation of some of the peculiarly intricate, intra-trade music angles.

Despite some of the uncertainties over interpretation, the consent decree is replete with much savvy on the nuances pertaining to ASCAP.

MCA Sets Murphy

Hollywood, March 21.

Turk Murphy's jazz band is the latest Dixieland crew inked by MCA, which recently inked the Firehouse Five Plus Two. Murphy crew down from Frisco's Hangover House for deal, also signed a new scale-plus-royalties deal with Les Koenig's Goodtime Jazz Records. He received only scale before.

First sides under new pact, calling for minimum of 16 disks annually, will be "Curse Of An Aching Heart," "1919 Rag," "Waitin' for Robert E. Lee" and "Struttin' With Some Barbecue."

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending March 18

National Rating This wk.	National Rating Last wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Denel's Mus. Shop)	Boston—(Boston Music Co)	Detroit—(Grinnell Bros.)	San Francisco—(Sherman-Clay)	Philadelphia—(Walnut Mus. Shop)	St. Louis—(Ludwig Music)	San Antonio—(Central Radio Co.)	Indianapolis—(Pearsons)	Kansas City—(Jenkins Music Co.)	Seattle—(Sherman-Clay)	TOTAL POINTS
1	1	TERESA BREWER (London) "Music, Music, Music"—604	2	3	2	10	1	1	4	2		4	6	6	80
2	9	ANTON KARAS (London) "Third Man Theme"—536	1	1	3	4		2					5	10	51
3	2	TONY MARTIN (Victor) "There's No Tomorrow"—20-3582	8	8	1			7	2	4	10		3	1	45
4	5	SAMMY KAYE (Victor) "It Isn't Fair"—20-3609	10	9		1	6	10	6	8	1		4		44
5	6	EILEEN BARTON (Mercury) "Knew You Were Coming"—5392	7	2	6	2	2					5			42
6A	4	RED FOLEY (Decca) "Chattanoogie Shine Boy"—46205	4	7		8	7			1	8			2	40
6B	7	FRANKIE LAINE (Mercury) "Cry of the Wild Goose"—5363	6			6		3	8	9			2	3	40
7A	8	AMES BROS. (Coral) "Rag Mop"—60140	3	6				4	9					7	26
7B	3	T. MARTIN-F. WARREN (Victor) "I Said My Pajamas"—20-3616				7	5	9	1				7		26
8	13	E. MERMAN-R. BOLGER (Decca) "Dearie"—24873				5	4		10	3					22
9		BING CROSBY (Decca) "Chattanoogie Shine Boy"—24863						6	7				1		19
10A	13	BILLY ECKSTINE (M-G-M) "My Foolish Heart"—10623A		5		3	8								17
10B	19	GUY LOMBARDO (Decca) "Third Man Theme"—24839								7	3	6			17
11	16	M. MARTIN-A. GODFREY (Col) "Go to Sleep, Go to Sleep"—38744	9		9		9					1			16
12A	16	MERVIN SHINER (Decca) "Peter Cottontail"—46221	5									3			14
12B	14	DINAH SHORE (Columbia) "So Nice to Have a Man"—38689			7	9	10			6	9				14
12C	10	GUY LOMBARDO (Decca) "Enjoy Yourself"—24825						5				10		4	14
13		GEORGIA GIBBS (Coral) "Knew You Were Coming"—60169								5	5				12
14A		GORDON JENKINS (Decca) "My Foolish Heart"—24830			5							8			9
14B	18	DICK TODD (Rainbow) "Daddy's Little Girl"—80088							3	10					9
14C	17	RUSS MORGAN (Decca) "Sentimental Me"—24904									2				9
14D	15	ARTHUR GODFREY (Columbia) "Candy and Cake"—38721										2			9
15	18	VICTOR YOUNG (Decca) "La Vie En Rose"—24816					3								8
16A		JOHNNY DESMOND (M-G-M) "C'est Ci Bon"—10613		4											7
16B		JO STAFFORD (Capitol) "Diamonds Girls Best Friend"—824			4										7
16C		M. WHITING-F. DE VOL (Capitol) "I Said My Pajamas"—841									4				7

FIVE TOP ALBUMS	1	2	3	4	5
	SOUTH PACIFIC Broadway Cast Columbia	DIXIE BY DORSEY Jimmy Dorsey Columbia	SONGS BY BILLY ECKSTINE Billy Eckstine M-G-M	GENTLEMEN PREFER BLONDES Broadway Cast Columbia	TEXAS LI'L DARLIN' Broadway Cast Decca

Disk Best Sellers by Companies

(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Decca	9	152	Coral	2	38
London	2	131	M-G-M	2	24
Victor	3	115	Capitol	2	14
Mercury	2	82	Rainbow	1	9
Columbia	3	39			

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CIELITO LINDO
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THE OLD RUGGED CROSS
coupled with
IN THE SWEET BY AND BY
DECCA 14503

Single Records
75c each (plus tax)

DECCA
RECORDS

Night Club Reviews

Le Ruban Bleu, N. Y.

Julius Monk, Larry J. Blake, Ronnie Graham, Estelle Loring, 3 Riffs, Norman Paris 3; $3.50 and $4 minimum.

Julius Monk has a good show lined up this semester which he emcees expertly. There is a nice balance of song, satire and comedy in which Estelle Loring (New Acts) is the sole distaff note.

Larry J. Blake, heralded as "back from the Coast," has a fine sense of delivery in his dialectic stuff. The gestures and accents are different and not done too broadly, and the sum total effect is socko. Ronnie Graham, pianologist with a Dwight Fiskean mien and manner, clicks with bright, self-written material about neuroses, benzedrene, psychoanalysts, "Hamlet" and the like.

The 3 Riffs are a personable vocal combo, doing straight vocalsthenics as well as hokum Ink Spots takeoffs. Norman Paris is a tiptop accomp at the piano with a socko trio. Biz good. *Abel.*

Ciro's, Hollywood

Hollywood, March 18.

Jerry Wayne, Dick Stabile Orch (7), Nappy Lamare & Dixieland Band (6); $1.50 cover, no minimum.

Sudden booking brought Jerry Wayne into Ciro's following Ella Logan. Nappy Lamare and his band are also new, following a one-night tryout. Latter were inked to offset the draw of the competition. Mocambo, whose Monday night Charleston seshes by the Firehouse Five Plus Two, composed of Walt Disney Studio technicians, has caused Ciro's boniface Herman Hover no small headache.

Lamare may be the answer, as evidenced by the fact that the film folk customers hove to heartily with the Black Bottom and Charleston, accompanied opening night by Dan Dailey on the drums and Jerry (Martin &) Lewis on trumpet, all extemporaneous. This off-the-cuff folderol is becoming quite the thing on the Sunset Strip, all good for biz, of course, especially with tourist season just around the corner.

New to the Coast, Wayne wins his audience easily. However, the youthful, cleancut crooner needs a sock windup. His "Warsaw Concerto," with new verbiage about unrequited love, is a sock number but hardly the best getaway routine in his songalog. Midway item, "By the Light of the Silvery Moon," complete with cane-and-kelly soft shoe, is the re-routining that would turn the trick.

Wayne opens big with olio of "The Dickey Bird Song," "You Call Everybody Darlin'," "Roomful of Roses," "You Can't Be True, Dear" and "She Wore a Yellow Ribbon." Then a slow number, "September Song," with his own guitar accomp, and this really gets 'em off their hands; smartly projected "A Man Could Be a Wonderful Thing," "It's the Talk of the Town," "Silvery Moon" with tap, "Melancholy Baby" community sing, and "Concerto," to wind a thoroughly pleasant turn.

Backstopping and pre-show terping are provided by Dick Stabile and his orch, and good. The Lamare crew spells Stabile, replacing Felix Rale's rhumba rhythms, ousted by the Charleston craze. And a real Dixieland combo it is. *Mike.*

Club Carnival, Mpls.

Minneapolis, March 18.

Martha Raye (2), Ben Yost's "Guardsmen" (5), Carmen Garcia's Rhumba Band (3), Bob Locken's orchestra (12); $1-$1.50 cover.

This is a return engagement in this room for Martha Raye and she's back with the identical act that packed 'em in before. Even though not a piece of comedy business or a line of her patter is changed, the singing comedienne again scores solidly with her broad clowning, indelicate banter and lusty vocalizing. She once more works with the excellent Ben Yost singing group, the Guardsmen, for heavy laugh returns. Repetition apparently doesn't dull her songs, heard before, or her rowdy cutting-up.

Miss Raye is off to a noisy, lively start with "There's a Great Day, Manyanna" and then unlimbers herself with "His Feet's Too Big," "Stormy Weather," etc., roughing up things along the way with her occasional rough chatter and didoes. She's on later, after changing to hussar uniform, to clown with the Guardsmen.

If there is any better male singing group than the Yost "Guardsmen" it hasn't come this way. They put fire gusto and drama into their fine vocalizing and their interpretations of a "South Pacific" medley, the "Come and Get It Day" from "Finian's Rainbow," a grand opera travesty, "Old Man River" and "Flying Down to Rio" not only beguile the ear, but stir the emotions.

Starting the show, Bob Locken sings "Sunny Side of the Street" to his orchestra's accompaniment. Room well filled for dinner show Sunday. *Rees.*

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Chez Paree, Chi

Chicago, March 17.

Tony Martin, Joey Bishop, Betty & Jane Kean, Siccardi & Brenda, Al Wallis, Chez Adorables (16), Cee Davidson Orch (12), Chico Rhumba Band (5); minimum $3.50, cover $1.20.

After the boff run of Jimmy Durante, which set new records for this bistro, the Chez comes up with another slick layout topped by Tony Martin and sparked by Betty and Jane Kean for another solid session.

Show starts off with sister and brother team, Siccardi and Brenda, who work fast with their lifts and spins. Tawny near nude blonde makes an exotic appearance, and male partner, clad in gaucho attire, are a fiery team. Whip dance and sabre number register strong. Betty and Jane Kean, from the musicomedies, score solidly. Betty tees off with sharp impresh of Mae West and Margaret Truman haggling over Sidney Greenstreet. She brings on her sister, Jane, in a moth-eaten wrap, and duo toss off imaginary conversation with Darryl Zanuck for hefty yocks. After short tap session by Jane, pair recount hilarious story of their life, which includes satires on Bette Davis, Joan Davis and Judy Garland for hefty laughs. Then give out with more filmland swifties before going into their finale from "Call Me Mister," "South America, Take It Away" complete with banana munching and all. Gals had to beg-off.

Joey Bishop, wan-faced comic with the soft voice approach, also goes over effectively. Comic has gained polish since last around. His gravedigger bit gets a nifty mitt as do his barbs at some of Hollywood greats. After his Ted Lewis impression, which goes over well, he reprises his army days, and although Chez habituees have heard other service tales, he gets a big hand for the Sad Sack yarns.

Tony Martin, star of the show, punches all the way, doing more than 45 minutes opening night. However, though the voice still is one of the top in cafe bistro circles, former film star has garnered some affected mannerisms, similar to Harry Richman's approach. They should be discarded for former free and easy style. Starting with "Enjoy Yourself" he glides into his disclick. "There's No Tomorrow," which gets hefty applause.

He follows with "Toot, Toot Tootsie, Goodbye" for change of pace, and "Marta." Then injects a seasonal tune, "Easter Parade" and finishes his first set with "Waiting for the Robert E. Lee" for sock applause. Encores with another fastie, "For Every Man There's a Woman" and winds with lush "Begin the Beguine."

After applause dies down, singer recalls the days at the Chez when he was band vocalist, opens his collar and invites the folks to dance while he sings three numbers, and packs the floor.

The Chez Adorables have been augmented with four additional girls, and present two entertaining numbers, "Black Lace" and "Lady in a Dream," both backed capably by Al Wallis, production baritone. Cee Davidson has rearranged orch with four clarinets and three fiddles for the Martin stay and does a smart job of show pacing. Chico does the rhumba chores for the fill-in sets neatly. *Zabe.*

Village Barn, N. Y.

Tex Fletcher and His Cowboys, Lilian Lee, David Blight, J. Kirk & Madeline, Bobby Meyers Orch (4); Saturday minimum, $2.50.

Meyer Horowitz's Greenwich Village landmark has another typically bucolic show which should please Barn regulars and favorably impress newcomers to the spot. Outstanding turn is David Blight, who opens the show with eccentric dancing in yokel costume and comes back in the closer for straight hoofing in a tuxedo. In a clever series of bits showing how various dances originated, in the inevitable impression of Ray Bolger, and in a straight routine that includes tabletop tapping, Blight indicates ability and class that fit him for any type of bistro. Lad has a definite and fresh talent.

Lilian Lee's hillbilly warbling in an evening gown suggests Dorothy Shay, but the similarity ends with Miss Lee's weak material and the nasality of its delivery. Gal also strives too much for humor in announcing and selling her stuff.

J. Kirk's hayseed character also suffers from lack of punchy material, but the comic's knockabout antics with his partner Madeline make up to some extent for the hoary gags of the first half of his

(Continued on page 52)

Midwest Vaude Dates

Chicago, March 21.

Ray Lyte has taken over the booking of Eddy's, Kansas City, and has set **Johnny O'Brien** there for two weeks starting March 31 . . . **Jimmy Costello** into the Trocadero, Evansville, Ind., March 31 . . . **Lenny Colyer** had his option picked up at the Venetian Room, Des Moines . . . **Larry Nixon, Carlos & Linda** join the **Jackie Heller** show at the Vine Gardens March 31 . . . **Gil Lamb** set for the Lake Club, Springfield, Ill., March 24; **Sophie Tucker** comes in April 8 . . . **Bonnie Baker, Park & Clifford** into the Main Theatre, Racine, Wisc., March 24 . . . **Rex Raymer** opens at the Brown hotel, Louisville, April 7.

Mimi Benzell set for the Radisson hotel, Minneapolis, March 24 . . . **Vera Love** terps at the Jefferson hotel, St. Louis, April 7 . . . Casino continues its comic shows with **Mickey Sharp, Phil D'Rey, Lorraine Fortune** and **Nola Party** all due in March 24 . . . **Vic Brown** of the **Dave O'Malley** agency is booking ABC's tele show, "Super Circus." . . . **Duplicators** pacted for Pastime Club, Des Moines, April 14, with Dell O'Dell following in April 28 . . . **Jack Paiges** off to Florida on honeymoon.

Hypoed Biz Delays New Format for Chi College Inn

Chicago, March 21.

Plans to convert the College Inn into the Ernie Byfield Room have been delayed temporarily due to hypoed business. Closing date for the Inn had been set for April 1, but has been pushed backed and "College Inn Story" has been revamped into almost a new revue. Since the closing notice went up patronage has doubled.

Since the passing of Byfield, several weeks ago, plans had been to change the format of the room to smart supper spot similar to the Pump Room in the Ambassador East hotel.

Senator, Pitt, Installing Vaude Policy April 8

Pittsburgh, March 21.

The Senator theatre, Pittsburgh, will install a vaude policy starting April 8. Anton Scibilla, of the Joe Hiller agency in Pitt, will book it. Initial layout will be a Hawaiian revue featuring Johnny Pineapple. "Grand Ole Opry," with Roy Acuff, goes in the following week.

House will operate on both a name and unit policy depending on what's available in the area. Bookers will attempt moderate priced layouts until stageshow policy is firmly established.

The Senator will be the first Pitt house to operate on a regular vaude basis since Warners' Stanley theatre there reverted to pix several years ago.

Dinah's Nitery Date

Hollywood, March 21.

Dinah Shore plays her first nitery date May 2, opening a four-week stand at the Cocoanut Grove of the Ambassador hotel. Benny Strong orch has been also set for same bill.

She follows Phil Spitalny's all-girl orch, which opens April 4 for four frames.

Gary, Ind., Raids Perils Name Cafes

Chicago, March 21.

First warning to operators of Indiana bistros operating after midnight, state closing hour, was given via a raid last week in Gary, Ind. Both city police and state excise agents raided 10 "after hour" clubs. Indiana has been relatively wide open with gambling casinos and late spots flourishing especially in the near Chicago locations and southern tip. If the raids continue several name spots in Evansville and Terre Haute may eliminate top acts until the heat blows over, as has been done in Illinois.

Raids are thought to be prompted by Governor Henry Schricker, who promised group of Gary clubwomen last year a clean-up campaign to abate the crime situation in that area.

Miller Out of Flamingo Deal, Preps N.J. Nitery

Bill Miller, operator of the Riviera, Ft. Lee, N. J., gave up attempts to buy the Flamingo hotel, Las Vegas. According to Miller, he had been informed that $3,000,000 could buy the inn, but was later informed that amount would buy only a 50% interest. He subsequently lost interest.

Miller has already lined up 17 parties for May at his Riviera. He'll run three days, prior to the formal opening on April 25 with sold out prevue houses. The opening headliner isn't set as yet. He had been dickering with Sam Levenson and with the unit current at the Clover Club, Miami, comprising the Vagabonds, Jan Murray and Rose Marie.

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Ringling Circus Imports Detained At Ellis Island in AGVA Hassle

Approximately 60 performers representing 25 acts, most of whom are slated to join the Ringling Bros. and Barnum & Bailey circus, are being detained on Ellis Island, according to Henry Dunn, AGVA's national administrator. Most of these acts are being held, Dunn says, for contract and security checks plus the fact that Immigration dept. regulations stipulate that artists being brought into this country must be outstanding in their field.

Dunn claims the closer check is a result of AGVA's attempt to restrict the number of foreign performers playing U. S. stands to 40% of the bill.

Union is currently battling it out with the Ringling show in an effort to unionize the show. AGVA's outdoor head, Vic Connors, and organizer Emil Lowe are currently in Florida in an attempt to get a union agreement. According to Dunn, organization is proceeding satisfactorily, although there are many kinks to be ironed out.

Dunn declares that if no agreement is reached by the time circus opens at Madison Square Garden, N. Y., on April 5, the Garden will be picketed and action will be taken to put the house on the unfair list. If that occurs, performers in all the Associated Actors and Artistes affiliates will be forbidden to work the Garden and it may mean the end of big shows and benefits there for the time being.

Morgan by Remote

Singer-pianist Al Morgan will miss the first show opening night (27) at Lookout House, Covington, Ky., because of his Chi-originated television show. However, Morgan will be seen in the nitery during the missed performance via a 16-foot TV screen.

Lookout band is being rehearsed on numbers being used on TV program and will play them in club simultaneously with video show. Morgan will plane in for the second show.

AGVA Dissidents Suit Vs. 4A's Ordered to Trial

The Appellate Division of the N. Y. supreme court last week denied the petition of the Associated Actors and Artistes of America to dismiss the suit brought against the organization by a dissident group of American Guild of Variety Artists members. Suit is attempting to invalidate recent conventions and elections by AGVA.

Case is expected to go to trial in the fall.

Expect Vaude Back Into Loew's State

Loew's State, N. Y., which eliminated stageshows several years ago, may restore vaudeville to its stage. Several Loew executives feel that the house on a straight film policy isn't able to compete with vaude theatres in the area, and added incentive must be given if grosses are to be resuscitated.

Feeling that vaude should be brought back to this house came to several in the organization after the poor showing made by the Clark Gable-Loretta starrer "Key to the City," which has been doing well out of town, but failed to hold up at this house.

It's felt that the house isn't getting sufficient big pictures such as "Jolson Sings Again" and "Easter Parade" that rack up terrific grosses. Pictures that they've been getting would do considerably better if a vaude layout were shown along with them. It's reported that some in the Metro sales dept. also would like to see stage shows return here to give added prestige to Metro product. Metro could

(Continued on page 53)

Jack Lynch Takes Over Zodiac Room, Philly

Philadelphia, March 21.

Jack Lynch, who resigned last week as manager of the Latin Casino, is taking over a new spot—the Zodiac Room of the Hotel Warburton. It comprises an upstairs cocktail lounge and a downstairs room which seats 300.

Tentative plans are to convert the downstairs club into an intimate entertainment spot, patterned after the Blue Angel or Le Ruban Bleu, in New York, a type of club operation which hasn't been tried locally.

Chi's Boulevard Room Grossed $3,000,000 In 2 Yrs. Run of Icers

Chicago, March 21.

Sunday (26) marks the second anniversary of the most successful bistro operation here. Boulevard Room of the Stevens hotel has packed in about 500,000 customers in that time, with average tab about $6 racking in $3,000,000. Room has been averaging well over 4,000 tabs each week. Most of the trade comes from conventioneers who jam both dinner and supper shows to see the ice revue, which has been running, with successive editions, for two years. At present, this is the longest run for such a show in any hotel.

The ice rink is the largest in any hotel. Frankie Masters orchestra has been there since the beginning of the blade displays.

BERGEN SET TO PREEM NEW LAS VEGAS NITERY

Edgar Bergen has been signed for the opening show of the Desert Inn, Las Vegas, starting April 24. Bergen is in for a week. Subsequent headliner is still to be lined up. Frank Sennes, Cleveland booker, who is pacting talent for the spot, had originally planned to get Jack Benny for the opening, but deal failed to jell.

The Charlivels, currently at Copa City, Miami, are also set for the opening show.

Sauter Vice Lastfogel as Prez of VHCS, Will Launch Fund Drive to Carry On

Abe Lastfogel resigned last week as president of Veterans Hospital Camp Shows to become chairman of the board of that organization. James Sauter, head of Air Features, Inc., and wartime head of the United Theatrical War Activities Committee, succeeds to the presidency.

Sauter will launch VHCS activities in the fall with a $1,265,000 campaign, sparked by a two-hour television show on major video networks. It'll be an all-star affair emanating from New York and Hollywood. It was originally planned to have this show on VE Day, but time couldn't be cleared on several nets.

VHCS will close for the summer early May, when all entertainment units wind up the tour of Army, Navy and Veterans Administration hospitals. Organization will reactivate in the fall. Just how many units will be sent out will depend on the success of the fund-raising campaign.

Lastfogel, general manager of the William Morris Agency, gave up the VHCS post because much of the work in setting up the new VHCS structure will have to be done in New York. Inasmuch as Lastfogel must spend a great deal of time on the Coast, he relinquished this position after a nine-year tenure. He started as president of USO-Camp Shows in 1941, and succeeded to the same post when VHCS took over Camp Shows' functions.

Sauter has been a director of VHCS since its inception. He has also functioned as head of the Mayor's Entertainment Committee, which framed the legit ticket code, and is a deputy commissioner of the N. Y. City Dept. of Commerce.

VHCS is aiming to make the organization a show business project. Toppers hope to get all segments of the industry interested now that the entertainment industry is left on its own to collect sufficient funds to carry on the project.

Crisis in the VHCS started Jan. 1, with the dissolution of United Service Organizations, parent group of VHCS. Monies that were left in the USO treasury were allotted to VHCS. It was sufficient to last until the units now on the road wind up the tour.

Kilby Exits GAC After 10 Years

Harry Kilby, General Artists Corp. veepee in charge of the cafe dept., has resigned that post effective July 1. He's been with GAC since 1940 having organized the nitery dept. of that agency.

Kilby expects to move to Florida and go into semi-retirement. There's the possibility that he'll rep GAC there, but that's not set yet. He's currently dickering for a bathing suit manufacturing plant to keep him occupied.

Kilby booked bands as well as acts, having sewed up the Jules Epstein chain of hotels some years ago. Latter controls the Hollenden, Cleveland; Deshler-Wallick, Columbus, as well as others which are important band and act buyers.

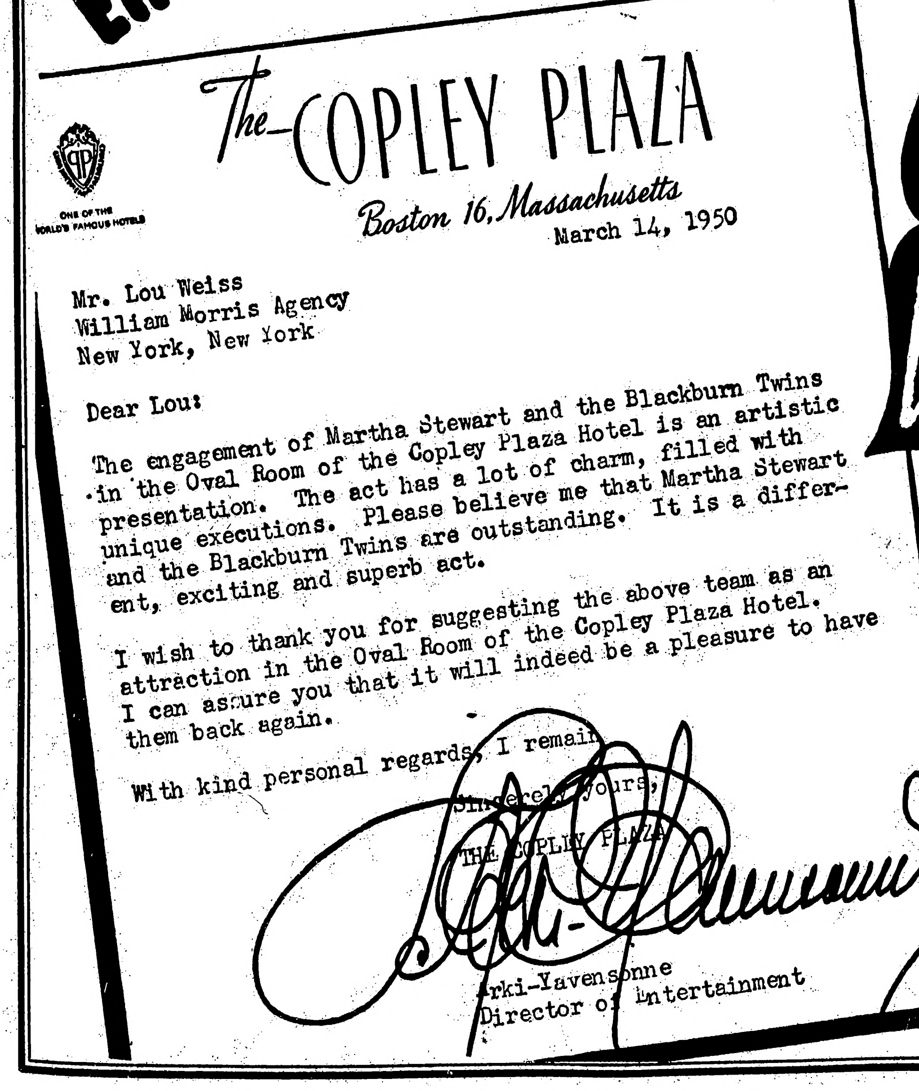
Successor to Kilby hasn't been selected as yet, although Buddy Howe is likely to get most of the cafe accounts covered by Kilby.

Gardella Benefit's 4G

Benefit for the family of the late Tess Gardella (Aunt Jemima) held Sunday (19) at the Latin Quarter, N. Y., grossed around $4,000 with attendance of 400.

Milton Berle emceed and others that appeared included Frank Sina-Kaye, Leonard Sues and others.
tra, Maxie Rosenbloom, Georgie

Mabel Scott, vocalist current at Birdland, N. Y., signed with the Gale agency.



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Night Club Reviews

Continued from page 50

Village Barn, N. Y.

routine. Burlesque waltz indicates that Kirk's forte is acro dancing, and he might do well to accent it more and the cornball jokes less.

Tex Fletcher is a standard western combination of guitar (Fletcher), accordion and bass. Mountain instrumentals and vocals receive typical treatment, with the one sock number coming from the accordionist on, oddly enough, a Hungarian czardas. Squeeze-boxer displays a surprisingly excellent technique and command of his instrument.

Fletcher trio alternates with Bobby Meyers' four-piece combo on the stand, former naturally accompanying the customer square-dance sessions. Meyers' piano-drums-trumpet-sax setup supplies above-average dansapation for a crew of its size and format, exhibiting in particular a fine dance beat. Orch also plays a good show. *Rich.*

Bop City, N. Y.

Artie Shaw Orch (14) *with Dodie O'Neil, Oscar Peterson; admission,* 98c.; *minimum,* $1.50.

Artie Shaw's current repeat appearance here is a far cry from the musical flamboyance of his Bop City stint last year. Gone are the outsized orchestra and the musical esoterics which surrounded that performance, and in their place are a standard 14-piece crew and a flock of show-tune arrangements that are the closest to the Shaw of a dozen years ago that he has come in a long time. The reversion to type is very much for the better.

Present Shaw instrumentation is six brass, four rhythm and four reed, in addition to the leader's clarinet. The setup and the uncluttered arrangements that it plays are still another indication of the attempt to bring back the sort of straight dance-band music that hit its peak 10 years ago with Miller, the Dorseys, James — and Shaw himself. The orch Shaw has now may not have the fresh and driving rhythmic quality and fine dansability that were the hallmarks of his band when he first hit the heights, but the present crew has enough rhythmically and instrumentally to compare favorably with any outfit around today.

The Shaw books once again contain items like "I Surrender, Dear," "Softly As in a Morning Sunrise," and (as Shaw puts it) "Begin the Everlovin' Beguine," all arranged with the accent on melody and a strong dance beat. In the case of tunes like "Dancing in the Dark" and "Stardust," which Shaw featured before the war when he added strings to his instrumentation, the same arrangements are utilized now as then, with the present reed section taking over the fiddle passages.

Shaw's return to his old style is pointed up even more via the fact that when caught he allowed his jump group, the Gramercy Five, only one number per set. Combo (Shaw, Lee Castle on trumpet, and four rhythm) sounded particularly good on the old Shaw favorite, "Summit Ridge Drive."

Only other Bop City attraction for the current show is Oscar Peterson, Canadian pianist making his U. S. debut. Negro artist plays excellent piano and scores heavily with extremely imaginative arrangements of a repertoire that ranges from blues to slow ballads like "I'll Remember April," taking in such jump items as "Get Happy" along the way. It's one of the best keyboard performances heard in this spot since it opened. *Rich.*

Circus Room, Boston
(HOTEL BRADFORD)

Boston, March 16.

Jack E. Leonard, Penny Caldwell, Four Skating Macks. Moe Solomon Orch (5); *no cover, no minimum.*

Ralph E. Snider is back at the helm of the Hotel Bradford and apparently intends to attempt to bring the hotel back into its former prominence in nitery circuits. He has abandoned the local talent in the Circus Room in favor of names.

Teeing off the new policy is Jack E. Leonard, hefty comic, who opened here several days after he scored so heavily on "Toast of the Town" teleshow, an appearance that was evidently seen by most of the ringsides. Comic follows no particular format, just rambles along letting the gags fall where they may, a very successful stunt the way he does it, and surefire with the audience. He is tops quelling a heckler and his ribbing of everybody from owner Snider to the band boys gets yocks. Guy does about 40 minutes with stint, including a vocalizing and terping, but his forte is the zany line of chatter done in offhand delivery.

Also on the bill is Penny Caldwell, an attractive femme thrush, and the Four Skating Macks, a fast roller skating group with some neat tricks that serve nicely as openers. Moe Solomon orch handles backgrounding and customer terping. Biz fair. *Elie.*

Raleigh Room, N. Y.
(HOTEL WARWICK)

Johnny Thompson, Airlane Trio, Fred Fassler Trio. $1.50 *cover.*

While the Raleigh Room's current layout has little marquee value, it nevertheless comprises sufficient basic entertainment essentials to provide a diverting evening.

Johnny Thompson, from the cast of "Miss Liberty," capably holds down the vocal chores. He has an infectious baritone which he uses to advantage on such varied numbers as "Hands Across the Table" and "Little Bit of Heaven."

Airlane Trio is a versatile combo. Composed of guitar, organ and accordion, the group runs the gamut from Straus to Dixieland. Acoustics of this softly-lit room help accent the small crew's arrangements and harmonies. A holdover is Fred Fassler's trio. Accompanied by piano and accordion, violinist Fassler injects a continental flavor by soloing from table to table. *Gilb.*

Copa City, Miami

Miami Beach, March 19.

Joe E. Lewis with Austin Mack, Les Charlivels (3), *Lind Bros.* (3), *Carol King, Arden-Fletcher line* (12), *Herb George, David Tyler Orch; minimums,* $3.50, $5. *Barry Gray in Flamingo Lounge; minimum* $1.50.

This display is probably the last show of the season for this plushery and the return of Joe E. Lewis, who opened the original spot after the war, seems fitting. For the puckish laughmaker is as potent as ever and fits surprisingly well into the huge room.

As usual, he returns with a fresh batch of song lampoons and parodies, outstanders being "Will There Be a Race Track in the Sky?," and "When Oysters 'R' in Bloom." There's the interweaving of ad libs and gags and the howls provoked keep the values mounting throughout his 50-minute stint. Had to beg off.

The Charlivels, French imports, follow some sock novelty acts that have appeared here (the Asia Boys, et al.) but top them with ease. Their mixture of instrumental, vocal bits and acroantics, plus the solo spots each essays, is parlayed into a show-stopping canto.

Lind Bros. also add impact to the show. It's a return date for them and they've come back with several new arrangements, but it is when they apply their vocalistic magic to "Eili, Eili" and "Ave Maria" that they wrap up.

Teeoff spot is capably handled by ballerina routines of Carol King. The production numbers staged by Arden and Fletcher are colorful and imaginative to frame the proceedings nicely, with Herb George solid on the songs. Dave Tyler's orch is tops on backgrounding, and of course, Austin Mack is invaluable to Lewis in his stint, with piano accomps. *Lary.*

Macombo, N. Y.

Baer & Rosenbloom, Roy Sedley, Boylan & King, Gordon Andrews; $3 *minimum.*

The Macombo's boniface, Joey Kaufman, is apparently attempting to revive the hectic atmosphere prevalent in the old Club 18, which is to be remembered as a unique institution. The combination of Max Baer and Maxie Rosenbloom, together with Roy Sedley, does a great deal to recreate that feeling. The general looseness of the proceedings suggests that this show would have fitted the late 52d street spot extremely well. Sedley, of course, was a regular at the old 18, and it seems that it's the only way he knows how to work.

Baer and Rosenbloom are making their first N. Y. date since their recent reunion. The Macombo is too small a room to support an act in the B&R price class. Consequently, they're in on a percentage deal.

The former pugs haven't changed their modus-operandi since their last appearance here. That is, they haven't improved or deteriorated. The duo make the same mistakes in performance and mental lapses in executing their lines, but they're a funny pair and the audience laughs with them and at them. There's a naturalness about these would-be comics that serves them better than well-written material and polished delivery.

Sedley is the same rapid-fire comic. The old Club 18 influence is still with him. He gets laughs throughout his own turn and contributes bits with his co-workers.

Other turn on the bill is Boylan singing pair. Their harmonics and choice of numbers is good. Gordon Andrews at the piano backstops the acts capably. *Jose.*

Cafe Society, N. Y.

Thelma Carpenter, Mervyn Nelson, Tony Scott Quartet; $3.50 *minimum.*

Thelma Carpenter, headlining at this intime Greenwich Village spot, pleases with a quintet of torchy and bluesy numbers. She has a strong and at times husky voice that puts over "Baby, Won't You Please Come Home," "Sweetie Pie," "Lonesomest Gal in Town" and similar tunes. A looker, and attractively gowned, colored songstress registers with intensity. However, her eyes-closed stance, while conveying the romantic mood, tends to cut off her rapport with the clientele, and some less familiar selections don't click as solidly as those with ready-made appeal.

Comedy assignment is handled by Mervyn Nelson, who holds forth for some 25 minutes. Nelson's approach is satiric, but his jibes are directed for the most part at already well-peppered targets, the Gallic vocalist, the folksy balladeer, nitery emcees and the mad psychiatrist. Nelson's material is uneven, with his takeoffs of a swing club emcee and a Latino conferencier going over, while his impersonation of the interlocutor in a chichi joint is heavily reminiscent of Kraft-Ebing. Tariff-payers, however, gave the turn a good mitting. Nelson has an easy comic flair, but needs sharper scripting. And some lines bordering on the blue (even though delivered in French) should be edited out.

Tony Scott Quartet, which backed Nelson expertly, handles variations in the progressive jazz idiom neatly. Comprising bass, drums, piano and clarinet, group opens with "I've Got You Under My Skin," follows with "How High the Moon" and winds up with "Yesterdays." Instrumentalists, most of whom have been with larger orchs in the past, have a good beat and an engaging style distinguished by Scott's muted clarinet, backed by fast-moving rhythms on the other pieces. *Bril.*

Oval Room, Boston
(COPLEY PLAZA HOTEL)

Boston, March 17.

Frankie Laine (3), *Harry Marshard Orch* (11), *Tony Peters Trio; cover,* $2.50-$3.

Hub's swank Oval Room has taken on a slightly different tinge this stanza with Frankie Laine dishing out a brand of vocalizing unique to these surroundings. His appearance is pulling solid biz, but mostly with the younger set not usually associated with this room.

Making the most of a solid rhythmic feel and an energetic approach, the guy succeeds in selling himself to almost any type of audience. On for almost an hour, he gives out with everything he has from "River Saint Marie" his opener, through such numbers associated with him as "Lucky Old Sun," "Mule Train," "That's My Desire," and a neat ballad of own composition, "We'll Be Together Again," to his record-breaking platter "Wild Goose." At show caught, ringsiders demanded the latter so loudly he was forced to stop the introduction of a number to quiet them. When he finally wound with "Wild Goose" palm pounding reached its peak forcing him to encore with "Shine" before begging off.

Laine does a neat job of introducing his numbers, displaying a solid sense of showmanship and timing and an earthy sense of humor. Carl Fisher and Morey Field, his pianist and drummer, aided by Harry Marshard's orch, back him solidly. Also on hand is the Tony Peters Trio. Biz solid. *Elie.*

Swiss Chalet, Chi
(BISMARCK HOTEL)

Chicago, March 16.

Harry Noble & Frances King, Harry Rodcay, Johnny Aladdin Orch (5); *minimum* $2.00, *cover* 80c.

Show tunes go over well in this small room, and neat delivery by Harry Noble and Frances King bring hefty response. Their arrangements are unusual, and comedy bits interpolated into songs are refreshing. Team sings with spirit and finesse, and King's piano accomp adds zest to the act.

Team runs into trouble on ballads, though. While striving for unusual harmonic effects, they tend to lose track of the basic melodic structure and rhythmic feeling of the song. "So in Love" and "September Song" renditions suffer from this fault. Keeping closer to melody or possibly getting rhythm accompaniment from orch would help.

But they are excellent on "Great Come and Get It Day," "You Make Me Feel So Young," and "If This Isn't Love." Latter, the closer, is sprinkled with extra comedy lines which enhance the version greatly. But outstanding number is "Show Business," into which they have inserted samples of old vaudeville songs and dialog in a fresh and lively manner.

Chalet has a new yodeler, Harry Rodcay (New Acts), who handles stint capably. Johnny Aladdin orch doesn't have too much to do during Noble & King stint, but does fine backing job for Rodcay and fills floor with smooth dance sets. *Chan.*

Shelburne Lounge, N. Y.
(SHELBURNE HOTEL)

Monica Boyar, Phil Leeds, Eddy Manson with Margery Welles, Paul Villard, Cy Coleman Trio, Norman Wallace; $3.50 *minimum.*

Current bill is comprised of standard acts for the intimeries, and the playoff is good for a payoff.

Monica Boyar, with her mixture of calypso and Latin numbers, clicks, though inclined to be overly dramatic in that finale "One for the Road." The latter is undeniably an intelligent choice as a pace-changer from her usual rhythmics, but she should simplify it considerably; the lyric itself can do much more to dramatize the song than anything any singer can give to it. The audience liked her.

Phil Leeds is one of those underplaying comics who is a relief from the hard-punching funnymen. He has a lot of what seems to be new material. And some of it, while rewrites, is done as if it were new, but that's because of his effective style.

Eddy Manson, harmonica-ist, with wife Margery Welles at the piano, does okay but he must build the personality element more.

Paul Villard, described by comedian Leeds as the "Kinsey of the accordion," has a lot of s.a. for the gals with his sea chanties, self-accomped on the accordion and garbed according to type. However, he should relegate that opening "Foggy Foggy Dew," a folk ballad that has nothing to do with the sea, unless, maybe, Villard feels it gets foggy at sea, too. Since Villard is essentially a reciter-chanter of the sea, it would be best to establish his identity from the start with a sea tune.

Cy Coleman's trio of himself at the 88s, plus guitar and bass, is a click aggregation for an intimate spot. Norman Wallace handles the introductions simply and neatly. *Kahn.*

Minn. Terrace, Mpls.
(HOTEL NICOLLET)

Minneapolis, March 15.

Bert Wheeler, Slate Bros. (2) *with Linda Bishop, Cecil Golly Orch* (12) *with Mildred Stanley;* $1-$1-50 *cover;* $2.50 *minimum.*

Comicalities by such expert funsters as Bert Wheeler and the

(Continued on page 55)

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Fate of A.C.'s Million $ Pier Uncertain, May Become Public Park Project

Atlantic City, March 21.

Fate of the big Million Dollar Pier, top attraction from the time it was built until after the first World War, hangs in the balance.

Both the Atlantic City Hotel Assn. and the Chamber of Commerce, powerful groups, came out with demands last week (18) that the pier, partly razed by fire last September, be acquired by the resort and operated as a part of the public park system.

The groups in joint letters to Mayor Joseph Altman and city commissioners, expressed "grave concern" over the future operation of the pier and the type of amusement which might be offered there.

Their letters followed the operation of the pier last year by Charles Costello, Long Island promoter. Costello lost his three-year lease following a court fight when he was accused of violating its terms.

Meanwhile Clarence K. Crossan, president of Allied Realties, of Philadelphia, owners of the pier, refuses to comment on the situation. Reports are circulating that Crossan is about to or has concluded a 10-year lease with another lessee which will operate the pier in the coming season.

M. B. Markland, resort construction company owner, has had men busy cleaning up fire debis. The four towers of the pier, long a landmark, are being torn down. Workmen are also demolishing all superstructure of the pier to deck level in the section charred by the fire.

The two civic bodies want the pier taken over by the city to prevent further use of "this property for amusement purposes detrimental to the tone of the Boardwalk and comfort and convenience of the visitors to Atlantic City."

The pier previous to the fire had a huge dance floor and another building used as a roller skating rink and later a bingo parlor in the front. Behind the dance hall was a vaudfilm theatre. Another theatre was located near end of pier, which had a stadium where water sports were held and for years a top attraction.

Should the city take over the pier, it would be the second such structure it has acquired. The Garden pier, uptown amusement center with its big dance hall and legitimate theatre, is now being transformed into a public park after having been foreclosed by the city for delinquent taxes.

Shutdown of Stork Club Cues Lesser Omaha Spots To Install Floorshows

Omaha, March 21.

Closing of deluxe Stork Club has encouraged lesser local non-gambling clubs to splurge more liberally on talent. Result has been that the Cave (Hill Hotel) has been using a band, a couple of acts and featured singer. Frolics too has put in regular attractions, also the Seven Seas.

Stork Club, where there was a casino operating, is hopeful that it will be able to open again but general impression is against it. About a half dozen downtown lesser spots of larger tavern type are putting in entertainers with the result that there is more talent here now than in many months.

N.Y. Copa Sets Support Show for Sinatra

Booking of the Copacabana, N.Y., show opening tomorrow (Thurs.) was completed early this week. With the exception of headliner Frank Sinatra, who was set some time ago, Copa operators had been shopping around for a surrounding bill. Layout will include Larry Storch, who will double for six days out of the Paramount, N. Y.; Fred and Sledge, who'll bicycle from "Kiss Me, Kate;" Russ Emory and Lorna Lynn.

Ted Lewis winds up at the Copa tonight (Wed.).

Expect Vaude

Continued from page 51

play off some of their lesser product in one or two week runs, and bigger films could continue at the Loew-operated Capitol and nearby Radio City Music Hall.

As it is, Loew sold two films to the nearby vauder the RKO-Palace. "Sidestreet" starts at that house tomorrow (Thurs.) and "Challenge to Lassie" April 6. It's felt that these are the type pictures that could very well be shown at the State in conjunction with a stage bill.

At the same time, RKO execs are expected to study the results of the Metro pictures at the Palace. There is some feeling that if they could guarantee runs longer than one week, they could increase grosses and thus book two-week bills to overcome the scarcity of suitable acts. However, most RKO toppers feel that the house is doing okay, despite some recent reverses. The pull at that theatre is based almost entirely on its flesh shows, and they're unwilling to change the situation unless business tumbles severely.

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Trenet: Blue Angel, N. Y.

Charles Trenet will play his first U. S. date in two years at the Blue Angel, N. Y., starting April 13. Nancy Andrews, recently in the legiter "Touch and Go," will be on the same bill.

Previously, Trenet's N. Y. nitery stands were at the Embassy and Persian Room. It's the first time that he'll play an intime N. Y. spot. Portia Nelson will remain on the show, and piano team of Eadie and Rack will move into the main room, as well as doubling in the lounge.

Hildegarde Sets U.S. Concert Tour; Europe in April

Hildegarde and her personal manager, Anna Sosenko, sail from New York April 12 on the S.S. America to fill some dates at Les Ambassadeurs, Paris, the Kursaal in Knock, Belgian watering place, and Rome. They will be abroad until the end of June and plan to pick up a new wardrobe, some new European songs and the like.

Having trailblazed some out-of-the-way towns in Florida, in Springfield, Ill., and the like, Miss Sosenko feels that there is a broad new market potential for Hildegarde in the lesser keys where there is plenty of money but where people can't get away to New York, Chicago or San Francisco too frequently. Coppicus & Schang have Hildegarde set for a five-week concert tour, starting Oct. 23, at around $3,000 a night against percentage. She returns to Marblehead and Dennis, Mass., and other strawhats for one-woman shows this summer. This is in addition to return bookings in late 1950 and 1951 at the Olympic, Seattle; Mark Hopkins, San Francisco; Cocoanut Grove, L A.; the Thunderbird, Las Vegas; the Copley Plaza, Boston, etc.

A deal had been pending for Hildegarde to open at and convert the Tapestry Room of the Park Lane hotel, N. Y., into a nitery spot. There is the likelihood also she may return to the Hotel Plaza's Persian Room, although Miss Sosenko insists on some radical rebuilding and renovations. Hildegarde has been seven seasons, sometimes twice-a-year, at the Plaza, and before that four years at the Savoy-Plaza, across 5th avenue. Their idea is for a change of pace. Between her Decca record buildup, television, etc., the idea of exploring new horizons and getting away from the same "route" of Hilton, Statler, Schine and kindred hotels is the present thinking.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., March 21.

Daisy Nolan from N. Y. C. to help her son, Johnny (IATSE) Nolan, celebrate his top medical report.

Birthday greetings are in order to Jack Wasserman, RKO staffer, and Frank Walters, publicity manager from Atlantic City, at the Variety Clubs hospital and doing O.K.

Tom Lamb in from Chicago to bedside and chat with Jenny Foley, who has been upped for meals and film shows.

Joe Fallon, deckhand from Houston, celebrated his birthday via a bedside party.

Jeannette Binkley shot in from Lancaster, Pa., for a skiing vacation. She visited the lodge and Forrest "Slim" Glenn.

Wilton H. Birdsong and Sam LaBalbo flashing good clinic reports.

Princess Alda Benedict, former Rogerite, now at the Raybrook, N. Y., sanatorium, anticipates an all-clear soon.

Delphin (RKO) Streder ended observation period with a top clinic report which ups him for meals and picture shows.

After mastering the Munoldi operation with a longtime bed routine, Ed (IATSE) Gaiser drew his first real good clinic report.

Write to those who are ill.

Sarah Vaughan for Bop City

Sarah Vaughan is scheduled to headline the first anni show at Bop City, N. Y., beginning April 12.

Songstress is slated for a three-week stand there following a 10-day date at Ciro's, San Francisco, beginning March 30.

Gypola May Disk-Jock N.Y. Horseshoe; Personalities Getting the Plum Spots

Cafe disk-jockeying is fast becoming a haven for personalities without radio backgrounds. The nitery lounge spielers coming from radio are getting to be in the minority. Indicative of the new trend is the fact that Gypsy Rose Lee is being considered for the platter-pilot role at the Diamond Horseshoe, N. Y. If deal is made, she'll join the ranks of N. Y. Post columnist Earl Wilson (Monte's), pressagent Ed Wiener (Hickory House), singer Bea Kalmus (Huttons) and Jack Eig (Copacabana). Latter came from radio.

A deal is on for Dave Elman, who at one-time headed the radio show, "Hobby Lobby," with the Latin Casino, Philadelphia. Harry Steinman, Latin Casino boniface, turned to Elman after inability to come through with a deal for Barry Gray. Latter asked for a $1,250 weekly guarantee plus 35% of the commercial coin. Terms were considered too steep.

The Diamond Horseshoe deal for Gypola is still up in the air. Negotiations are expected to resume in two weeks when Diamond Horseshoe boniface Billy Rose returns from a Nassau vacation.

Barbara Ann Scott Icer Hits Big $17,000 For 7 Shows in Troy, N.Y.

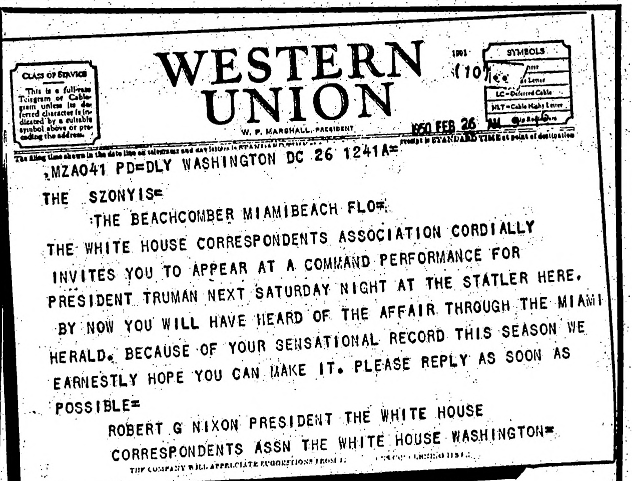
Troy, March 21.

"Skating Sensations of 1950," in its first American engagement at Renselaer Polytechnic Institute Field House, grossed $17,000 in five days (seven performances) at $3 top. Frank Gorman, son of owner Tommy Gorman, Ottawa hockey-baseball promoter, expressed satisfaction with the patronage attracted by Barbara Ann Scott troupe, in view of remoteness of location—House is four long blocks from a bus line—and fact it was the first ice show to play Troy.

Scott show, touring Canadian cities and towns since October, has played to more than 700,000 people. Only other American date scheduled was three days (20-22) at Hamilton College Field House in Clinton, N. Y. Troupe has no portable freezing equipment. Well received here by critics and the public, "Sensations" will finish run end of April.

Connee Boswell has signed with the William Morris Agency following a term with Music Corp. of America.

Jean Sablon is slated for an appearance at the Etoile theatre, Paris, April 14, following current tour of the Moss Empire theatres, England.



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Paramount, N. Y.

Nat "King" Cole and his Trio, Ray McKinley Orch (14) with Dale Nunley; Larry Storch, Johnny Coy; "Francis" (U-I), reviewed in VARIETY, *Dec. 14, '49.*

Current Paramount show is sharp, brisk entertainment with an accent on comedy that blends well with the zaniness of U-I's "talking" mule in the screen half of the bill. With Nat "King" Cole and the Ray McKinley orch lending good marquee strength to back up the much-publicized "Francis," business should register better than the house average after the record-smashing Bob Hope-Jane Russell previous show.

Cole works with more variety and humor than when last caught here. In addition to his soft-voiced vocals from the piano bench on items like "Yes, Sir, That's My Baby," "I Almost Lost My Mind" and a medley of his past disk hits, he does a keyboard bit that's a showmanly combination of pianistic virtuosity and subtle humor, plus a calypso vocal away from the piano which he sells with maximum appreciation of the number's clever wordage. Piano and bongo drums instrumental is another deviation from the heretofore rather straight Cole routine of multiple ballads. Bongo drummer, newest addition to the trio (which actually makes it a foursome), gets a well deserved palm for his superb hand-beating on the hides.

McKinley is one of the few name leaders who realize that a theatre engagement is different than a dance date and that a frontman has to sell himself as well as his music. Genial and personable, McKinley distinctly sparks a stageshow with his dry and drawling emceeing. Leader does only a brief stint behind the drums on the "That's Aplenty" opener but has several vocal spots, pairing with Dale Nunley for "Go to Sleep." Band chirper on her own is only so-so with "I Get a Kick Out of You." Orch performance is rounded out with a Rodgers-Hart medley McKinley album-recorded for Victor's "Here Comes the Dance Bands" series.

Larry Storch's impressions stress British characterizations a bit too heavily, but are generally expert and humorous. Best bits are an English announcer broadcasting the fights, and a femme drunk with a crying jag at a bar. Impression of a TV set with bad tubes, although brief, is also a standout.

A Par veteran, Johnny Coy improves with each repeat at this house. His tapping is imaginative and technically superior, highlight of his current act being a tapster's nightmare wherein he tries to stamp out the tap echoes that haunt him. Coy's informal style of handling his announcements is also an assist.

McKinley band does a solid job of backing the acts through a better-than-average 60-minute bill.

Rich.

Radio City, Mpls.

Minneapolis, March 18.

Horace Heidt Variety Revue with Musical Knights (12), Heidt Steppers (12), Russ Budd, Shepard Bros. (2), Rudy & Lee, Pepperettes (3), Jessie Owens, Jean Harvey, Jackie & Connie Barrie, Camerotas (3), Don McElvey, Al Hitz, Jerry Singer, Tommy Check, Pierce Knox, Ralph Sigwald; "Free for All" (U).

Playing its first vaudfilm theatre engagement in more than a year and a half after devoting itself to radio and to one-nighters, this Horace Heidt revue stacks up as socko boxoffice and a big money's worth of entertainment. It's different from the show which Heidt brought here a few years ago when he was starting his parades of youthful talent discoveries.

Heidt's initial offering made no production pretensions and was a simple unveiling of radio and other contest winners. Now, however, he brings a well-staged, elaborately produced, integrated revue with real form, some class and more of a professional aid.

The mixture of song, dance, music and comedy is served in front of the Heidt 12-piece Musical Knights, comprising four each of rhythms, brass and saxes. The routining is effective and the pacing fast, with each of the numerous acts necessarily limited in running time, permitting snappiness and diversity. The only weakness is in the comedy end, some of the funmaking being infantile, crude, stale or in bad taste, but despite this deficit the show also holds plenty of laughs.

A pretty girl appears before the curtain to tell the customers in verse what impends. Then Heidt takes over and there's seldom a dull moment during the hour and a half performance. The Heidt Steppers, comprising 12 young people equally divided as to sex, are a boff hoofing group with snappy routines to give the show a speedy tempo that's maintained throughout. They're niftily costumed.

Russ Budd, a 15-year-old lad, does slick hoofing. Bell ringing by the two Shepard Bros. is tuneful and listenable. Rudy & Lee are a topnotch harmonica playing duo. There's a comedy interlude by the "10 Modernaires," who present a ballet burlesque with the men masquerading as gals. It's familiar from other Heidt shows.

The Pepperettes, a femme singing trio, score with "I Didn't Know the Gun Was Loaded" and "Chattanooga Shoe Shine," given some production trimmings.

"The Glory Road" gets effective treatment from Jessie Owens, a fine Negro singer. The line of dancers comes on again to introduce "The Minneapolis Wiggle," and there's some first-class solo hoofing by Jean Harvey and others. Tiny five-year-old Ernie Camerota, with his parents providing the musical accompaniment on accordion and banjo, brings down the house as he warbles two numbers from atop a chair.

Comedy again pokes itself to the fore as Don McElvey ably travesties various radio commercials. Al Hitz, from the band, contribs neat solo trumpeting. Heidt takes a fling at vocalizing and then his troupe parade with signs signifying they want another boss. They're only kidding, however, for they wind up telling how they love him.

Jerry Singer, ex-Marine, is a knockout with his one-legged dancing and acrobatics. The production number, "Country Style," provides more lively rustic stepping and paves the way for the show's biggest laughs as the dancers go into the audience and bring partners onto the stage, including plants, to do dance with them.

The drums get a terrific workout from 12-year-old Tommy Check, who handles his sticks with the aplomb and skill of an experienced veteran. Blind Pierce Knox wins a big hand with his xylophone playing, but the greatest applause of all is reserved for Ralph Sigwald, robust baritone, whose excellent voice makes "A Son of God's Country" a standout number. With his rendition of "The Lord's Prayer" the foundation, a stirring, moving production number enlisting most of the cast is socko—a smash finale before Heidt's reintroductions of the performers.

It's a lot of show, but apparently not too much, judging by the customers' sustained interest and applause. Larger lower floor well populated for first of four performances opening day.

Rees.

Capitol, Wash.

Washington, March 19.

Blair & Dean, Dave Barry, Jaywalkers (3), Kay De Witt, Lynn Allison, Sam Jack Kaufman House Orch; "Key to City" (M-G).

Accent in current Capitol lineup is on nostalgia and corn, a combo which has obvious appeal for house regulars. Headliner is Sam Jack Kaufman, Capitol maestro, who is celebrating his 10th anniversary with the big Loew house, and around whom show is built. Payees rally to the sentimental motif, and go all out for the home talent.

Staff chantoosey, Kay De Witt, and her predecessor, Lynn Allison, now a Washington housefrau, are interwoven with other acts, each gal being spotlighted in her own right and then joining forces in a duet. Miss De Witt, a local discovery, has long been a fave with Capitol audiences. She has a strong, versatile voice and a flare for style which has won her bigtime attention. She recently nixed a Rodgers & Hammerstein offer to stick close to home, to delight of her local fans. Miss Allison still registers with a sweet, though conventional, soprano. Both gals chose sentimental tunes for the occasion. The De Witt medley of songs about Paris is especially appealing.

Dave Barry, the "Mr. Ripple" of the Jimmy Durante airer, fills the comic slot ably and with greater success than his predecessors of recent weeks. Material is fresh and funny. Best is his takeoff on Arthur Godfrey, a hometown lad. Mixes imitations with nonsense and his "Ripple" gargling of a tune, all to nice reception.

Blair & Dean impress as a terp team with a future. Couple strive for novelty, rounding out their routine with some patter to give it form and a narrative quality. They're young and exuberant, and caught on nicely at show seen.

Jay Walkers have a formless type of acro-clowning act, bound together to a convincing entity via a "theme" line dance. They work hard for laughs with creditable results, but need something more solid, perhaps some additional acro stunts, to add zest to the routine. At that, they get plenty of laughs and mitt action.

Lowe.

Music Hall, N. Y.

"Going Places," musical revue with Lucienne & Ashour, Jessica Haist, Roy Raymond, Earl William, Ted & Flo Vallett, Adriana & Charly, Myrna Galle, Alpheus Koon, Corps de Ballet, Rockettes, Choral Ensemble & Music Hall Symphony Orch; produced by Leon Leonidoff; setting, Bruno Maine; lighting, Eugene Braun; choreography, Florence Rogge; costumes, James Stewart Morcom; "A Woman of Distinction" (Col), reviewed in VARIETY *March 8, '50.*

Traditional know-how and polish embellish the current Music Hall bill-of-fare, a skip-and-hop through the European scene with a lengthy stopover in Dublin in deference to St. Pat's Day. Vaude turns are nicely worked in to harmonize with the travelog motif. Both the Rockettes and Corps de Ballet are at their colorful best. Upshot is a revue with zingy pace and enough mixture for broad appeal.

Labeled "Going Places," layout opens in a London fog, giving the authentic feel of auto traffic picking its way through the murk. Fast switch is effected to a brightly lit stage in which the Rockettes, pouring deceptively out of a diminutive Crosley, knock out a rapid routine. Their precision formations and smartly synced terping are par for the course.

Paris transition is handled via a giant spinning record accompanying the canned singing of "La Vie en Rose" by Edith Piaf. The Piaf rendition, a now-classic demonstration of torchy prowess, firmly sets the atmosphere. Lucienne and Ashour then swing into their knockabout and acrobatic Apache dance. Routine is spectacular but there is too much rough stuff to suit the bland and tasteful format of Music Hall shows. Brutal, if cleverly faked, display of a male performer beating and kicking a tattoo on his femme partner is nitery format curiously off base for the family following of this premier showcase.

Piece-de-resistance comes on in a toast to the Irish patron saint in a group of nicely-melodic Gaelic tunes by vocalists Jessica Haist, Roy Raymond and Earl William. Ordinarily, some of these songs would be trite with repetition but the season makes them right. Standout is Raymond's manly chirping of "The Meadows of Heaven." Glee club's support puts the rich touches to the solo work.

Irish format also sees the sensational baton twirling and even more spectacular juggling of the sticks by Ted and Flo Vallett. This team is good and the patrons went all-out for the display. Commodious Music Hall stage lent itself well to the act, which includes some towering tosses of the batons. Turn has a sock finish in which the duo embroider intricate juggling with a fast-hoofing Irish jig.

Neatly dovetailed is a trampoline stint by Adriana and Charly. In keeping with the Irish decor, canvas comes on in the guise of a haywagon hauled by an ox team. Act is crisply delivered in a solid combo of the comic and acrobatic. Body flips and leaps off the canvas are fairly routine but nice timing for the laughs in some slow-motion gymnastics deserve and cop a solid hand.

Bill is smartly conceived to close on its strongest note, a dazzling exhibition of virtuosity by the teamed Rockettes and Corp de Ballet. Girls use white-feathered fans to work out some attractive floral effects. Routine is not new but the surprise combinations still rock the house. This goes double when costuming and lighting effects are as expertly handled as is the Music Hall custom.

Wit.

Chicago, Chi

Chicago, March 17.

Martin Bros. (2), Lina Romay, Dean Murphy, Ink Spots (4), Louis Basil House Orch; "Young Man With a Horn" (WB).

While new bill here is heavy on vocalizing, there is enough action by performers to mold show into a well balanced layout. Show is well-paced and runs smoothly.

Martin Bros. open with two marionettes doing Spanish-American dances. A sort of drag dance by two skeletons brings good response. A recalcitrant doll is amusing. Closer is a pair of puppets giving out on "Darktown Strutter's Ball."

Lina Romay turns on the charm for a swingy version of "Tico Tico." Medley of "Not For Me" and "A Good Man Nowadays Is Hard to Find" brings hefty applause. Her standard, "Chui, Chui" registers well. Closer is a novel version of "Music, Music, Music," in which she dances off with a flicker spot giving the effect of the old nickelodeon theatre music. Number gets terrific hand.

Dean Murphy, impressionist, goes through a brace of Hollywood stars, does a yocking version of Hildegarde, and closes with impressions of personalities in the news. Final impression, a recitation of one of the late President Roosevelt's speeches, is enthusiastically received.

Four Ink Spots walk away with the show. Standard device of falsetto and bass choruses still goes strong, and notes of exaggeration and humor give songs extra punch. Quartet opens with effective straight rendition of "No Orchids for My Lady," then swing into slick version of "Maybe," enhanced by some jitterbugging by two of the lads. "With My Eyes Wide Open" is neatly done. Close with "If I Didn't Care" for solid returns.

Louis Basil house orch backs acts in superb style.

Chan.

Fox, St. Louis

St. Louis, March 18.

Frank Marlowe, Cedric Algy, Elton Britt, Peggy Taylor Trio, Renard & Arden, Joe Page, Joe Schirmer, Frank Panus Orch; "Man on the Eiffel Tower" (RKO).

Continuing in the high gear of last week Frank Marlowe, held over, is still copping guffaws with his zany stuff in addition to emceeing the current layout which is maintaining the high entertainment value of the preceding session. He repeats his prattfalls, dives into the aisles from stage and adds some swell stuff in kidding the customers and dishing out some nifty chatter.

But Marlowe must share top honors with Cedric and Algy, a pair of English balancers who in striped trousers, cutaway coats and buttonaires wham over one of the slickest acts of its type. And not far behind are Renard and Arden, a pair of comic dancers; the gal a looker and shapely, and the male a dead pan, goofy looking guy. His slow motion stuff to the gal's fast pace gets merited applause.

Peggy Taylor Trio, two males and another looker, present a swell adagio routine with the gal being tossed through the air and doing some sock twists while enroute. Garner hefty returns.

Joe Page, balancer and juggler, performs on a miniature teeter board atop a table. Outstanding stunts are balancing himself on his head while keeping the board in action and later working his way through a steel hoop while atop the board. Customers liked him.

Elton Britt, a yodeling horse opera film star, scores with his guitar as he warbles "The Yodel Blues," "Maybe I'll Cry," "Someday," "Chime Bells," in the yodeling style and "Lorelei" with an echo effect. Frank Panus and his tooters cop a neat hand for an interp of "American Sketches" in addition to a fine backing of acts. Joe Schirmer clicks in his interp of "Guitar Boogie" on that instrument. Biz fair.

Sahu.

Palomar, Seattle

Seattle, March 16.

Melita & Arnow, Michael Foster, Townsmen Trio, Paddy Wing, Sarah Vaughan, Ray Watkins Orch (10), "Roseanna McCoy" (RKO).

Current show at the Palomar is right up to standard, with the slick and unusual vocalizing of Sarah Vaughan riding high. Ray Watkins' augmented house orchestra, on stage for this session, adds to overall impact.

Melita and Arnow open with a torrid dance and carry on in a modified Flamenco and a flirtation dance with a flash ending that's okay.

Michael Foster emcees show ably and also scores in own spot with a swell bit of pantomiming on a drunk trying to unlock his car door. The band showcases a medley of Jolson tunes for a nice interlude, followed by the Townsmen Trio, three lads who give out some good rhythm on piano, bass and guitar on "Fly Right," "Rain" and "My Wife Has Left Me." They wind up pantomiming to records of "Timptashun" and "Cigarettes, Whiskey and Wild, Wild Women" for hefty applause.

Paddy Wing does a nice job with taps and ballet taps, selling ably.

Miss Vaughan comes on to open with "Once in a While," showing a surprising range and slick control for socko results. She follows up with "I Cried for You," "Body and Soul" and then segues into "Mean to Me" in faster tempo. She displays excellent phrasing plus the ability to sing in a minor key against the band that make for a haunting effect. She follows with a medley of "It's Magic," "I Cover the Waterfront" and "Don't Blame Me." Called back she begs off with "While You're Gone." *Reed.*

Roxy, N. Y.

China Doll Revue with Ming & Ling, Toy & Wing, Kanazawa Trio, Florence Ahn, Long Tack Sam; Line (9); "Under My Skin" (20th), reviewed in VARIETY *March 15, '50.*

The transfer of a nitery show into a vauder generally works out very well for both the cafe and the theatre. The theatre gets a show that's already integrated and previously shown for playing values while the cafe benefits by the splurge of publicity and the extra dividends from the house.

In the case of the Roxy's purchase of the nearby China Doll show, the benefits are self-evident. The cafe has a fairly slight display, but the Roxy's production makes it look like a big deal. The sets and the orchestral backing give the show more authority and better playing values than it has in the cafe. The collection of Oriental acts performs pleasantly for a good all-around effect.

The theatre makes excellent use of the cafe's line. The nine Orientals perform some fetching numbers on their own as well as provide atmosphere for the rest of the talent. The costumes are highly colorful.

The Roxy show brings back Long Tack Sam for his first date in this country in many years. This venerable Chinese, who at one time headed one of the top flash acts, shows only a small portion of his tricks. He has two small spots of his own in which he does a few bits of magic. He hasn't lost his old skill. And he emcees capably.

Comedy is by Ming and Ling, who show their familiar line of hillbilly numbers and vocal impressions for good returns. The Kanazawa trio get their usual quota of applause with their risley work, while Toy and Wing do excellently with their familiar line of ballroomology. Latter make an especially good impression in an exposition of oldie terps.

The act lineup is completed with Florence Ahn, a slight gal who has a big voice. General effect is fine, even though there's little fluidity in her pipes during such ambitious numbers like "Granada" and "My Hero."

Jose.

Olympia, Miami

Miami, March 19.

Basil Rathbone, Sammy Walsh, Lois Lee, Norman Brown, Larry & Lynn, Les Rhode House Orch; "Blue Grass of Kentucky" (Mono).

There isn't much sparkle to the lineup current here, which at best adds up to fair, aside from Lois Lee's thrushing and the waggery of Sammy Walsh.

Topliner Basil Rathbone is purveying the type of act that might be okay for a video series. But for vaude it just isn't there. Comprised of a series of readings, the material of the legit and radio star is built around the classics from Browning and Shelley to Shakespeare. It's a bit over the average vaude fan's head, despite excellent projection.

Miss Lee is a comely songstress with a solid delivery which embraces musicomedy and operetta standards with equal facility to cop top honors.

Walsh, who sometimes looks and sounds like a carbon of Joe E. Lewis, gets over nicely with songs and gags. He also emcees in affable manner.

Unicycle and bicycle work of Larry and Lynn is standard stuff, and fits well into the lineup, while Norman Brown adds pace to the proceedings with his dancing-drummer routine. Les Rhode and house orch are okay on the backgroundings.

Lary.

Empire, London

London, March 6.

Empire Girls (24), Empire Ballet (20), Choral Ensemble (12), Reg Redcliffe, The Craddocks (3), George Melachrino & his Orch; "Battleground" (M-G).

Although not seen until the last five minutes of this hour show, the Empire Girls once again won biggest ovation. Their precision work and routines continue on a high level, especially the ballet.

New Nat Karson production is titled "Magazine Follies." "Lovely to Look At," expertly played by the George Melachrino orch is an attractive opening to an all around good bill. Reg Redcliffe, fast moving, hard working and imaginative rhumba xylophonist gets over with a sock. The Craddocks are a trio of continental knock-abouts whose nonchalant antics get laughs.

As in previous Empire vaudfilm shows, the finale proves to be the highspot with the entire company participating. Nifty costumes, attractive western setting and new routines make for a zingy getaway.

Myro.

Palace, N. Y.

Winton & Diane, Tu-Tones (2), Clem Bellings & Co. (2), Cookie Bowers, 4 D'Lovelies, Ross Wyse, Jr. & Peggy Womack, Gus Van, Brick Bros. & Gloria; "Davy Crockett, Indian Scout" (UA), reviewed in VARIETY *Jan. 11, '50.*

The Palace presentation this week has a good overall character despite a couple of lapses. There's a great deal of strength in the latter portion of the show, where it really counts, and generally impression is good.

The return date by Gus Van, who's in the next-to-closing slot, gives a considerable lift to the show. Van is one of the better showmen who ingratiates himself with his delivery. His oldies find favor with the assemblage and he takes some solid bows.

The bill really starts perking with Ross Wyse, Jr. and Peggy Womack. Mixed duo, in fifth position, warm the house up all over again with comedy and acro work. It's a smooth, laugh-laden turn that goes over with top effect.

Show's openers are Winton and Diane in a pleasant assortment of taps. Clem Billings, in the trey, has a good dog turn, but his own approaches at humor are rather heavy. Cookie Bowers' caricatures of various types also bring a good return.

New Acts are Tu-Tones, Four D'Lovelies and the Brick Bros. (2) and Gloria.

Don Albert's orch does its usual proficient job of backing the show.

Jose.

Casino, Toronto

Toronto, March 17.

Mel Torme, Joe de Rita & Waunita Bates, Larry Foster, King Bros. (2), Jimmie Cameron, Irene Cooke, Charles Gregory Girls (18), Arch Stone house orch; "Arson Inc." (Astral).

Mel Torme is the headliner of current layout and rates the squeals of the downfront teenagers but it's Larry Foster and the King Bros. who share the general applause honors. Foster is held over for his fine song impressions of screen and radio toppers; the King Bros. sock over on their gracefully-timed acrobatics that are perfection in slow-motion balancing.

Torme, with that sophomoric routine that sends the youngsters, gets over nicely with his varied styles on "Somebody Loves Me," "Blue Moon," "You're Driving Me Crazy" and "Old Black Magic;" but he could dispense with much of the in-between chatter.

Joe de Rita and Waunita Bates score with their knockabout mayhem; and the line girls point up St. Patrick celebrations with an Irish policemen's ball motif; plus jigs, and a nice song chore by Jimmie Cameron and Irene Cooke. Production finale by the line is one of those Nile numbers.

McStay.

Orpheum, L. A.

Los Angeles, March 15.

The Cycleonians (3), Mort Herold, Burn's Birds, Knight & Day, Benito "Pat" Moreno, Rochelle & Beebe, West & Lorenzo, The Novellos (2), Rene Williams House Orch (9); "The Blonde Bandit" (Rep).

This week's offering is standard vaude all the way with nothing socko but all acts delivering competently to please the fans. Two muscle acts, a bird turn, a dance team, instrumentalist, and song and patter make up the bill.

At show caught, the Novellos, combo trapeze and ladder-balancing turn, are out first. Femme does the muscle work on bar, while male teeters around stage on the ladder. Act climaxes with trained pooch joining master on top of ladder. Two-spot is held by Mort Herold, young accordionist who pleases with four numbers on the squeeze box. His personality lacks punch but the tunes come over cleverly and that's what he sells.

Burn's Birds is the best feathered turn kicking around the vaude stage these days. He uses 12 parakeets and a fast line of patter to earn good returns. Birds dash through fire, ride trains, perform acrobatics and other stunts that have been well organized. Knight & Day are two femmes who freshen up their pantomimes to records with variations on routines, arting fair results. The Cycleonians (3) flash on stage with unicycles and two younger members of trio do most of the wheel-turning. Third member clowns on trick cycles.

Cream of the bill is Rochelle & Beebe with their takeoffs on ballroomology, and West & Lorenzo long a standard song and patter act of the old school. Femme of the R&B act is a natural clown who catches audience fancy and the burlesquing of ballroom terping comes over strongly. The tall West and the short Lorenzo amuse with 16 minutes of song interspersed with gags.

Benito "Pat" Moreno completes the bill and his midway stint holds attention. He works easily, using an operatic tenor to get onstage with "There's No Tomorrow," in Italian, slides neatly into vocal imitations of pop singers and gets off strongly with straight delivery of "Granada."

Brog.

Paramount, L.A.

Los Angeles, March 16.

Gil Lamb, Herb Jeffries, Bedell & Mattson, Rosalie & Alvo, Ronnie Gibson, Fanchonettes (20), Rube Wolf & Orch (14); "Singing Guns" (Rep).

The downtown sector took what it hopes will be a new lease on life with the Fanchon & Marco decision to return flesh to the Paramount stage. It gives downtown two regular stage presentations, the other being the Orpheum's vaude policy, plus the intermittent stand of name talent at the Million Dollar.

By the best show biz standards, the offering is not a good one, but considering the hurry-up decision to bring it in today (16), a decision reached only Sunday (12), the offering stands up surprisingly well as entertainment. Another surprise element is the trimming, rather than upping, of admissions. There's the bargain rate of 40c until 1 p.m., then 50c to 6 p.m. and a straight 80c thereafter. Kids under 12 get in free if accompanied by parents.

Formula for the flesh layout sees just about the same stage setup used by F&M in the past for its presentation shows. Attractive costumes on comely girls who feature precision production numbers, a singer and a comic with familiar names, a couple of fillin turns, and, of course, Rube Wolf batoning a 14-piece orch, tossing in asides and generally running off the show.

The Fanchonette line of 20 seems likely to become a mainstay attraction of future presentations. Lineup was a bit ragged at first show with the initial number, "Park Avenue Fantasy," but the finale offering of "Scottish Precision" brought down a good curtain and time will smooth out the kinks and make them a real precision line.

Gil Lamb scores best with his impression of a bebop fan at the movies. Otherwise he tosses in some eccentric dancing, a takeoff on radio commercials and a nursery tune during a long 21 minutes on stage. Herb Jeffries gives his vocal style to five tunes at the first show but reception was not strong. Numbers are all slow tempo and he needs to mix in a change of pace to pep up his stint. Included are "Basin Street Blues" and "Flamingo," latter a tune he did with Duke Ellington on the Paramount stage not long before it went dark in 1941.

Bedell & Mattson are record pantominists who have nothing that is unusual. They clown to Carmen Miranda, Crosby-Martin and Spike Jones tunes for okay results. Rosalie & Alvo are a dance duo with good rhythmic sense that comes across in two numbers. Ronnie Gibson is the orch chirp and rates the spotlight on two numbers that get over nicely, "It's a Great Day" and "That Man of Mine."

Carlos Romero, assisted by Patty Kinney, produced the show. As a quickie, the sight values are okay. Costuming is fresh, stage hangings good, and lighting indicated that as soon as cues are established there will be an all-round neat physical flash to the presentation.

Brog.

Windmill, London

London, March 14.

Arthur English, Harry Locke, Johnny McGregor, Jackie Joe, Goldwyn Duo, Bruce & Forsyth, Keith Lester, Penny Calvert, Ronnie Hudson, Renee Baxter & Windmill Girls.

There is a set formula for the vaude shows at this intimate West End house which pays off handsomely. Producer Vivian Van Damm stages a slick 90-minute stanza which has a predominant male appeal. A resident company of dancers, vocalists and comedians are supported by guest artists.

Central feature of current show is the Windmill Girls, with their scanty costumes and a wide variety of routines. One of the newcomers on the bill is Harry Locke, whose impressions win nice round of applause.

Arthur Enlish, resident comic, is a high powered cockney with an easy flair for getting laughs. Apart from the song and dance scenes there is a neat acrobatic act by the Goldwyn Duo, a pair of attractive femmes who perform atop pedestal.

Myro.

Apollo, N. Y.

Illinois Jacquet Band (14), Ella Fitzgerald, Timmie Rogers, Berry Bros. (3), The Juvelys (2); "I Cheated the Law" (20th).

Current Apollo show is geared at a fast pace, registering top audience reaction all the way. House should rack up good returns, since most of the acts on the bill are faves here.

Comprised of six brasses, five reeds and three rhythm, Illinois Jacquet band opens session with a snappy "Mr. Jazz," followed by a vocaling of "Since We Said Goodbye." The Juvelys, ofay acro team, win salvos with some neat head-to-head balancing.

Three Berry Bros., a sock act, bring down the house with their slick hoofery and fancy cane twirling. Timmie Rogers, in the comedy spot, starts off slowly, but soon had the payees in his corner in response to a number of yock-compelling bits.

Ella Fitzgerald's song styling goes over big, with nifty versions of "East of the Moon," "Don't Cry Joe" combined with "Happiness Is a Thing Called Joe," "How High the Moon," "Fellow Tone" and "Basin Street Blues" hitting applause jackpot. The Jacquet orch is melted down to a nine-man combo aggregation in the closing stint. Composed of three horns, three sax and three rhythm, group contribs solid session on "Black Velvet," "Blow Illinois Blow" and "Flying Home." Miss Fitzgerald joins in on latter number for solid getaway.

Rome Club

Continued from page 2

the evening there is supper dancing to the tunes of a Danish fave on the continent, Sven Admussen and his orch. Mary Raye & Naldi, American dance team, are an added attraction.

Not just any old tourist is welcome, however, and that's what has some Americans here burned when they realize the club was built with dollars provided by the world's greatest democracy. To get in, the tourist must be recommended by one of the club's members (they include the Infanta of Spain and a good many of the old native favorites of the Mussolini-era) or by a top official of one of the embassies here.

If one belongs to "a good club" at home, showing of proper credentials will also get him in. Fee for visitors is 2.000 lire ($3.20) for a 10-day card. To be a charter member costs 50,000 lire (85), while a year's membership is 10.000 lire ($15).

Since anyone has 10,000 lire, explains Madame Valensano, who with her husband runs the establishment, the money factor means nothing. Therefore, she says, admittance is limited to those who are leaders in their field or who get the open sesame from their embassies or from the ECA.

"It is not necessary to have blue blood to join this club," Madame Valensano states. "Naturally, we have many names in the Roman nobility and we hope to keep our club with a good name by having only the better classes from American, France and Spain, etc., here."

One floor of the building is occupied by the Fiametta film theatre. This 220-seater features "foreign films" in the original version and is handsomely decorated. The Valensanos expect also to book concerts when not playing films. They have been trying recently to get Yehudi Menuhin.

Cardinal Spellman

Continued from page 1

changes will be made to win church approval, since cooperation would be needed for location shooting, among other things. It is understood that efforts are being made by Leon Shimkin, of S&S, to set up a company, the Cardinal Corp., which would make the pic and in which Field, de Rochemont and Robinson would be partnered.

Alan Collins of the Curtis Brown agency, which was originally handling the property, is not involved in the de Rochemont deal, but would get his commission in any case. Shimkin has been negotiating the setup. In the event it falls through, property will revert to Collins for peddling.

"Cardinal" and John Hersey's "The Wall" are expected to be the biggest books of the year. Negotiations by an indie are said to be in progress on "The Wall."

Night Club Reviews

Continued from page 52

Minn. Terrace, Mpls.

Slate Bros., with some first-rate hoofing tossed in for good measure, make this show pleasing entertainment and an appetizing laugh dish for this plush room's patrons. It's a return engagement at this spot for Wheeler, a local favorite.

Wheeler still has his top hat, cane and sandwich, but otherwise his comedy business and patter are new here for the most part. In his informal, intimate manner, he confidentially gives the customers the lowdown on the Slate Bros., a familiar laugh device; relates his own ups and downs amusingly, uncorks some good gags and yarns, and then combines fun forces with the Slates. They land yaks with a bit of comedy business that has one of the Slates whispering into Wheeler's ears the lyrics of a song, "I Took Her Home in a Taxicab," which, in some of its stages, probably goes beyond the bounds of propriety for this room, but which stirs up plenty laughs. Junoesque Miss Bishop, towering over Wheeler like a lighthouse, contributes to the merriment with vocalizing clowning in which all join. For a finale Wheeler does some hoofing with the Slates.

The Slates in their own act engage in inanities that hit a peak of zaniness. Their "satirical impressions" of chorus boys, John L. Lewis, a Russian spy, soap operas and a man phoning his wife he's bringing a friend home to dinner are all in the broadest vein. They utilize various freakish apparel and makeup devices, too, in their assaults on the risibilities. Their soft shoe and precision tap routines stamp them as excellent dancers.

Attractive vocalist Mildred Stanley and Cecil Golly and his orchestra and glee club open the show with a snappy Conga song. As usual, the boys play the show and for customer dancing with usual efficiency. Business off for supper show Saturday night with extreme cold an adverse factor.

Rees.

Click, Philly

Philadelphia, March 17.

Louis Prima Orch., with Keely Smith, Jimmy Vincent; Diablito's Rhumba Band, Danny Marshall & Fronkie, Joan Terry; no cover, no minimum.

This town never seems to get enough of Louis Prima, who was in at the Earle for a week's vaude run early in January, and now is back at the Click for two-week stand—his fifth trip to the Click, incidentally. Prima draws them in, getting good enough business during the week and sock returns on the weekend. Bandsman is in on a percentage deal, which will show both him and house profit.

Prima band is supplemented by a floor show which leader emcees. There's a couple of outside acts, but mostly show is the trumpeting and boisterous comedy of the leader. Louis paces band through innumerable number of choruses with his horn on a blast rendition of "Chinatown, My Chinatown." Keely Smith, the band's attractive warbler, is right in there with that Prima standard "Charley, My Boy," and doubles with the maestro on "Enjoy Yourself," with some special amusing Prima lyrics added.

Jimmy Vincent, band's flashy drummer, takes off on a solo flight with Prima spurring him on and calling off the different beats. It's a bit too long, but skin-beater works hard and sustains interest by sheer volume of sound. The band is on the brassy side, and ignores the soft pedal except when Prima wants the lyrics to be heard.

Diablito, who leads the alternating rhumba unit, goes on with some Latin terping and Arnaz-type vocalizing to kick off the revue. He is followed by Danny Marshall and Fronkie, mixed comedy duo. They try to win laughs with a series of impersonations (that are not intended to come off) but both the material and the technique are shop-worn. Joan Terry, an okay terper, offers nice routines.

Gagh.

The Flame, Phoenix

Phoenix, March 10.

Joe De Salvo Orch (5), with Mickey Hunter; no cover, no minimum.

Joe De Salvo has integrated his year-old combo into one of the best bands heard in these parts. Lyle and Jimmy Oreck, operators of the Flame, plushiest nitery in town, did themselves a good turn in transporting the De Salvo aggregation from the Oreck's Duluth, Minn., boite (the Flame) as a magnet for the Phoenix trade. They've been packing 'em in since opening day and shape up as a solid draw.

With the De Salvo sidemen doubling in brass, woodwinds, and rhythm instruments, the combo gives out more like a full band than a five-piece outfit. Instrumental breakdown includes Hammond organ, celesta, piano, accordion, sax, clarinet, drums, violin, and flute. Combo is potent right down the line and runs through Latunes and American standards with equal facility and drive, placing heavy emphasis in the rhumba and samba divisions.

Distaff vocalist Mickey Hunter, a Central America alumna, delivers with authenticity and impact, and is especially potent in numbers of the "El Tumbaito" and "Brazil" genre. De Salvo holds down the male vocal end and turns in a commendable job, giving out in full measure on "Little Augie" and other race tunes.

When caught, band ran the gamut from the sock score of "Oklahoma!" to "Twelfth Street Rag," "Red River Valley," "Brazil," "My Happiness" and "You Are My Sunshine." Solid all the way.

Jona.

Blue Room, N. O.

(HOTEL ROOSEVELT)

New Orleans, March 14.

Skinnay Ennis Orch (15), with Patti Page, Rita & Allen Farrell, Eddie Garr, C. Ray Smith; $2.50 *minimum.*

Skinnay Ennis and his orch and a quartet of top-drawer acts make up the smartly-packaged bill now being presented in this swank room. Bill is one with appeal for a variety of tastes and hits for hefty returns.

Ennis, playing initial engagement here as maestro, has a large, versatile band that puts plenty of zest in its numbers. Ennis' showmanly touches, singing and bits of business add lustre. Crew starts off with a stirring "Cubana," which spotlights pianist Fred Otis, and warbling of Bill Jacobs. Latter also contributes a laugh-provoking version of "Ballerina."

Topping the acts is lovely Patti Page, a vivacious personality and deep-throated songstress who registers neatly. She captivates them with tunes such as "That Old Feelin'," "When I'm with My Baby," "With My Eyes Wide Open" and others. Called back for numerous encores, she charms additionally with "Money, Marbles and Chalk," in which the customers join in.

Rita and Allen Farrell came here with little fanfare, but clinched a niche for themselves on their initial performance. At the end of the opening stanza the young performers were "in solid." Effectively garbed, the handsome duo tee off with impact in an imaginative and delightful routine. They net plenty of palm-pounding from then on with several effective show pieces, especially an "Old Fashioned Medley," in which dances of the past are reprised.

The laugh department is in the capable hands of the veteran Eddie Garr, who contributes a socko stanza. Losing no time in getting his rib-tickling attack started, Garr offers a succession of gags, imitations of celebrities, a song or two and a pantomimic drunk bit. Latter has tableholders howling. He encores with dramatic bit, "The Refugee," which leaves ringsiders misty-eyed.

C. Ray Smith trots out a flock of fascinating puppets, all of which are deftly manipulated. Both adults and moppets at dinner show liked the act.

Ennis does capable job of emceeing and adds some of his own songs during the dance sessions. Band keeps the floor crowded.

Capacity biz when caught.

Liuz.

Cleve. Booker Sets Acts

Frank Sennes, Cleveland booker who was in New York last week to ogle talent, has set Ted Lewis for the Beverly Hills Country Club, Newport, Ky., May 14. Others set for same spot include the Minsky unit from the Colonial Inn, Hallandale, Fla., for some time in April, and Lowe, Hite and Stanley, for March 24.

Frank Libuse and Arthur Lee Simpkins are heading the current show at that spot.

VARIETY BILLS

WEEK OF MARCH 22

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit (FM Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stall; (W) Warner; (WR) Walter Reade

NEW YORK CITY
Capitol (L) 25
George Paxton Orc
Meribeth Old
Tony Arden
Artie Dann
Music Hall (I) 23
Earl William
Roy Raymond
Adriana & Charly
T & F Vallett
Lucienne & Ashour
Myrna Galle
Alpheus Koon
Rockettes
Corps de Ballet
Palace (R) 23
Karl & King
Chambers & Blair
Lester Cole & Debs
Herzogs
Ken Whittmer
3 to fill
Paramount (P) 22
King Cole 3
Larry Storch
Johnny Coy
Ray McKinley Orc
Roxy (I) 24
China Doll Rev
Ming & Ling
Lee Mortimer's China Dolls
Long Tack Sam
Toy & Wing
Kanazawa 3
Florence Ahn
Strand (W) 24
Count Basie Orc
Billie Holiday
3 Chocolateers
Will Mastin 3
Alhambra (R) 22
Son & Sonny
3 Riffs
Appletons
Harris & Radcliffe
Morris & North
Valaida Snow
Yacopi Tr
Willy Bryant
Andy Kirk Orc
BALTIMORE
Royal (I) 24
Lucky Millinder Orc
T-Bone Walker
Rastus Murray & Bootsie Swan
Congaroos
Lockjaw Jackson
State (I) 23-25
Mark & Lucille
Nana
George Jones
Alexander & Santos Co
26-29
B & E Coll
Don Mullen
E Lambert Co
Cathalas 3
CAMDEN
Towers (I) 24-25
St Clairs
Palermos Dogs
Frank Keenan
Hank Sieman
3 Rays
CHICAGO
Chicago (P) 24
Ink Spots
Dean Murphy
Lina Romay
Martin Bros
Oriental (I) 24
Margaret O'Brien
Buddy Rogers
Georgie Kay
Artino & Consuelo
Bob Deu
Carl Sands Orc

DAYTONA
Empire (P) 26 Only
Johnny Long Orc
HARTFORD
State (I) 26-27
Lionel Hampton O
Kitty Murray
Curley Hammer
LOS ANGELES
Orpheum (I) 22
Dick & Dinah
Jimmy Ray
Julie Ballew
Bud Hughes & Pal
Olivette Miller
Bredice & Olsen
Bob Hopkins
4 Moroccans
MIAMI
Olympia (P) 22
T & D Peters
Prof Maligny
Bingo the Chimp
Shirley Martin
Rudy Vallee
Clyde Zulch
PHILADELPHIA
Carman (I) 22
Lewis & Van
Wallace & Michel
Barney Grant
Bobby Whaling & Y
POUGHKEEPSIE
Bardavon (P) 23-24
Duffys
Rose Thurston
El Cleve & M
Johnny Morgan
Eric Thorsen
ROCKFORD
Palace (I) 23-25
B & I Shaw
Dave Powell
Movieland Seals
Neal Stanley
Coco, Steve & Eddy
ST LOUIS
Fox (FM) 25
Elton Britt
Frank Marlowe
Cedric & Algy
Peggy Taylor 3
Renard & Arden
Joe Page
Olive White
Leni Lynn
SPRINGFIELD
Court Sq (I) 23-26
Hal Sands Girls
Gonzales Sis
Olive White
Freda Wing
Nora Coomey Co
TOLEDO
Paramount (R) 23-26
Roulettes
D & D Workman
Virginia Lee
Think-Drink Hoffman
Rex Weber
Viera & Monkeys
Alan Carney
Salici Puppets
WASHINGTON
Capitol (L) 23
Ames Bros
Herky Styles
Duke Art Jr
Andrews Twins
YOUNGSTOWN
Palace (R) 27-29
Roulettes
D & D Workman
Virginia Lee
Think-Drink Hoffman
Rex Weber
Viera & Monkeys
Alan Carney
Salici Puppets

BRITAIN

ASTON
Hippodrome (I) 21
Oscar Pummie
Patch Novelty
Amazing Chevalier
High School Horse
Kayes' Lions
Liberty Horses
Paddie the Mule
Spuds Co
Ranleighs
BIRMINGHAM
Hippodrome (M) 21
Cilla's Dogs
Anne Shelton
Les Ritchie & W
Jimmy James Co
Morecambe & Wise
Dorothy Ward
Hurricanes
Eddie Gray
Leslie Sarony
BOSCOMBE
Hippodrome (I) 21
S & M Harrison
Freddie Mirfield Co
Bob Grey
Andre Sis & Sandra
Susan & Pat
M & A Dey
BRIGHTON
Hippodrome (M) 21
Alfred Marks
Paddy O'Neill
Freddie Frinton
Finlay Bros
Chevalier Bros
Bentley Sis
Willie Carlisle
CHATHAM
New (S) 21
Hal Monty
Johnny Denis
Rosemary Andree Co
EDINBURGH
Empire (M) 21
Cheerful Charlie Chester
Ken Morris
Fred Ferrari
Arthur Hayes
Edwina Carol
Len Marten
Grip 4
Mariotti & Wenman
5 Brahms
Gene Anderson
Harry Richards
12 Tiller Girls
FINSBURY PARK
Empire (M) 21
Sandow Sis
Lee Lawrence
3 O'Doyle Bros
Jon Pertwee
Adrienne & Leslie
Max Wall
Sheridan Bros
Wilson Keppel & Betty
C Warren & Jean
GLASGOW
Alhambra (M) 21
John Levant
Peter Haddon
Hannah Watt
Bettina Hayes
Brenda Gay
Empire (M) 21
Jack Beattie 3
Suzette Tarri
Beryl Orde
Erikson
Alexanders
Falcons
Albert Whelan
Billy Cotton Bd
GRIMSBY
Palace (I) 21
Ray Ellington 4
Bartlett & Massey
Les Raynor & Betty
HACKNEY
Empire (S) 21
Frank Randle
Hal Swain
Swing Sis
Rita Shearer
Jon Boden
Mandalay Singers
Kay Sothern
Gus Aubrey
Hal Mack
Dancing Demons
A J Powell
Stan Stafford
Jimmy Clitheroe
A Wazzan Tp
LEEDS
Empire (M) 21
Leo Fuld
Hamilton & Vassi
Al Burnett
Martell Sis
Winifred Atwell
Revel & Fields
Kovacs
George Williams
LEICESTER
Palace (S) 21
Phyllis Dixey Co
Ernest Arnley & Gloria
Billy Russell
2 Playboys
Howard de Courcy
MANCHESTER
Hippodrome (S) 21
C Courtneidge Co
Hal Norman & Ladd
Sandy Lane
Tommy Goffrey
Yale & Diane
Peter Raynor
Curzon 3
NEWCASTLE
Empire (M) 21
Frankie Howerd
Linda & Lana
Lowry & Richardson
Bemand's Pigeons
Charlie Clapham
3 Robertis
Jose Moreno
Jackley & Jee
NORWICH
Hippodrome (I) 21
M & J Mangean
Denny Dennis
Frazer Haze 4
Potter & Carole
Bosio
Hal Blue
Susan Hanel Co
Moretone & Plant
Hal Yass
Clownettes

NOTTINGHAM
Empire (M) 21
Les Valettos
Monte Rey
Frances Duncan
Robb Wilton
Donald B Stuart
Caryll & Mundy
Olsen & Sea Lion
Jack Watson
Manley & Austin
PORTSMOUTH
Royal (M) 21
G H Elliott
Gertie Gitana
Ella Shields
Billy Danvers
Randolph Sutton
SCUNTHORPE
Savoy (I) 21
Gordon & Cloville
Anna Mac
Patricia & Colin
Gwynne Evans 4
8 Sherman Fisher Girls
SHEFFIELD
Empire (M) 21
Jean Sablon
Suma Lamonte
Myrons
MacDonald & Graham
J Lockwood
Hackford & Doyle
Slim Rhyder
Bobbie Kimber
SHEPHERDS BUSH
Empire (S) 21
Reid & Squires
Arnaut Bros
Gene Crowley
Johnson Clark
Alan Clive
3 Hallos
Ryan & Young
Martyn & Cooke
SUNDERLAND
Empire (M) 21
Derek Roy
Nino Realtor
Charles Cole
7 Volants
Sandy Sanford
Rona Ricardo Co
WOLVERHAMPTON
Hippodrome (I) 21
5 Smith Bros
Kizma & Karen
Duo Marno
Tattersall & Terry
Rudy Grahl
Margo Bennett
Joe Black
Rex Roper
WOOD GREEN
Empire (S) 21
Gladys Hay
Desmond & Marks
Musical Derrick & Tony
Malette Co
YORK
Empire (I) 21
Rhodes & Lane
Dorothi Neal
Paul Newington
Avril & Grant
Tommy Dee
Bon Soir Mesdames

Cabaret Bills

NEW YORK CITY

Birdland
B Darnell
Les Young Orc
Miles Davis Orc
Blue Angel
Garland Wilson
Stuart Ross
Eadie & Rack
Mickey Deams
Imogene Coca
H Chittison 3
Portia Nelson
Bop City
Doc Sausage Orc
Ravens
Amos Milburn
Cafe Society
Mervyn Nelson
Thelma Carpenter
Cliff Jackson
Copacabana
Frank Sinatra
Larry Storch
Gordon Gaines
Patricia Adair
Toni Carroll
M Durso Orc
Alvares Orc
Diamond Horseshoe
Walter Dare Wahl
Gloria Leroy
W. C. Handy
Billy Banks
Noble Sissle Orc
Chic Morrison Orc
Rigoletto Bros
Jack Spoons
Frank Evans
Tommy King
Harry Meehan
Billy Banks
Harry Armstrong
El Chico
Rosita Rios
Los Gitanos
Pilarin Tavira
Sarita Herrera
D'Alonso Orc
Havana-Madrid
Trini Reyes
San Juan 3
Gayner & Ross
Clavel & Farrar
Fausto Orc
Pupi Campo Orc
Hotel Ambassador
Jules Lande Orc
Hotel Biltmore
Harold Nagel Orc
Hotel Edison
Henry Jerome Orc
Hotel New Yorker
Tony Pastor Orc
Connie Haines
Adele Castle
Peter Kent Orc
Hotel Pierre
Jimmy Carroll
Talbots
Stanley Melba Orc
Ralph Lane Orc
Ralph Teferteller
Hotel Plaza
Lisa Kirk
Nancy Donovan
Eric Victor
Bob Grant Orc
Mark Monte Orc
Payson Re Orc
Nicolas Matthey
Hotel Roosevelt
Guy Lombardo
Hotel St. Moritz
Roberta Welch
Leo Pleskow
Erwin Kent
Ramoni Orc
Hotel St Regis
Julie Wilson
Laszlo & Pepito
Milt Shaw Orc
Hotel Shelbourne
Monica Boyar

Phil Leeds
Eddy Manson
Marjorie Welles
Paul Villard
Cy Coleman
Hotel Statler
Jimmy Dorsey Orc
Hotel Taft
Lopez Orc
Hotel Warwick
J. Thompson
Airline Trio
Latin Quarter
Will Mahoney
Vikings
Linda Lombard
Francis & Grey
Ernestine Mercer
Landre & Verna
Art Waner Orc
Le Coq Rouge
Oscar Calvet Orc
Jack Towne Orc
Leon & Eddie's
Eddie Davis
Rosette Shaw
Bella Smaro
Johnny Crawford
Macombo
Baer & Rosenbloom
Roy Sedley
Boylan & King
Gordon Andrews
Monte Carlo
Dick Gaspare Orc
La Playa 6
No 1 Fifth Ave
Walling & McHugh
Downey & Fonville
Hazel Webster
Old Knick
Billy Bryant
Paul Killiam
Janie Stevens
Frank Wayne
Charlotte Ray
Bob Gallagher
Al Cooper Orc
Old Roumanian
Sadie Banks
Steve Murray
Gerri Gale
Joanne Florio
Joe LaPorte Orc
D'Aquila Orc
Park Ave
Betty Reilly
Rufe Davis
Glenn Abbott
Penthouse
John Conte
Dorothy Ann
Noreen Ttate
Ruban Bleu
Kirkwood & Goodman
Larry Blake
Estelle Loring
3 Riffs
Ronnie Graham
Julius Monk
Norman Paris 3
Versailles
Kay Thompson
Lee Scott
Buzz Miller
George Martin
Emile Petti Orc
Panchito Orc
Village Barn
Homer & Jethro
Fletcher 3
David Blight
Bobby Myers
Village Vanguard
Weavers
Clarence Williams
Waldorf-Astoria
Dorothy Shay
Eddy Duchin Orc
Mischa Borr Orc

CHICAGO

Blackhawk
Jack Tygett
Janet Campbell
Deon Sherman
Joyce Harley
Jean Stanley
Sammy Shore
Sherman Hayes Orc
Blackstone Hotel
Dunninger
Dick LaSalle Orc
Chez Paree
Tony Martin
Joey Bishop
Betty & Jane Kean
Siccardi & Brenda
Al Wallis
Adorables (12)
Cee Davidson Orc
Chico Bd
Helsings
Ralph Lewis
Chet Roble
Mary F Kincaid
Billy Chandler Orc

Hotel Bismarck
Noble & King
Joe Isbell
Johnny Alladin Orc
H Edgewater Beach
Mr Ballantine
Charles Sheldon
Betty Norman
D Hild Dcrs (11)
George Olsen Orc
Hotel Stevens
Joan Hyldoft
Arnold Shoda
Morgan 3
Douglas Duffy
Harper Flaherty
Bob Fitzgerald
Skating Blvdears
Jack Raffloer
Buddy Rust
Jerry Mapes
Frank Masters Orc
Palmer House
Victor Borge
Gracie Barrie
A & B Lund
M Abbott Dcrs
Eddie O'Neil Orc
Silver Frolics
Nov-Elites (3)
Stone & Shine
Ginger Kinney
Kay Kenton
Bud Prentiss Orc
Don Pedro Bd
Sherman Hotel
"College Inn Story"
Phyllis Gehrig
Don Weismuller
Christine Nelson

Carmen Albino
Norman Fields
Frank Wagner
Ward Garner
Kenneth Remo
Eileen Green
Cliff Norton
Carolyn Gilbert
Les Weinrott
Vera Gahan
Bill Snyder Orc
Vine Gardens
Adeline Neice
Lew Saxon
Adams Bros
Mel Cole Orc
Pancho Orc

Oscar Awards

Continued from page 2

ground"), 76; Arthur Kennedy ("Champion"), 43; John Ireland ("All King's Men"), 15.

Best director: Joseph L. Mankiewicz ("Letter Three Wives"), 117; Robert Rossen ("All King's Men"), 70; Carol Reed ("Fallen Idol"), 67; William Wyler ("Heiress"), 60; William Wellman ("Battleground"), 41.

Best song: "Baby, It's Cold Outside," from "Neptune's Daughter," 206; "My Foolish Heart," from "My Foolish Heart," 57; "Lavendar Blue," from "So Dear to My Heart," 24; "Through a Long and Sleepless Night," from "Come to the Stable," 19; "It's a Great Feeling," from "It's a Great Feeling," 13.

Best screenplay: "Letter to Three Wives," Joseph L. Mankiewicz, 180; "All King's Men," Robert Rossen, 55 "Champion," Carol Foreman, 44; "Fallen Idol," Graham Green, 33; "Bicycle Thief," Caesare Zavattini, 27.

Best original story: "Stratton Story," Douglas Morrow, 164; "Come to Stable," Clarge Boothe Luce, 57; "Sands of Iwo Jima," Harry Brown, 40; "White Heat," Virginia Kellogg, 38; "Happens Every Spring," Shirley W. Smith, Valentine Davies, 29.

Voters seemed less swayed by sentiment than heretofore although many said Susan Hayward, John Wayne, Gregory Peck and Ethel Waters and others should win because they hadn't won before. That this is a strong influence in balloting is indicated by fact that recent award-winners, Loretta Young and Celeste Holm, are at the botton of respective categories. Some voters were disguested at placing Miss Holm and Ralph Richardson in supporting categories, contending they belong in the top classification since Miss Holm co-starred with Miss Young in "Stable" and Richardson shared billing with Miss DeHaviland in "Heiress." Studios, however, were responsible in these cases through billing decisions.

COMPO's Confab

Continued from page 5

COMPO as approved by the constituent groups at the December meeting in Washington. TOA wants its activities and budget held to a minimum.

Some of the industry's enthusiasm has worn off with the passage of time since the idea for COMPO was originally presented in Chicago last August. TOA's restrictive approval has also cooled the ardor of some of the other groups for the plan.

Feeling is that COMPO should have been operative at the moment, when it is sorely needed as a result of attacks on the industry by Senator Edwin C. Johnson.

Organizing session on COMPO was originally to have been held in early March in Hollywood or Washington. Date hinged on how soon approvals were in from member-organizations. Place was to have been decided later from the standpoint of convenience and public relations values.

RKO Trustees

Continued from page 5

Trustee is to use his best efforts to end the joint holdings through sale, division of theatres or dissolution of the chains. RKO, for its part, may sell the certificates to any interest other than Warner Bros., Metro, Paramount or 20th-Fox. It may also acquire outside stock interests in the circuits subject to the terms of its consent decree.

Presentation of the plan follows fruitless efforts of RKO to unload its Metropolitan holdings, estimated to be worth $1,000,000. Company is a 20% stockholder with United Artists circuit and Skouras chain as majority interests. RKO has been unable to reach a deal with these pards despite protracted talks.

New Acts

LEONARDO & ANITA
Ventriloquists
12 Mins.; Full
Colonial, Albany

Venezuelans, who, in Spanish, have played vaudeville, nightclubs, radio and concert on the American and European continents, now speak English. Their turn carries novelty and entertainment, which should make it a favorite with northern audiences when Leonardo more completely masters the Yanqui language and its nuances of timing and emphasis. The laughs will be louder when he sharpens the delivery in spots.

Couple, who sculpt and paint their own figures, use eight or nine for the present act, but have done more. Anita engages in brief crossfire with "Pancho" and then is decorative until the fullstage finale, when she assists with the voice throwing for five dummies. They pop up from a counter-cabinet, the manipulation being highly skilled and the illusion very vivid. One character, chanting "Tea For Two," is most amusing.

Leonardo also presents a hiccoughing drunk and a bubblegum chewing girl, both nicely projected. Pancho, who carries on a feud with a mythical male patron, tops his "performance" by smoking. Leonardo comes down into one to talk and sing from a hat, alternately covered and uncovered with sheet music. Dressed in evening clothes, he possesses a poised, gracious stage personality and good lip control. Wife is attired in a tight-fitting tearose gown. Act has several Kinsey-tinged quips. Duo took three bows in No. 3 slot.

Jaco.

THE BUNK HOUSE BOYS
Instrumental Trio
40 Mins.
The Spigot, Philly

The Bunk House Boys, breaking in a new combo at the Spigot Bar, are a trio specializing in western and hillbilly fare, with vintage ballads and even a rhumba or so if there's a call for them. The trio includes Pee Wee Miller, bass; Roy Brannen, guitar, and Rusty Keefer, banjo.

The Boys were featured for several years on "Hayloft Hoedown," a network barn-dance show which went out over ABC from the web's local outlet WFIL. The act appears in chaps, neckerchiefs and sombreros, and offers a wide assortment of stuff, opening with "Rag Mop" and winding up with "Jack, Jack, Jack." They were on 50 minutes at the show caught.

Brannen handles most of the vocals, with the other boys backing him up, although Miller is featured for the comedy bits. Keefer's electrically-hypoed banjo carries the melody, the instrument having a wide range running almost from mandolin to organ effects. While no one stands out individually, the Bunk House Trio is effective as a unit and lays down a danceable beat as well as vocal and rhythm entertainment. *Gagh.*

HARVEY GRANT
Songs
18 Mins.
Five O'Clock Club, Miami Beach

Here's a goodlooking songster, young but adept at his trade, who left the biz two seasons ago and is making a return with this engagement.

The lad possesses all the qualities necessary to bring him to top ranks. At the moment there is a bit of nervousness, evident though only in his usage of hands. That particular fault should quickly be remedied with more work. As is, delivery is easy and fluid. Vocally, he has a full-ranging pair of pipes that embrace such pops as "You're Breaking My Heart," "Chattanoogie Shoe Shine" or "Lucky 'Ol Sun" for full effect. Also, shows adeptness at shading.

Appearance and vocal equipment mark him solid bet for the smarter cafes and presentation houses. *Lary.*

DOROTHY ANN
Songs
16 Mins.
Penthouse Club, N. Y.

Dorothy Ann is a surprise click in this intimate spot. She sings stock blues tunes, but has a neat feel for the lyric and enough voice with which to win the customers.

Miss Ann has a self-effacing personality, failing to resort to any of the mannerisms of the bigger-name personalities. But she sings with a bluesy style that sort of creeps upon you by her third or fourth number, and by the time she's ready to walk off, the customers are reluctant to let her go.

Strictly for the intimate spots, of course—but she can play any of them. *Kahn.*

JOHN CONTE
Songs
14 Mins.
Penthouse Club, N. Y.

John Conte, of Broadway musicomedy, is an interesting singing personality with a generally pleasing voice and pleasant looks. He's especially clicko for the distaff side. However, here he has no particular act beyond singing musicomedy hits with stock arrangements.

Conte, currently featured on Broadway in "Arms and the Girl" for the Theatre Guild, should get a more intime type of routine for a small-capacity spot such as the Penthouse Club, since the sing-out style that he uses in musicomedy is not appropriate. Nor are the arms-wide gestures that he employs for the show-type tunes. He goes through the gamut of songs, including Rodgers-Hart, Rodgers-Hammerstein, Cole Porter and the like.

While he has the manner, personality and enough singing voice to click in the cafes, what is one of the notable items about Conte is that he doesn't try to woo the femmes with the stock pashy type of crooning attempted by too many song stylists. It's a relief that he doesn't. *Kahn.*

FOUR D'LOVELIES
Songs
8 Mins.; One
Palace, N. Y.

The D'Lovelies, femme singing quartet, are proficient chirpers, showing good harmonic quality and okay arrangements. They're still to project sufficiently for the big-time.

They would do well to add some distinctive touches, either in the character of their songs or in some personality bits. There's little excitement in their tune selection. Some major overhauling and added stage presence would aid considerably since they have an essentially good vocal foundation.

Jose.

ESTELLE LORING
Songs
10 Mins.
Le Ruban Bleu, N. Y.

Announced as a "video vedette" by emcee Julius Monk, Estelle Loring is from the Radio City belt via "Stop the Music." A nice looking gal, she sings pops and standards like "She Didn't Say Yes," "When the Wind Was Green," "Nice to Have Man Around House" and "Lorelei" in okay albeit undistinguished style.

For niteries she needs more zing and a more definite attack in her delineations. Otherwise she may as well telephone her act over.

Abel.

BRICK BROS. & GLORIA
Trampoline
7 Mins.; Full
Palace, N. Y.

Brick Bros. and Gloria are good for vaude and video providing the spots have the necessary height. Trampoline team shows a good assortment of tricks and comedy balance. The girl also contributes to the good all-around effect by active participation on the springs.

There are a few rough edges which can be ironed out with further playing time. *Jose.*

TU-TONES
Instrumental, comedy
8 Mins.; One
Palace, N. Y.

Tu-Tones, two accordionists who sing, won't rise above family time with this act. Their work at the belly-Baldwins *isn't spectacular, the major fault being that, except for volume, it might as well be one instrument playing.

The tall boy in the act does some falsetto comedy singing in a femme wig. In its present state, it's not for the major outlets. *Jose.*

HARRY RODCAY
Yodeler
7 Mins.
Swiss Chalet, Chi

Young yodeler should go as far as any yodeling act can. Harry Rodcay has a pleasant voice with just a hint of a western twang. Despite obvious nervousness and lack of poise, he should develop.

While nitery opportunities are limited, boy seems a natural for occasional television. *Chan.*

NEW ICER FOR DALLAS

Dallas, March 21.

"Touring the Tropics" is the title of Dorothy Franey's new ice show, due to open at the Century Room of the Adolphus Hotel on April 6.

Joyce Brownell will join the skating group.

Heiman Holds Firm on D.C. National; Won't Indicate Switching to Legit

Prospects of opening a second legit theatre in Washington in the near future apparently rest with Marcus Heiman. With the Gayety now operating on a non-discrimination basis for stock productions and touring shows, Heiman is reportedly refusing to give any indication of his intentions regarding the National, which he has on a long-term lease. Pending clarification of the National's status, there is a question of leasing the Strand and spending the money required for suitable renovations.

Plans are in abeyance for members of the Committee of Theatrical Producers, acting independently, to underwrite the lease and renovation of the Strand and arranging to book their shows there, also on a racial-equality basis. Headed by Gilbert Miller, members had informally pledged approximately $65,000 for such an investment. However, the possibility that, after commitments had been made for the Strand, the National might revert to legit scared off the CTP members.

A factor in the situation is the realization by CTP members that, if the National is reopened for legit, it will presumably be booked by the United Booking Office, of which Heiman is president. That would make it tough to get attractions for the Strand, even though CTP members might favor the house for their own productions.

The American National Theatre & Academy, which has been working to arouse local public support for a legit house in Washington ever since the National switched to a film policy rather than bow to an Actors Equity edict against audience discrimination based on racial grounds, has gone ahead and negotiated a lease for the Strand, even though the CTP withdrew its promised support. However, the ANTA board voted Monday (20) to take no further action on the mat-

(Continued on page 60)

Philly Brokers Fight State Theatre Ticket Resale Regulations

Philadelphia, March 21.

Ticket brokers here have ganged up in a court action to challenge the State of Pennsylvania's right to regulate the profit on theatre tickets offered for resale.

C. Brewster Rhoads, counsel for the brokers, told Judge L. Stauffer Oliver that the law which prohibits a profit of more than $1 was unconstitutional. Assistant City Solicitor Abraham Wernick told the court he believed the act is legal because it was passed to "prevent an evil in the ticket brokerage industry."

The suit has been brought by Louis Brody, trading as Philadelphia Ticket office, and Charles Brunetti, trading as Capital Theatre Office. Rhoads said, however, the action was taken on behalf of all the brokers in the city. Rhoads contended the act was a violation of both Federal and State constitutions since it restricts trade in a business "not affected with the public interest."

According to Wernick, the basic question is whether the State can control "an industry when there is an evil in that industry and where the public is being gouged." Judge Oliver took the case under advisement with the comment: "Some people feel that when tickets are being sold at outrageous prices, it certainly would be a matter of public interest."

Clevelander's 1st Play In Home Town Debut

Cleveland, March 21.

"Long Moment," first play written by Jo Sinclair, Cleveland novelist, is being produced by Frederic McConnell at the Cleveland Play House in early April.

Miss Sinclair, whose real name is Ruth Seid, won the 1946 Harpers prize of $10,000 for her novel, "Wasteland." Whittlesey House will publish another novel, as yet untitled, in the autumn.

Her first stage work is said to be a topical drama with a Cleveland background.

Stevens Co-Producer On 'Pan'; Brings in 30G

Roger Stevens, producer of "12th Night" on Broadway last fall, will be co-presenter with Peter Lawrence of the forthcoming revival of "Peter Pan," in which Jean Arthur and Boris Karloff will costar. Show will have special background music composed by Leonard Bernstein.

Although he may not take program billing as co-producer of the Barrie play, Stevens brought in the final $30,000 of the $100,000 venture, and reportedly has equal say on production matters. Besides presenting "12th Night" earlier this season, he has been associated in the summer theatre at Ann Arbor for the last few seasons and is active in theatrical real estate.

Wm. Fields Quits ATPAM Group In Policy Tussle

Because of differences over policy, William Fields has resigned from the committee of the Assn. of Theatrical Press Agents & Managers to work out a national public relations program for the legitimate theatre. The committee, which was originally appointed to negotiate with the League of N. Y. Theatres on the proposition, includes Wolfe Kaufman, chairman, and Leo Freedman, Ben Boyar, Robert Milford, Helen Hoerle and Carlton Miles.

Fields' reason for quitting the group was his feeling that it is not qualified for the assignment of working out a comprehensive national public relations plan. After the committee had fulfilled its original function of conferring with the League and getting the latter's authorization for the ATPAM to work out a plan, Fields argued that it should resign, so a better qualified group might be formed to carry out the actual drafting of a proposed program.

According to Fields, neither he nor the other members of the committee are the best ones available for the latter task. However, his suggestion was voted down by the committee and by a meeting of the pressagent chapter of the union.

The ATPAM program, which the union has agreed to submit without remuneration, is intended to supersede the plan outlined in the Edward L. Bernays report of last fall, which reportedly cost the League about $6,000. Besides criticizing the Bernays report, the ATPAM is strongly opposed to hiring an outside public relations firm to study the situation when the union presumably "has members better qualified for the assignment." As a consequence, ATPAM is now in a position of having to come up with a genuinely constructive and far-reaching program.

Mary Morris to Star In London 'Firewood'

"Firewood," drama by Nicholas Bela, will be presented March 28 at the Q theatre, London, by Jack De Leon, with Mary Morris in the leading part. Under the title "No Road Home," the play was optioned by Margaret Webster in 1945, but she dropped it when the rewriting didn't satisfy her.

Another of the same author's plays, "The Zenger Case," won a National Theatre Conference prize last year.

Haring's Option

"Top Secret," comedy by newsreel scripter Carl Leo, has been optioned by Forrest C. Haring for Broadway presentation next fall. It's a three-character single-setter.

Play may be tried out by Haring this summer at his strawhat at East Hampton, L. I.

Webster Troupe for Pitt With Shakespeare Rep.

Pittsburgh, March 21.

Francis Mayville, who heads International Repertory Co here, is bringing Margaret Webster's Shakespearean troupe to Pittsburgh and the Carnegie Music Hall for a two-night stand next month.

"Julius Caesar" is to be presented April 17, and "Taming of the Shrew" the 18th. Following night, troupe will do "Caesar" at Cathedral Auditorium in New Castle, Pa., also under Mayville's management. He introduced the Webster organization to this city last season.

Shuberts Victors In Chi Trust Suit

Chicago, March 21.

Triple damage suit for $1,650,000 brought by Jules Pfeiffer and Danny Goldberg against the Shuberts and the United Booking Office was dismissed by Judge Philip Sullivan today (Tues.) in Chicago Federal district court. The court ruled that it lacks jurisdiction, as all of the defendants named in the action do not "transact business" in Illinois. Defendants include Select Theatres Operators, Inc., and Select Theatres Corp., both Shubert-owned, and the UBO, in which the Shuberts are half-owners.

Judge Sullivan ruled that although UBO acted as booking agent for Select Lake City Theatre Operating Co., an Illinois corporation, it had no power to bind or contract for the defendant outfit and that contracts for shows had to be signed by New York officers of the Lake City firm, which is a subsid of Select Theatres. Elias Weinstock, who books in New York for Chi Theatres, signs contracts and otherwise works with Sam Gerson, Chicago manager of the company.

The correspondence between Weinstock and Gerson does not indicate that UBO "managed" Select Lake City, according to the jurist, who noted that UBO books many houses besides those of Select Theatres. Testimony, according to the records, indicates that Weinstock has no power to make decisions for Gerson or Lake City officers. When Weinstock seems to be instructing Gerson he is merely passing along instructions from Select Lake City officials in New York, it was ruled.

Sullivan's opinion stated that Select Theatres is not doing business in Illinois and is not licensed to do so. Although Select Theatres owns all the stock of the Lake City organization, the separation is a real one, the court said, both in fact and legal theory. Lake City performs no service for its parent firm, keeps separate books and files its own taxes and corporate returns.

In respect to the plaintiffs' contention that letters written by Messrs. Whittaker, Mallam and Rosenfeld on Select Theatres stationery prove that they are the real operators of the Chicago houses, the judge declared that although the men did minor business with Select Lake City they have no authority to contract for the latter. Sullivan noted that John T. Waters, treasurer of Lake City, wrote letters to Gerson on stationery of Select Operators Co., but said that the latter concern didn't do business in this state.

The jurist also observed that although Waters is an officer of both companies, correspondence on such matters on different stationery was not "transacting business." Such

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OLSEN-JOHNSON PREP REVUE ON THE COAST

Hollywood, March 21.

Stanley Seiden, Olsen and Johnson rep, planed in for huddles with the William Morris Agency and IATSE on preparations for the next O.-J. show, "Tsk Tsk Tsk Paree," slated to open late next month at the Biltmore here.

Show will put comics on a Los Angeles stage for the first time in 28 years. It's a prelude to a legiter they hope to open on Broadway in September and tagged "Olsen and Johnson in the original Folies Bergere," which will be brought intact from Paris.

Equity Sifts Actors' Beefs That Ducat Irregularities Forced 'Dance' Closing

Request by Actors Equity for an investigation of alleged ticket irregularities in connection with the recent Broadway engagement of "Dance Me a Song" has precipitated a hassle with the League of N. Y. Theatres. Charges that prospective patrons were informed that the revue was sold out when there were actually many available seats are understood to have brought an irate reply from Lee Shubert, owner of the Royale theatre, which housed the show.

A number of members of the cast of the Dwight Deere Wiman production wrote letters of protest to Equity about the matter. They claimed that they or their friends were unable to buy seats at the boxoffice and that phone inquiries were answered with the statement that the house was sold out. In reality, it is said, there was slim attendance at the performances involved.

The matter was referred by Equity to the League, which is partnered with the union in the ticket code covering Broadway theatres. James F. Reilly, executive director of the League, reportedly submitted the matter to the late Brock Pemberton, League president, who promised an investigation. However, Pemberton died before the hearing could be held.

Meanwhile, Reilly is said to have written to Shubert, outlining the situation and asking him to attend a meeting on the matter. Shubert reportedly replied that he had "never been so insulted," adding that kids from the chorus were not qualified to make such accusations. He and Wiman concurred in the denial, he said, and would "have nothing to do with" any investigation of the subject.

Since Pemberton's death, Paul Dullzell and Alfred Harding, Equity's representatives on the ticket code committee, have asked that someone be appointed to take the late producer's place in heading an investigation. They have also requested that the entire League board of governors be in-

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Savo's 1-Man Show In Strawhat 'Concerts'

Jimmy Savo will do his one-man show, "Mum's the Word," for a series of strawhat dates this summer. It will be done concert style, with a femme vocalist and instrumental trio completing the bill. Besides the regular program every evening, the comedian will present a special Saturday matinee for kids. He'll open the season in mid-June at the Ivoryton (Conn.) playhouse, with subsequent bookings being set.

Comedian tried the idea over a weekend at Woodstock, N. Y., three years ago.

Strawhats Seen Resisting 'Born,' 'Harvey' Terms

Demands for increased royalties for the stock rights on "Harvey" and "Born Yesterday" will probably be resisted by strawhat managers. Royalty of 12½%, with a guarantee of $800 or so, will be asked for "Harvey." Somewhat similar rates, subject to the size of the theatre, will be sought for "Born Yesterday."

Several cowbarn operators said yesterday (Tues.) they would not consider such high royalties for the two recent Broadway comedy hits. Arguing that there isn't enough operating margin in most strawhats to cover a larger slice for the author, they said they would decline to book either one rather than try to absorb the demanded increase. It might establish a costly precedent to pay the upped royalty, they added.

When "Born Yesterday" was presented last year by Anne Lee and Richard Charlton at their winter stock in Phoenix, they were able to pay a flat royalty of $1,500, since they had William Bendix signed as star at a nominal salary. Somewhat similar setup applied when the Garson Kanin comedy played a pre-release engagement recently at East Hartford, Conn.

Although "Harvey" has not yet been actually released for stock, it will probably be available in a few weeks, when the current edition of the comedy, starring James Dunn, ends its tour. The Mary Coyle Chase play is being handled by the author's agent, Brandt & Brandt. "Born Yesterday" is being handled by Ben Boyar, manager for Max Gordon, who produced it originally on Broadway.

Minimum stock royalties recommended by the Dramatists Guild for most recent plays are 4% for theatres averaging up to $9,000 gross, 5% for spots averaging over $9,000 and up to $15,000, and 6% for spots averaging over $15,000. However, in practice, the above royalty rate is generally figured on the actual gross for each week, rather than on a seasonal average.

Frances Bavier Set For Aussie 'Harvey'

Frances Bavier will play the femme lead in the Australian production of "Harvey," which J. C. Williamson Theatres will present May 27 at the Comedy, Melbourne. Also going from Broadway to appear in the same company is Warren Harr. Both have been set by Dorothy Stewart, Williamson representative in New York.

"Streetcar Named Desire," currently playing Melbourne with U. S. leads, will play major cities in Australia under Williamson sponsorship.

N.Y. State Theatre Out

Albany, March 21.

The Assembly Ways and Means Committee killed the Shupler bill, which sought a state theatre for New York City, under jurisdiction of the State Education Dept.

Appropriation asked for was $1,500,000.

'Menagerie' Sock Finale Of Season at Phoenix; Production May Tour

Phoenix, March 21.

Sombrero Playhouse here closed the curtain Sunday (19) on 10-week run of winter legit, winding up season with turnaway biz on "The Glass Menagerie," starring Robert Walker, Joanne Dru, John Ireland and Margaret Wycherly.

Local success of Tennessee Williams play has keyed plans of co-producers Ann Lee and Dick Charlton to hit the road with production in April, although definite commitments have not been made as yet. Brief road tour would include San Francisco, Houston, and perhaps one or two other cities, but green light on venture hinges on availability of film stars to make the junket.

Miss Lee and Charlton will open a Coast office next month in the Hollywood Athletic Club, from which point they'll line up talent for next year's Sombrero productions and for coming strawhat season at Santa Fe, where Miss Lee operates El Teatro.

Already set for the summer stand are "Petticoat Fever," with John Carroll, and "The Glass Menagerie," with Una Merkel. Nine-week season at El Teatro is scheduled to get under way July 1.

'BLONDES' PAYOFF PROBABLE BY MAY

"Gentlemen Prefer Blondes," for which it required frenzied efforts to obtain backing, will probably have earned back its $200,000 investment by mid-May. At its uninterrupted capacity pace of over $48,200, the Herman Levin-Oliver Smith presentation is netting approximately/$9,000. It breaks even at around $31,000.

Show is at the Ziegfeld, N. Y.

Joshua Logan Enterprises, Inc., chartered to conduct a business in theatrical productions and radio broadcasting, with offices in New York. Capital stock is 200 shares, no par value.

5-Day Rehearsal Plus Pay Boost Part of New Strawhat Regulations

Two principal changes in Actors Equity's new regulations covering summer stock involve an increase in rehearsal pay and a rule requiring players to be available for at least five days' rehearsal for each strawhat guest appearance. Other revisions stipulate that touring package shows must be covered by a single contract for the whole summer, and that the tryout rather than the regular stock terms apply.

Rehearsal pay will be boosted from $20 to $30 a week, in line with figures showing that living costs at most strawhat stands average about the latter amount. The increase is expected to provoke protests from strawhat operators, who were aware that such a move was in the works. They argue that with the shrinking margin of profit in summer stock operation in the last few seasons, the upped rehearsal rate will be a further limitation on strawhat activity.

The rule providing that actors be available for five days of rehearsals for each engagement is aimed specifically at guest stars, and is believed to have the backing of most barnyard managers. Latter, as well as resident actors and strawhat audiences, have been increasingly critical in recent seasons because of inadequately rehearsed summer theatre productions. Complaint has been that stars, with engagements booked solidly through the summer, would generally arrive at each spot the Sunday before opening, allowing only a day for rehearsal with the resident troupe. Sloppy performances have frequently resulted.

Managers, faced with the alternative of allowing the practice or doing without stars, have generally not attempted to enforce the contractual clause calling for a week's rehearsal by the star. Apparently no single strawhatter cared to make an issue of the matter. However, with Equity requiring the full rehearsal period as part of its regular stock rules, stars will have to conform, and all operators will thus be on an equal basis.

Under the new setup, stars will be able to take only alternate-week bookings, having to be available for rehearsals the open weeks. Some managers reportedly fear that the new ruling will result in demands for higher fees and percentages, since stars will be limited to only half the old number of engagements. It's figured that one effect of the new requirement may be an increase in the number of package shows, since they involve a complete company and thus do not require rehearsals by the star for each engagement.

New rule calling for a single contract for the entire tour of a package show is designed to simplify the enforcement of Equity's regulations. Under the old setup, each booking for a package show involved a separate contract with a local management, so it required continued checking by the Equity staff and numerous difficulties to police conditions.

Under the new arrangement, a single management (most likely one of the larger talent agents, or possibly the star himself) will have to sign a contract covering the entire tour. This management will be responsible for the observance of Equity conditions, and will sign individual contracts with local operators for each engagement.

Package shows will henceforth be classified as tryout productions, for the purposes of summer stock operation. That will involve higher minimum salaries, but will make possible cuts and other modifications in case a show is operating at a loss. It's expected that the revisions covering package shows may arouse opposition from agents and possibly a few stars.

But most strawhat managements are believed to be unconcerned, as they're inclined to shun package show bookings. Latter involve added cost because of the necessity of paying salaries for idle resident actors, and are also regarded as tending to lower the prestige and morale of the resident troupe.

Although some of the leading strawhat managers were consulted in advance by the Equity stock committee, their approval was not sought by the union. The Equity council merely acted upon the recommendations of its stock committee in adopting the new regulations, which will be binding on all Equity-bonded spots.

Eye O'Casey's 'Shadow' For Coast Tour, B'way

Hollywood, March 21.

West coast production of Sean O'Casey's "The Shadow of a Gunman," produced by Mitchell Lewis and directed by Clancy Cooper at the Masquers theatre, was such a pronounced success that pair decided to play it up and down the Coast and then take it to Broadway.

Hitch so far is that Manhattan agent of O'Casey demands $500 advance, 10% of the gross and final say on whether the Hollywood cast is okay, in his opinion, for Broadway. No percentage of the picture rights would go with the production either. Coast cast included Fred Clark, Francis McDonald, Peggy Webber, Raymond Roe, Marjorie Bennett, Frank Cady, Doris Kemper, Tom Dillon and Gil Herman as well as Lewis and Cooper.

'Touch,' 'Break' Close in the Red

Closings Saturday night (18) were "Touch and Go," at the Broadway, N. Y., and "All You Need Is One Good Break," at the Mansfield, N. Y. The Theatre Guild's touring "Silver Whistle," starring Lloyd Nolan, also shuttered in Philadelphia, but it is being taken over by Russell Lewis & Howard Young, who will reopen it March 31 at the Lobero, Santa Barbara, for a Coast tour.

"Touch," revue by Jean and Walter Kerr, with music by Jay Gorney, was presented by George Abbott last Oct. 13 at the Broadhurst, N. Y. It received mixed notices, but played to hefty grosses for a time, with numerous theatre parties an apparent factor. Business sagged during the pre-Christmas slump, however, and failed to recover. A recent move to the larger-capacity Broadway, at a reduced b.o. scale, didn't help.

Production was financed at $100,000, with Abbott himself putting up at least half ($21,000 of it under his own name). Show has reportedly repaid $55,000 and has additional assets of approximately $30,000 in cash (Abbott is one of the producers not required to post an Equity Bond).

"Break," a melodrama by Arnold Manoff, was presented Feb. 9 by Monte Proser and Joseph Kipness, in association with Jack Small. It received brutal notices and closed Feb. 11. The play, originally done on the Coast as a one-acter, was produced here for around $85,000, or about $10,000 over the budget.

After the closing, a group headed by adman Milton Blackstone raised about $20,000 additional financing, took over the show and reopened it, with a simplified physical production and everyone concerned on reduced salary and royalties. Despite an intensive ad campaign, the play failed to catch on, and is figured to have involved an aggregate loss of approximately $95,000.

Some of the investment may be recouped if plans go through to present a tabloid version in film houses, along the lines of the recent bookings of "Respectful Prostitute" and "Ladies Night" in Brandt theatres in New York. Phil Carter, of the cast, is making a condensation of the script. There's also, reportedly, some interest in the film rights to the play.

"Silver Whistle," which made a substantial profit on Broadway last season with Jose Ferrer starred, had a spotty record for the Guild this season. Sent out again at a cost of around $16,000, it had two passable weeks in Philadelphia, but failed to approach its approximate $15,000 operating cost in its other stands, and is figured to have had a deficit of more than $10,000. Deal for Lewis & Young to take over the production reportedly calls for a straight percentage of the gross, without a down payment or guarantee.

Legit Bits

Paulette Goddard is being considered by Aldrich & Myers to co-star with **Cedric Hardwicke** in "Caesar and Cleopatra" on tour next season. She would succeed **Lilli Palmer,** who quits the part when the Shaw revival closes June 3 for the summer. Casting of **Miss Goddard** as Cleopatra would mean the production would go on the road in the fall without a Broadway reopening and tuneup, as the film star is unwilling to appear on the New York stage. **Miss Palmer,** incidentally, is set to star next fall in **Irene M. Selznick's** production of **John van Druten's** "Bell, Book and Candle," under the author's direction . . . **Warren Munsell,** former business manager of the Theatre Guild, is in charge of the Convention Theatre Ticket Service opened Monday (20) in New York under the joint sponsorship of the Committee of Theatrical Producers and the League of N. Y. Theatres.

Vera Bryner sings the leading role of Magda Sorel on Monday evening and Wednesday matinees of "The Consul." The part is sung regularly by **Patricia Neway** . . . **Cavada Humprey,** who regularly plays a minor part in the Aldrich & Myers production of "Devil's Disciple," takes over the role of Mrs. Dudgeon, **Maurice Evan's** mother, tomorrow night (Thurs.) and continues through Saturday night (25), subbing for **Hilda Vaughn,** who is on leave to appear in The Studio Production edition of **Frederico Garcia Lorca's** "The House of Bernarda Alba," at the Weidman studio, N. Y. . . . **Hume Cronyn,** stager of "Now I Lay Me Down to Sleep," sailed Saturday (18) for a two-week vacation in Nassau, before returning to the Coast. He has no immediate legit or film plans . . **Mary Martin** plays her 400th performance tonight (Wed.) in "South Pacific," never having been out of the cast.

Martin Ritt has succeeded **Leonora Corbett** as director of the **Don Medford-James Colligan** production of "The Cry of the Peacock" . . **Kermit Bloomgarden** has taken an option on **Henry Misrock's** novel, "God Had Seven Days," which the author is dramatizing. It was originally written as a play, but Misrock adapted it into novel form when there were no takers of the legit script (incidentally, it was never submitted to Bloomgarden in its original form). Misrock turned down a Paramount offer of $20,000, plus a percentage of the book royalties, for the film rights . . . Coast producers **Lewis & Young** have taken over the Theatre Guild's touring of "Silver Whistle" production, starring **Lloyd Nolan.**

The fourth annual presentation of the Antoinette Perry Awards will be held April 9 at the Waldorf-Astoria hotel, N. Y., by the American Theatre Wing . . **Pamela Gordon,** actress-daughter of **Gertrude Lawrence,** planning a solo exhibition of her paintings . . **John Chapman,** critic of the N. Y. Daily News, last week paid the American National Theatre & Academy the listed price of $200 for his reviewer's seat for the last "ANTA Album." All the critics' tix had been given free . . Because he has been assigned to two upcoming pictures at RKO, producer **John Houseman** has had to withdraw as director-producer of a Coast edition of the "ANTA Album" for this spring . . Peter Cookson Productions will be associated with H. M. Tennent (Hugh Beaumont) in the London edition of "The Innocents" this spring, with **Peter Glenville** repeating his staging assignment.

Joshua Logan's royalty as stager of "South Pacific" is 2½% of the gross, not 3% as reported last week. At the musical's consistent gross of $50,600, that gives him a return of $1,265 per week for the directorial assignment, plus his share of the profits, amounting to about $1,111 a week . . **Rouben Mamoulian,** who directed "Lost in the Stars" and co-authored and directed "Arms and the Girl," will stage "Huckleberry Finn," which **Maxwell Anderson and Kurt Weill** are readying for presentation by the Playwrights' Co. next season . . . Backers of "Member of the Wedding" last week received the $45,000 balance on their $75,000 investment. The show also has about $20,000 in cash reserve and bonds, and has an advance sale of more than $120,000.

Drama Lab, off-Broadway operation, will present **August Strindberg's** "Comrades" at the Nola Studio, N. Y., beginning March 29 . . **John Becker** will direct "Dreamboat," musical version of **Victor Wolfson's** drama "Excursion," scheduled for production by the Princeton Community Players at the McCarter theatre, Princeton, N. J., for two performances, March 31 and April 1 . . . **David Lipsky** and **Philip Bloom,** head of National Publicity Associates, N. Y., drumbeating outfit, have made a deal with King Kennedy and Associates, coast flackery, to represent each other's clients on their respective coasts.

Doreen Wilson goes to Australia to star in "Song of Norway," opening in July, for J. C. Williamson Theatres. **Robert Bernard** leaves tomorrow (Thurs.) for the Coast on his way to replace **Hal Gary** in the Australian company of "Oklahoma," also under Williamson management . . . **Lewis Funke,** drama editor of the N. Y. Times, back from Catskills vacation . . . the **Richard Aldriches (Gertrude Lawrence)** spending a week at Dennis, Mass., where they regularly summer . . **Kaye Ballard** set for one of the leads in **Bernard Delfont's** forthcoming London production of "Touch and Go" . . . **Milton Baron** will continue as manager and **Joe Flynn** will have the pressagent assignment when "Miss Liberty" goes on tour . . **Anthony Nelle** set as choreographer for St. Louis Municipal Opera Co. which tees off June 6 with "Brigadoon." He formerly held similar post with Pittsburgh Civic Light Opera Co.

Mory Efron is company manager, **Maurice Turet** pressagent and **Joe Leon** stage manager of the **Irving Kaye Davis** production of **Elsa Shelley's** "With a Silk Thread" . . . **Richard Skinner,** company manager of "Devil's Disciple," goes to Washington over the weekend to start preparations for the summer at his Olney (Md.) strawhat . . . Lyricist **Sammy Cahn** arrived east to huddle with librettist **Dick Flourney** on their proposed "Casey Jones" musical . . . Composer **Kurt Weill** in Flower Hospital, N. Y., after a heart attack last Sunday (19) . . . **Leslie Banks** will probably take a month's vacation from "Lost in the Stars" this summer to return to London.

Producer **Gilbert Miller** due back this week from Nassau . . . **Henry Stephenson** taking a four-week leave from **Katharine Cornell's** touring "That Lady" because of illness . . . Director-producer **Margaret Webster** returns from Florida vacation to join her Shakespeare repertory troupe and make before-curtain speeches during the Indianapolis engagement April 7-8. **Anthony Buttitta** has interrupted work on a novel to pressagent the company's one-week Detroit stand . . . **Sylvia Siegler** due back from Miami Beach next week to begin preparations for the Broadway production of **Benjamin Britten's** London hit, "Let's Make An Opera," next fall

Inside Stuff—Legit

Over a recent period of six weeks, during which 16 shows opened on Broadway, the critics of the eight New York dailies used the first-person pronoun a total of 302 times. John Chapman, of the News, topped the list with 98. Robert Garland, of the Journal-American, was next with 76, followed by Richard Watts, Jr., of the Post, with 64. Robert Coleman, of the Mirror, used journalistic plural pronoun 54 times. William Hawkins, of the World-Telegram, used the singular pronoun eight times.

Brooks Atkinson, of the Times, and Howard Barnes, of the Herald Tribune, used an indirect first-person once each. In the former's case, he qualified a statement "in the opinion of one reluctantly churlish theatregoer." In the latter's, he used the words "one suspects that" to preface an opinion. Arthur Pollock, of the Compass, failed to use any first-person pronoun or phrase in any review during the six-week period.

Matter of the relative frequency of the critics' use of the personal pronoun arose recently during a discussion among several Broadway producers. Upshot was that reviews for the 16 recent shows were checked.

"The Consul, Gian-Carlo Menotti opera which opened Wednesday night (15) at the Ethel Barrymore, N. Y., is the second show of the Broadway season to get solid rave reviews. Only other production to get all favorable boxoffice notices was "Gentlemen Prefer Blondes," which got enthusiastic nods from all the critics except Richard Watts, Jr., of the Post, who panned it but indicated it would pay off.

Three other shows this season each received all but one favorable notice. They were "I Know My Love" (panned by Brooks Atkinson of the Times), "Member of the Wedding" (rapped by Howard Barnes of the Herald Tribune) and "Happy Times" (socked by Watts and given several subsequent sour mentions by him).

In the case of "The Consul," music critic Olin Downes reviewed it for the Times, but Atkinson is slated to devote his column to it in the drama section next Sunday (26).

Thalhimers department store, Richmond, Va., entering its 109th year, operates a theatre ticket office on a gratis basis for its customers. Besides maintaining the service, the establishment backs it by publicity and ads in the local dailies, thus providing extra exploitation for current legit, concert, film and similar attractions. Office is in the Customer Service Center of the store.

Company figures that the ticket office is an indirect business asset, since the Customer Service is credited with a substantial share in the $26,000,000 gross sales last year (not including the Sosnik-Thalhimer branch in Winston-Salem, N. C.).

Frequency with which the New York drama critics use the first-person pronoun in their reviews varies strikingly. Some of the critics use the first-person singular several times in almost every notice, while others hardly ever do so, and one habitually uses the traditional journalistic "we." Matter seems to be primarily a matter of individual style, although it also appears to stem from the paper's policy in some cases.

Rex Harrison Has Lotsa Bids

Rex Harrison possibly rates as the most-propositioned actor of the 1949-50 season. At the moment, the star is reportedly considering three legit offers, and has two film deals in the works. There'll probably be other possibilities reported before his scheduled sailing March 30 for England.

Foremost on Harrison's list of prospects is apparently the male lead in the proposed Rodgers-Hammerstein musical edition of "Anna and the King of Siam," being written for Broadway production next spring. Gertrude Lawrence is figured the likely co-star and Joshua Logan is slated to direct. Meanwhile, the actor is reportedly being sought by Henry Sherek for the lead in the London company of T. S. Eliot's "Cocktail Party," the part originated by Alec Guinness in the Broadway presentation. Harrison could presumably fill that engagement before returning to the U. S. for "Anna."

Also believed to be still a possibility for the actor is a new, untitled play on which Terence Rattigan is putting the finishing touches, intended expressly for Harrison. That is planned for production on Broadway next fall, probably by the Theatre Guild and John C. Wilson, in association with H. M. Tennent & Co. (Hugh Beaumont). His latest possibility is a stage adaptation of Michael Sayers' "The Walking Stick," in which he appeared Monday night (20) on television and expressed interest in as a legit vehicle.

Definitely off Harrison's slate is "Accolade," which Emlyn Williams wrote for him, but will now star in and direct in London this spring, under the Tennent management, with a subsequent Broadway presentation in association with Leland Hayward. Harrison's two film prospects include a British production in which he is to co-star this summer with his wife, Lilli Palmer. The other is a proposed picture to be made in Italy.

New Indiana Strawhat

Culver, Ind., March 21.

A summer stock theatre will open on Lake Maxinkuckee near here this June, announced S. Paul Rutledge and D. Martin Tahse, managers of the Maxinkuckee Players.

Total Legit Grosses

The following are the comparative figures based on VARIETY'S *boxoffice estimates for last week (the 42d week of the season) and the corresponding week of last season:*

	This Season	Last Season
BROADWAY		
Number of shows current	28	25
Total weeks played so far by all shows	896	961
Total gross for all current shows last week	$890,117	$593,500
Total season's gross so far by all shows	$22,606,017	$22,959,500
Number of new productions so far	47	58
ROAD *(Excluding Stock)*		
Number of current touring shows reported	17	25
Total weeks played so far by all shows	812	953
Total road gross reported last week	$341,900	$592,200
Season's total road gross so far	$16,615,500	$19,682,200

'Madwoman' Good $19,100 in Chi, 'Kate' Healthy $29,300, Paris Ballet 30G

Chicago, March 21.

With the help of the Theatre Guild's "Madwoman of Chaillot" and second and final week of Ballet des Paris, Chi legit grosses took an upward turn again. However, Lent continued to hamper the general picture, with only three shows in last week and two openings this week, a repeat of Tallulah Bankhead's "Private Lives" at the Harris and the bi-lingual "Borscht-Capades" at the Blackstone. "Kiss Me, Kate" still suffered from lack of conventioneers.

In the offing is the arrival next week of "Lend an Ear" at the Great Northern and "Oklahoma!" in about six weeks at the Erlanger. Also a possible visit of "Miss Liberty" this spring.

Estimates for Last Week

Ballets des Paris, Blackstone (2d week) (1,358; $4.40). Final week solid $30,000.

"Kiss Me, Kate," Shubert (26th week) (2,100; $6.18). Did healthy $29,300.

"Madwoman of Chaillot," Erlanger (1,334; $4.33). Guild auspices gave this good $19,100.

"Private Lives," Harris (1,000; $4.33). Tallulah Bankhead starrer opened last night (Mon.).

'ROBERTS' SRO $30,933 FOR BOSTON RECORD

Boston, March 21.

Hub's legit season, one of the spottiest in many years, struggled along last week with only one house lighted. This was the Colonial, with the sock "Mister Roberts" in for a run, and it went clean for its second sesh, too. House, with a $4.20 top, took a smash SRO $30,933 for a straight-play house record and will undoubtedly stay in this bracket well into the late spring.

Only addition to the limping rialto this week is Cornelia Otis Skinner, in for one week at the Wilbur. Edward Everett Horton turns up in "The Country Wife" in Cambridge, April 5, and "Tickets, Please" is set for the 10th. Other than that, the Hub seems closed for the season.

'Salesman' Sizzling $27,300 in Pittsburgh

Pittsburgh, March 21.

"Death of a Salesman" soared to sizzling $27,300 in its second and final week at the Nixon, about $5,000 more than it did in opening stanza to give hit drama close to $51,000 on the engagement. Unlike first session, closing one started at virtual capacity and kept building all the way, with SRO the general rule final few performances.

"Salesman" sold for $3.90 top (including city and federal taxes) with special reduced rates being offered to ATS-Theatre Guild subscribers although attraction wasn't presented under their auspices.

Nixon is currently dark again, relighting Monday (27) with the Paris Ballet, which comes in for a week.

Blackstone 13G, Det.

Detroit, March 21.

With a $2 maximum, the 2,000-seat Shubert did an all right $13,000 in a seven-day presentation of Blackstone. The magico originally was scheduled for 10 days, but the last three were lopped off to permit him to accept an engagement in Grand Rapids.

Shubert is dark until Friday (24), when it presents "Streetcar Named Desire," in for nine days.

The Cass opened Monday (20), after a week's darkness, for Les Ballets de Paris, a six-day attraction.

Tallulah-'Lives' NSG $11,500 in Toronto

Toronto, March 21.

"Private Lives," with Tallulah Bankhead and Donald Cook, did a disappointing $11,500 at the Royal Alexandra, with 1,525-seater scaled at $4.20 top. Fact that play opened here with the Bankhead-Cook duo in the summer of '46, when it ran for two capacity weeks at $3 top, undoubtedly militated against last week's engagement, plus that $4.20 top.

Current season at the Royal Alexandra is biggest in that theatre's 43-year history, with "Private Lives" the unexpected and only slipup.

'DIAMOND LIL'-WEST NEAT $28,000, ST. L.

St. Louis, March 21.

The unexpected closing of "The Silver Whistle," scheduled for a one-week stand at the American theatre during the current week and the continued run of "Kiss Me, Kate" in Chicago, has resulted in this house being darkened for the next three weeks. Sudden closing of "Whistle" prevented manager Paul Beisman from bringing in another piece. House will relight in April for a one-week engagement of "Oklahoma!," the fifth time the Rodgers and Hammerstein musical has visited this burg.

Crix were harsh in their treatment of "Diamond Lil," Mae West's revival, but the natives paid no heed and the piece wound up its one week at the American Saturday (18) with a neat $28,000. The 1,700-seat house was scaled to $4.27 for the eight performances.

'Dinner' Hefty $24,500 On NW 3-Date Split

Seattle, March 21.

"Man Who Came to Dinner," with Monty Woolley, racked up hefty $24,500 in three stands last week. Show took in $3,700 at the Civic Aud., San Jose, Sunday (12); $12,500 at Mayfair, Portland, Tuesday-Thursday (14-16), and $8,300 at the Metropolitan here, Friday-Saturday (17-18).

Play is splitting current week between Metropolitan here and Temple, Tacoma.

'Lend Ear' Drops To $16,700 in Split Week

Rochester, N. Y., March 21.

"Lend An Ear," hit by heavy snow and sleet, fell off to a poor $16,700 in two engagements last week. Show drew $9,500 in four performances at the Court Square, Springfield, Mass., Monday-Wednesday (13-15), and $7,200 in the same number of performances at the Auditorium here, Thursday-Saturday (16-18).

Previous week's take at the Shubert, Boston, was $27,500.

'Okla.!' $23,500 in Split

Lake Charles, La., March 21.

"Oklahoma!" drew a healthy $23,500 in six performances split between the Auditorium, Galveston and the McNesse Jr. High School here last week. Musical played former stand Monday-Tuesday (13-14), coming here Wednesday (15) and playing through Saturday (18).

Show is at the Poche, New Orleans, this week.

'Sky' $4,500, Atlanta; Romero 7G, Jacksonville

Atlanta, March 21.

Moss Hart's "Light Up the Sky," starring Audrey Christie, grossed $4,500 at Penthouse theatre, atop Hotel Ansley, last week. Miss Christie replaced Diana Barrymore in cast after the latter was injured in an automobile crash. Robert Wilcox, Miss Barrymore's leading man, who shaken up in the accident, but was able to play the lead male role opposite Miss Christie. Barrymore-Wilcox team played Penthouse in same play earlier this season.

Penthouse No. 2, second Greek-type theatre under wing of Atlanta group, bowed last week in ballroom of Roosevelt hotel, Jacksonville, Fla., and grossed a neat $7,000, with Cesar Romero starring in "Strictly Dishonorable." Miss Christie and Wilcox opened in Jacksonville showcase in "Light Up" Monday (20) evening. Jacksonville spot has 490 seats as against 450 in local Penthouse. Top price there is $3.60, including tax, while scale here is a flat $3, including tax.

Mady Christians opened to full house in Penthouse here Monday (20) evening in "The Vinegar Tree." Heading supporting cast is Gerald Savory, British actor-author-playright, who directs Penthouse productions.

Atlanta Penthouse will close its season with April 8 performance, marking 29 consecutive weeks of name stock.

Hayes-'Trees' Hot $28,500 in Philly

Philadelphia, March 21.

Although legit business has been continuously satisfactory and last week was exceptionally good, Philly has now entered upon what looks to be an extended drought of stage shows. Currently there is only one legiter open—the Shubert, where Helen Hayes is playing her second and final week in the tryout of "The Wisteria Trees." After that the Shubert will be dark until April 10, when Molly Picon comes in for a single week in the Yiddish musical, "Abi Gezunt."

Next Monday, "The Cry of the Peacock," another tryout, plays a single week at the Locust. The Forrest—supposedly the banner house of the Shuberts' local quartet—hasn't a show mentioned until April 24, when the musical, "The Liar," is booked. Only other legit attraction listed is "House on the Cliff," with Ernest Truex and Fay Bainter, skedded for April 17, probably at the Locust. It looks like another very early closing, comparable to or even worse than last year's. All this in the face of three excellent grosses by last week's trio of offerings.

Estimates for Last Week

"The Wisteria Trees," Shubert (1st week) (1,877; $4.55). Local crix reversed those of New Haven, where Helen Hayes vehicle opened. At least two rave notices here. These plus star's name resulted in a banner $28,500 for the week, and that figure will be surpassed this week when show will have no opposish.

"The Silver Whistle," Walnut (2d week) (1,340; $3.90). Theatre Guild offering, last ATS subscription show of season picked up a bit to get $14,000 in final stanza. House has nothing in sight.

"What a Day," Forrest (3d week) (1,766; $4.55). This musical, never really able to get going on high gear here, dropped to a fair $22,000 in final stanza. House has nothing booked as yet until April 24.

23½G for 'Brigadoon'

Baltimore, March 21.

"Brigadoon" made a return visit to Ford's here last week and got a modest $23,500.

Nothing else on the immediate horizon until April 17, when Katharine Cornell in "That Lady" is scheduled for a week.

New Haven Resumes

New Haven, March 21.

Shubert resumes legit with another breakin this week. It's the American preem of "Cry of the Peacock," due Thurs.-Sat. (23-25).

Opening of the Hartmans revue, "Tickets, Please," has been shifted from March 30 to April 6-8 weekend. Tryout here of "The Liar," tentatively set for April 13-15, now is on the doubtful side. Spring bookings are in the fadeout stage as of right now.

B'way Still Shaky, But Up a Bit; 'Consul' SRO $19,600 for First 5, 'Disciple' $24,000, Marches $16,000

Sparked by a spurt Friday night and Saturday (17-18), attendance on Broadway was generally a trifle better last week. Conditions were spotty, so not all shows shared the improvement, but the prevailing pace was up.

Receipts early in the week were down, but the sudden upturn by Friday night was evident at both performances Saturday. The combined gross for all 28 current shows was 70.4% of capacity, a rise of 1.62% over the previous week. Indications are that this week's business will continue the slightly better tone.

Last week's two closings were "All You Need Is One Good Break" and "Touch and Go." No closings are scheduled for this week, but "Miss Liberty" is slated to shutter April 8 to go on tour, while "Howdy, Mr. Ice of 1950" will fold April 15.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical) O (Operetta).

Other parenthetic figures refer, respectively, to top price, number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"All You Need Is One Good Break," Mansfield (5th wk) (D-$4.80; 1,041; $26,000). Novel exploitation failed to kindle business after the production was refinanced and reopened; folded Saturday night (18) after a total of 35 performances; around $2,500.

"Arms and the Girl," 46th St. (7th wk) (M-$6; 1,319; $39,000). Heavy theatre party bookings are a factor in the grosses for this Theatre Guild-Anthony B. Farrell presentation; $38,100.

"As You Like It," Cort (8th wk) (C-$4.80-$6; 1,064; $27,000). Going along at a profitable rate; over $25,800.

"Caesar and Cleopatra," National (13th wk) (CD-$4.80-$6; 1,172; $30,000). Attendance climbed a bit for this Shaw revival; topped $20,000.

"Clutterbuck," Biltmore (15th wk) (C-$4.80; 920; $22,600). London import has been overquoted recently; having tough going; $6,000.

"Cocktail Party," Miller (9th wk) (C-$4.80; 940; $21,600). Continues to go clean at all times; nearly $21,600.

"Come Back, Little Sheba," Booth (5th wk) (D-$4.80; 712; $20,000). Despite raves for the performances, the sombre theme of this entry is apparently limiting its draw; about $12,000.

"Death of a Salesman," Morosco (58th wk) (D-$4.80; 914; $23,800). Getting an ample profit; up slightly to nearly $18,800.

"Detective Story," Hudson (52d wk) (D-$4.80; 1,016; $23,675). Ralph Bellamy starrer eased a trifle to $16,100.

"Devil's Disciple," Royale (4th wk) (C-$4.80-$6; 1,035; $27,500). Production gained nearly $2,000 to reach $24,000.

"Gentlemen Prefer Blondes," Ziegfeld (15th wk) (M-$6; 1,628; $48,244). Still getting capacity; over $48,200.

"Happy Time," Plymouth (8th wk) (C-$4.80; 1,063; $29,019). About the same $28,000.

"Howdy, Mr. Ice of 1950," Center (43d wk) (R-$2.88-$3; 2,964; $58,000). Closing notice was rescinded and the skating show is now slated to continue to April 15, as previously planned; up nearly $1,000 to top $18,000.

"I Know My Love," Shubert (20th wk) (CD-$4.80; 1,391; $33,000). Also improved to $24,500.

"Kiss Me, Kate," Century (63d wk) (M-$6; 1,645; $46,650). Holdover smash got nearly $43,300.

"Lost in the Stars," Music Box (20th wk) (M-$5.40; 1,012; $26,600). Ebbed a trifle to $23,300.

"Member of the Wedding," Empire (11th wk) (D-$4.80; 1,082; $24,000). Had some theatre parties, which cut the capacity-plus trade to $24,000.

"Miss Liberty," Imperial (36th wk) (M-$6.60; 1,400; $44,500). Will close April 8 to go on tour; almost $22,000.

"Mister Roberts," Alvin (109th wk) (CD-$4.80; 1,360; $34,276). Longrun leader eased a bit to $27,400.

"Now I Lay Me Down to Sleep," Broadhurst (3d wk) (CD-$4.80-$6; 1,160; $29,500). Fredric March-Florence Eldridge starrer is benefiting from extensive followup comment, but is handicapped by a stiff operating nut and the lack of cash reserve; if it can survive Holy Week it may have a moderate run; did $16,000 last week, which isn't breaking even.

"South Pacific," Majestic (50th wk) (M-$6; 1,659; $50,186). Same old story; $50,600.

"Texas, L'il Darlin," Hellinger (17th wk) (M-$6; 1,543; $42,000). Continues to make a modest operating profit; $24,200.

"The Consul," Barrymore (1st wk) (M-$4.80-$6; 1,066; $30,000). Gian-Carlo Menotti opera got raves from all eight dailies and started fast; first five performances topped capacity at $19,000.

"The Innocents," Playhouse (6th wk) (D-$4.80; 819; $18,740). Eased slightly, but has about $35,000 advance and should spurt this week; $12,000.

"The Man," Fulton (9th wk) (D-$4.80; 966; $23,000). Inched up a little to $7,700.

"Touch and Go," Broadway (23d wk) (R-$4.80; 1,900; $46,300). Business skidded fast after the end of theatre parties, and the move to another theatre and boxoffice reduction failed to help, so the George Abbott production folded Saturday (18) after 176 performances; final week was again in the red at $16,000.

"Velvet Glove," Golden (12th wk) (CD-$4.80; 769; $18,127). Has been hanging on at about the breakeven figure; climbed slightly to nearly $7,000.

"Where's Charley?", St. James (74th wk) (M-$6; 1,509; $37,800). Musical run leader is holding its healthy advance sale and going along with ample power; $30,000.

Opening

"Great to Be Alive," Winter Garden (M-$6; 1,510; $42,000). Musical comedy with book by Walter Bullock and Sylvia Regan; lyrics by Bullock; music by Abraham Ellstein; presented by Vinton Freedley, in association with Anderson Lawler and Russell Markert; production was financed at $175,000, was brought in for $165,000 (including bonds) and can break even at around $26,000.

Future Dates

"Wisteria Trees," March 29 at Martin Beck; **"Cry of the Peacock,"** April 6 at Mansfield; **"With a Silk Thread,"** April 12 at Lyceum; **"Peter Pan,"** April 23 at Imperial; **"Tickets, Please,"** April 24 at Coronet.

PETERS-'BARRETTS' SOLID 17G IN D.C.

Washington, March 21.

Interest in "Barretts of Wimpole Street," the Susan Peters starrer at the Gayety, continued steady through the second semester with a solid $17,000. Fortnight's take for the 1,500-seat house, which was scaled at a straight $3 including tax, reached an imposing $36,000.

Faye Emerson and Sam Wanamaker in "Goodbye, My Fancy," opened at the Gayety tonight (21) to a fair advance for a fortnight's stay.

"Streetcar Named Desire," starring Judith Evelyn, is booked in for three weeks beginning April 3.

'Streetcar' Disappoints In 4 Stands at $15,000

Des Moines, March 21.

"A Streetcar Named Desire," with Judith Evelyn and Ralph Meeker, grossed a disappointing $15,000 with eight performances in four engagements last week.

Show drew $1,000 in a matinee at the Lyceum, Minneapolis, Sunday (12); $3,000 at the Palace, Rockford, Ill., Tuesday (14); $6,000 at the Iowa, Cedar Rapids, Wednesday-Thursday (15-16), and $5,000 at the KRNT theatre here, Friday-Saturday (17-18).

Current week is being split three ways.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"House on the Cliff" (C)—Peggy Wood, Joseph Moon and Roger Stearns; Leo Mittler, director.

"Peter Pan" (D) — Peter Lawrence; John Burrell, director.

"Tickets, Please" (R) — Arthur Klein; Mervyn Nelson, director.

"With a Silk Thread" (D)—Irving Kaye Davis; Elsa Shelley, director.

Play on Broadway

The Consul

Chandler Cowles & Efrem Zimbalist, Jr., presentation of musical drama in three acts (six scenes), by Gian-Carlo Menotti. Features Marie Powers, Patricia Neway. Staged by Menotti; orchestra directed by Lehman Engel; dream choreography, John Butler; musical coordination, Thomas Schippers; settings, Horace Armistead; lighting, Jean Rosenthal; costumes, Grace Houston. At Ethel Barrymore, N. Y., March 15, '50; at $4.80 top weeknights, $6 weekends ($9.60 opening).

John Sorel	Cornell MacNeil
Magda Sorel	Patricia Neway
Mother	Marie Powers
Chief Police Agent	Leon Lishner
First Police Agent	Chester Watson
Second Police Agent	Donald Blackey
Secretary	Gloria Lane
Mr. Kofner	George Jongeyans
Foreign Woman	Maria Marlo
Anna Gomez	Maria Andreassi
Vera Boronell	Lydia Summers
Nika Magadoff	Andrew McKinley
Assan	Francis Monachino
Recorded Voice	Mabel Mercer

Gian-Carlo Menotti, whose "The Medium" (and "The Telephone") was an event of the 1947-48 season, has brought Broadway another impressive opera in "The Consul." This three-act tragedy, also presented by Chandler Cowles and Efrem Zimbalist, Jr., brought an ovation from first-nighters, but because of its sombre theme and the heavily dramatic quality of its music it may have limited popular appeal and is therefore a dubious bet to pay off.

From a creative standpoint the show is unquestionably a hit. Menotti's story of the plight of freedom loving people trapped in totalitarian countries is agonizingly contemporary and his score adds enormous emotional power. It is a heart-rending work that reaches a shattering climax in the second act and has an overpowering finale. But it is not "entertainment" in the popular sense and may not have staying qualities when hot weather wilts the boxoffice.

Action of the piece alternates between the grubby apartment of a fugitive from the secret police in an unidentified European nation and what appears to be the U. S. consulate in the same city. The consul is never actually on stage, although his silhouette is seen once through his office door. Between repeated trips to the consulate, where she waits endlessly for a visa that will enable her and her family to escape to freedom, the fugitive's wife is harried at home by visits from the secret police, as she despairingly watches her baby and then her mother-in-law die. Her suicide ends the opera.

The opening scene, in which the fugitive stumbles into his home to hide, with the police following a few minutes later, provides an exciting start. There are two notable scenes in the second act, the first as Marie Powers sings a touching lullaby to the dying infant and the second as Patricia Neway sings a magnificent aria denouncing the callous consulate secretary. Latter number received one of the most vociferous ovations of any Broadway premiere in memory.

Although "The Consul" has more terrifying impact and possibly more depth than "The Medium," it lacks the compactness and consistent drive of the latter one-acter. And although its music is technically brilliant, its unmelodic character limits its exploitable potential and mass appeal. Moreover, its morbid theme is unlikely to attract diversion-minded playgoers, so it will have to be sold on its straight artistic merits, which may not be easy as the season wanes.

Miss Neway is spectacularly impressive, both vocally and dramatically. Her voice is excellent, her enunciation is generally clear, her playing is persuasive and her features are admirably suited for tragic roles. Miss Powers, who scored a personal click in "The Medium," has a less showy role as the mother, but she is also effective vocally and as an actress.

Other notable performances are given by Cornell MacNeil as the fugitive, Gloria Lane as the bored consular secretary, Leon Lishner as the secret police agent, Andrew McKinley as a magician whose tricks disrupt consulate decorum as he waits for a visa, and George Jongeyans, Maria Marlo, Maria Andreassi, Lydia Summers and Francis Monachino in lesser parts.

The composer-author has staged the work expressively, except that he has not succeeded in having the singers make all the lyrics intelligible, and although Lehman Engel's batoning seems generally expert, he occasionally permits the orchestra to overpower the voices. Horace Armistead's two settings contribute helpful atmosphere, Jean Rosenthal's lighting adds to the mood, and the two dream sequences arranged by John Butler provide dramatic highlights.

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Plays Out of Town

The Golden Porcupine

Dallas, March 15.

Theatre '50 production of historical drama by Muriel Roy Bolton. Directed by Margo Jones; lighting, Marshall Yokelson; costumes, Dhu Wray. At Theatre '50 Playhouse, Dallas; $2.50.

King Louis XI	Louis Veda Quince
Oliver Le Diam	Edwin Whitner
Duchess of Orleans	Mary Finney
Anne of France	Virginia Robinson
Louis of Orleans	John Dennel
Charles VIII	Charles Procter
Count Dunois	Joe Sullivan
Geo. D'Ambroise, Archbishop	Ben Yaffee
Gournay	Charles Braswell
Ann of Brittany	Peggy McCay
Guard	David Healy
Lady-in-Waiting	Margaret O'Neill

"The Golden Porcupine" is written around and about the 1470-1498 period of French history and derives its name from the House of Orleans and the legendary toughness of the porcupine. Authoress Muriel Roy Bolton of California has penned a lavish and fast-moving play, though it is overloaded for the small theatre-in-the-round.

Virginia Robinson as the shrewd Anne of France, does a neat acting job. Louis Veda Quince, as the old king, does a fine and interesting bit of stage-stalking. Charles Procter, as the sniveling and weak Charles VIII, is in good style and gives his part a certain stimulant that his lines lacked. Mary Finney displays her usual impressive talents in her brief scene as the Duchess of Orleans. John Denny, as Louis of Orleans, handles his lengthy lines effectively. Edwin Whitner, as Oliver Le Diam, again proves himself as one of the company's most flexible performers. The rest of the cast is worth good "supporting" mention.

Margo Jones has done an impressive directing job.

Berg.

Aaron Burr

Baltimore, March 13.

Vagabond Players production of drama in two acts by Holmes Alexander. Directed by G. H. Pouder; settings, Walter Preston. At Vagabond theatre, Baltimore, March 13, '50.

Mrs. Norton	Mary Reynolds
Theodosia Burr	Mary Stewart
Aaron Burr	Walter Pearthree
Washington Irving	Pinkney McLean
Joseph Alston	Carter Wallace
Alexander Hamilton	F. Winsor Bryan
Betsy Hamilton	Julie Wood
Jeremy	Frederick Dorton
Margurita Fernandez	Doris Litty
The Judge	Jack Owen

Holmes Alexander, Washington columnist and author, has gone back to the clash of personalities and political philosophies of the early days of the Republic to point up some ideologies still in conflict. Unlike "The Patriots," which utilized many of the founding fathers and a very broad vista of the Revolutionary era to punch across its message of freedom and democracy, this piece depends solely upon the contrasting characters of Aaron Burr and Alexander Hamilton to review the old battle of the classes vs. the masses and the leaders chosen to direct their political destinies.

In this play Aaron Burr is an ambitious, cynical and ruthless Bourbon, and Hamilton, while also a Bourbon, is unselfish and conscientious in his regard for the essential rights of his fellowman. Burr wins his duel and kills his man but it is Alexander Hamilton who emerges the actual victor in the long run and one of the saviors of the nation. It's all nicely told and pleasingly characterized but there is not enough sustained drive or actual drama in its present state to make it count for more ambitious presentation.

As projected by the Vagabond Players now in its 34th season and one of the oldest little theatre groups in the country, the play is very well presented, with neat settings by Walter Preston and direction by G. H. Pouder exceptionally smooth and skillfully paced. Walter Pearthree is strong as Burr, and F. Winsor Bryan assured as Hamilton. A standout performance is registered by Mary Stewart, as Theodosia Burr, and Doris Litty, as Margurita Fernandez, an intimate of both great men.

Burm.

Equity Sifts

Continued from page 57

formed of the situation. So far, no answer has been received. If action isn't forthcoming, the matter will probably be referred to the Equity council.

Questioned on the situation yesterday (Tues.), Reilly declined to discuss it, refusing either to deny or affirm that any such matter had been raised. Wiman could not be reached for comment, and an Equity representative would not talk about it, beyond confirming that the issue had been raised. Several members of the League board said they had heard of the matter indirectly in the trade, but had not been informed of it by the League.

It is recalled that at the time "Dance Me a Song" was playing the Royale, the theatre was offered to Aldrich & Myers for the revival of "Devil's Disciple," which they were taking over from the N. Y. City Center. Wiman had sought to continue the revue at the Royale, but poor attendance brought the gross below the house's stop limit, so Shubert required it to leave. "Disciple" has since occupied the theatre.

Current Road Shows

(March 19-April 1)

Ballet Russe de Monte Carlo—Music Hall, Cleve. (19); Bushnell Aud., Hartford (21-22); Aud., Worcester, Mass. (23); Klein Aud., Bridgeport (24); Municipal Aud., Providence (25); His Majesty's, Montreal (27-1).

Ballet Theatre—Lanier H. S. Aud., Montgomery, Ala. (20); Tower, Atlanta (21); College Field House, Clemson, S. C. (22); Page Aud., Durham, N. C. (23); Academy of Music, Phila. (24); Rajah, Reading (25); Playhouse, Wilmington (27); Constitution Hall, Washington (29-30).

Ballets de Paris—Cass, Detroit (20-25); Nixon, Pitt. (27-1).

"Borschtcapades" — Blackstone, Chi. (20-1).

"Brigadoon" — Playhouse, Wilmington (20-22); Community, Hershey, Pa. (23-25); Victory, Dayton (27-29); Hartman, Columbus (30-1).

Cornelia Otis Skinner—Wilbur, Bost. (20-25).

"Cry of the Peacock"—Shubert, N.H. (23-25); Locust, Phila. (27-1).

"Death of a Salesman"—Hanna, Cleve. (20-1).

"Diamond Lil" — Music Hall, K. C. (20-25); Orpheum, K. C. (26); Stuart, Lincoln, Neb. (27-28); KRNT Radio theatre, Des Moines (30-31); Aud., St. Paul (1).

"Goodbye, My Fancy"—Gayety, Wash. (20-1).

"Harvey"—Memorial Hall, Joplin, Mo. (20); Shrine Mosque, Springfield, Mo. (21); Aud., Memphis (23-25); Robinson Aud., Little Rock (27); Municipal Aud., Shreveport, La. (28-29); Majestic, Ft. Worth (30); Melba, Dallas (31-1).

"Kiss Me, Kate"—Shubert, Chi. (20-1).

"Lend An Ear"—Empire, Syracuse (20-21); Erlanger, Buffalo (22-25); Great Northern, Chi. (27-1).

"Madwoman of Chaillot"—Erlanger, Chi. (20-1).

"Man Who Came to Dinner—Metropolitan, Seattle (20-22); Temple, Tacoma, Wash. (23-24); Jr. High School Aud., New Westminster, B. C. (27); International Cinema, Vancouver (28-1).

"Mister Roberts"—Colonial, Bost. (20-1).

"Oklahoma!"—Poche, New Orleans (19-26); Tower, Atlanta (28-1).

"Philadelphia Story"—Biltmore, L. A. (20-1).

"Private Lives" — Harris, Chi. (20-1).

San Carlo Opera Co.—Erlanger, Buffalo (30-1).

"Silver Whistle"—Lobero, Santa Barbara (31-1).

"Streetcar Named Desire"—Orpheum, Davenport (20-21); Palace, South Bend (22-23); Shubert, Detroit (24-1).

"That Lady"—Municipal Aud., Topeka (20); Convention Hall, Tulsa (21); Home, Oklahoma City (22); Melba, Dallas (23); Worth, Ft. Worth (24-25); Texas, San Antonio (27); Metropolitan, Houston (28-29); Poche, New Orleans (31-1).

Webster-Shakespeare — Fraser, Lawrence, Kan. (20-21); Technical H. S. Aud., Omaha (23); H. S. Aud., Spencer, Ia. (24); H. S. Aud., Ames, Ia. (25); H. S. Aud., Mendota, Ill. (27); Ill. School for Deaf, Jacksonville (28); Southern Ill. U., Carbondale (29); Hughes Aud., Wilmore, Ky. (30); Purdue Hall of Music, Lafayette, Ind. (31).

Plays Abroad

Der Tod Des Handlungsreisenden

(Death of a Salesman)

Vienna, March 7.

Ernst Lothar presentation of drama by Arthur Miller in two acts, translated by Ferdinand Bruckner. Directed by Lothar. Scenery by Otto Niedermoser; music by Alex North. At Theatre in der Josefstadt, Vienna.

Willy Loman	Anton Edthofer
Linda	Adrienne Gessner
Biff	Kurt Heintel
Happy	Hans Holt
Ben	Hans Jungbauer
Karl	Hermann Erhardt
Bernhard	Franz Boheim
Howard	Leopold Rudolf
Kellner	Heinrich Ortmayr
Das Weib	Nadja Tiller
Fraulein Forsythe	Erna Mangold
Letta	Eva Kerbler
Jenny	Erne Seder

It's unlikely that "Salesman" will come through as a German-language success in anything like its original stature. Principal drawbacks of the Vienna production, from an American viewer's standpoint, are a botched job of casting and direction which never brings the poignancy of Willy Loman's predicament either into sharp focus or the consciousness of hearers. Types are so essentially continental, especially Teutonic, that the Loman family and surrounding figures never give the impression of American "little people" at all. Most of all Anton Edthofer, in the stellar role, and Ernst Lothar, whose direction might have been more authentic after his U.S. years, have seen the Loman tragedy in an entirely different light from that of New York and London producers. Their salesman is a beaten-down, wishy-washy old fool from the first curtain. Much of the audience reacted with relief rather than pity to his death. Single believable exception to the inaccurate casting is Adrienne Gessner (Mrs. Lothar) in the role of Mrs. Loman.

Even discounting the U.S. viewpoint and taking for granted that most of the German language audience have no clear picture of what life in a small Brooklyn salesman's house is really like, net effect is that of confusing and puzzling the audience.

Apparently abashed by "Salesman's" world rep the local critics hesitated to slam the Josefstadt production. Instead, it unanimously set off philosophical essays on the meaning of the play and its protagonists. These screeds were so deeply colored by politics of the individual writers and their papers as to obscure any real opinion of the show.

Lothar and the Josefstadt, with Ferdinand Bruckner's help, have done "Salesman" for the record and made it a part of European stage history. But it isn't likely to go beyond the 40 to 50 showings of the average Vienna mediocrity.

Isra.

Emperor Jones

Paris, March 5.

Point 50 presentation of Argonates' production of drama in three acts by Eugene O'Neill. Staging by Sylvain D'Homme; sets, Jaques Noel; translation, M. Bourgeois. Stars Habib Benglia; features Paul Chevalier, African Segg Troupe. At La Maison De Pensee, Paris.

An off-the-main-stem group has come up with an exciting night of theatre. The Argonates, a young theatre group, are presenting O'Neill's "Emperor Jones" in French. The language, physical handicaps of the makeshift stage, and the uncomfortable seating are soon dispelled by the brilliant theatrics. Workable, suggestive decor is supplied by Jaques Noel, and the Segg African Troupe supplies an eerie, ear-shattering tom-tom crescendo to counterpoint the proceedings.

Standout is the African actor Habib Benglia, as Emperor Jones. His electrifying performance has the audience breaking into uneasy applause from time to time. His expressive face, calculated movements and tremendous presence portray all the mannerisms of Jones from his arrogance and disdain at the beginning to the finally broken primitive hulk.

Paul Chevalier does a good job as the scheming hunter Smithers, who sees Jones before the latter's flight to his hidden food and canoe to escape the aroused natives. The rest of the play is a series of scenes in the jungle as Jones loses his way, and slowly falls prey to the tom-toms and his own primitive fears. He begins to go through a series of hallucinations of his troubled past and wipes them out by a shot from his revolver. Finally his bullets run out, and the medicine man in a fine primitive ballet breaks his spirit and brings death to the Emperor. There is a wild ritual dance about his dead body.

Production deserves a good theatre backing. Sylvain D'Homme gives a good pacing to the expressionistic drama.

Mosk.

Heiman

Continued from page 57

ter pending clarification of Heiman's plans.

The terms negotiated by ANTA for the lease of the Strand reportedly call for a rental of $22,500 for the first five years, $25,000 for the next five years, with an option to renew at $27,500 for a third period of five years. Despite rumors that renovating costs would be excessive, ANTA has received a bid of $75,000 for the job, plus $25,000-$50,000 for the installation of an air-conditioning system, the exact amount depending on whether the existing air ducts could be used or new ones were required.

Dewart's Denial

Reports that the Jim Crow policy at the National was not actually determined by Heiman but by the Munsey estate, which owns the property were unequivocally denied Monday by Thomas E. Dewart, executor of the estate. Dewart, who was publisher of the N.Y. Sun until its recent sale to the World-Telegram, asserted that "the matter is entirely up to Heiman."

Noting that he had met Heiman only once several years ago and that he hasn't either talked to him or communicated with him since then, Dewart said, "We merely rent the space to Heiman, and have no control over the property and nothing to do with its policy. Under the terms of our lease, Heiman could make it a Chinese theatre if he wanted to, or could limit attendance in any way he wishes." The lease has "about two years to go," he indicated.

Possibility that Heiman might change his mind and reopen the National as a legit house, with a non-discriminating policy, was expressed recently by Max Gordon at a CPT meeting. The producer told CTP members confidentially that Heiman had shown signs of reversing his previous refusal to consider such an idea. Before that, Gilbert Miller had informed members that Heiman would never modify his stand.

When the question of abandoning his discriminatory policy and reopening the National for legit was broached to Heiman last week, he reportedly refused to make any commitment one way or the other regarding his plans. However, he indicated that he does not feel that the opening of the Gayety on a non-discrimination basis is proof of public support for such a move.

In any case, he is understood to have said he will never submit to "dictation" by a union, such as Equity, on matters of management policy. Therefore, until Equity rescinds its anti-discrimination rule, he will not consider shifting back to legit. Chances of an Equity backdown on the matter are figured to be nil.

Shuberts Win

Continued from page 57

usage of stationery, according to Sullivan, is insufficient evidence that Select Operating does business in Illinois. Henry S. Blum, attorney for the plaintiffs, said he intends carrying the case to the Chicago Federal appeals court.

In his original suit, filed Jan. 28, 1949, Pfeiffer claimed that he lost over $300,000 by his failure to get bookings for the Great Northern theatre here, which he had under contract. He also charged that he was unable to obtain theatre bookings for his "Maid of the Ozarks" production because of the Shuberts' alleged control of 100 houses in 28 principal legit cities. In addition, he claimed that when he tried to rebook "Maid" into Chicago after its tour, no local theatre was available.

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Literati

Morehouse's Autobiog

Ward Morehouse, author of "Matinee Tomorrow," a 50-year chronicle of the New York theatre, has signed with Whittlesey for a book of personal recollections and reminiscences, going back to the days of his youth in Georgia. It's for 1951 publication. Morehouse, formerly dramatic critic of the New York Sun, is now columnist-critic of the merged New York World-Telegram and Sun.

Atlanta Dailies Merge

Two Atlanta, Ga., papers—the Constitution and the Journal—announced last weekend they had reached an agreement to merge because of "economic reasons." Similar statements in each paper said that editorial policies will remain independent and would continue under the respective ownerships of Clark Howell (Constitution) and James M. Cox (Journal), although the latter will head up the combined operation. It's believed no money changed hands, but that stock was exchanged.

One effect of the merger, the publishers stated, will be a consolidation of the two Sunday publications into "one of the largest and most outstanding newspapers in the country." Journal has a circulation of 235,000 daily and 307,000 Sunday, while the Constitution's is 181,000 daily and 217,000 Sunday.

British Stage Tome

"The Stage Year Book and Guide for 1950" (Carson & Comerford, London; $2.25 cloth-bound, $1.80 paper-bound) is a handy reference book about the British theatre, vaude and concert-opera-ballet. Issued by The Stage, English theatrical trade paper, it contains 265 pages of text including casts and credits of all plays produced in Great Britain during 1949, credits of all plays produced in the U. S., titles of American plays produced in England and vice-versa, elaborate data about theatres in London and the provinces, lists of dramatists and composers whose works were presented during the year, lists of agents, pressagents, professional clubs, etc., a directory of permanent and traveling repertory companies and theatrical organizations of all kinds, texts of various standard contracts, special articles on the London stage, repertory, vaude, concert, ballet, opera and U. S. legit.

Nothing quite like it exists in the U. S. Both the annual "Burns Mantle Best Plays" series and "Theatre World" appeal more to general readers, but not even the "Theatre, Arena & Auditorium Guide" issued by the Assn. of Theatrical Press Agents & Managers contains as much trade information about American legit as "The Stage Year Book" carries about the British theatre. For those interested in the English stage, the book should be enormously useful.

Hobe.

Bubbles Hornblow's OK Book

An unusually well-written novel of the Hollywood love and gossip genre has been turned out by Leonora (Bubbles Schinasi) Hornblow, wife of Metro producer Arthur Hornblow, Jr. It is titled "Memory and Desire" (Random House; $3).

Mrs. Hornblow may be putting ammunition in the hands of Senator Johnson and others who have recently found fault with film colony morals, but her revelations on free-wheeling sex and divorce habits in Hollywood are skillfully and entertainingly done. She obviously knows her prototypes and she shows a good deal of affection for most of them.

Particularly amusing is her ear for "girl talk"— the biting and ofttimes feline comment of Hollywood's femmes when their menfolk aren't around. This is Mrs. Hornblow's second novel, but her first to be published. She's working on another at the moment.

Herb.

Arg. Magazines Flourish

Despite difficulties due to shortage of newsprint and of graphic materials of all kinds, inflation has put magazine publishers of Argentina in an exceptionally flourishing position. However, those which have been unable to secure their own printing plants are continually subject to control by a big financial group which is the only one able to sell them paper, and generally take care of all the technicalities of publication. In this way, Radiolandia, a radio magazine, which has what is probably the biggest circulation of any magazine in the country, has never been able to achieve an entirely independent position.

Great progress has been made in the space of only a few months by a new magazine, Vea y Lea, which has a copyright tieup with the U.S. Look. This magazine is put out by Nissa (Nueva Impresora Sud Americana) headed by Emilio Ramirez, a veteran in the local newspaper world, and onetime police photographer.

Another magazine with a U. S. tieup is Pebete, which is affiliated with Coronet, and has already reached an unusually high circulation of 160,000, which is steadily mounting.

The field for magazines in Argentina is one of tremendous scope, as the appearance of some new type of mag only seems to encourage Argentine readers to buy more and more magazines. In general the price of weekly magazines is set at about 10c, but is expected to increase shortly, as a result of the newsprint and other importing gimmicks.

Time is still banned in Argentina, and any attempt by passengers from Uruguay to smuggle it into the neighboring Argentine territory are severely frowned upon by customs officials.

Bantam vs. Pared Reprints

Bantam Books, Inc. has run an unusual ad in Publishers' Weekly because of some reprint houses abridging tomes in 25-cent editions. Bantam feels that the pared versions are unfair to authors and original publishers as well as having an adverse effect on readers' attitudes toward the paperbound volumes.

Manufacturing costs are declining, Bantam reports, and it is consequently offering larger books at 25c. However, because some books are too long to be marketed at that price, it will launch in June a series of Bantam Giants selling for 35c.

National Book Award Dinner

First annual National Book Award presentation dinner, at the Waldorf-Astoria, N. Y., Thursday (16), added up to a smart promotion for the industry. Some 126 top writers and celebrities were among the 1,100 guests invited by the American Book Publishers Council, American Booksellers Assn. and Book Manufacturers' Institute. Press and newsreels covered the event, while ABC aired a satiric version of "Author Meets the Critics" with a Shakespeare-Cyrano de Bergerac angle. Entertainment included Tex and Jinx McCrary, Abe Burrows, Helen Howe and Diosa Costello, with Eleanor Roosevelt, Sen. Paul Douglas and Frederick Lewis Allen speaking.

Awards went to Nelson Algren (fiction) for "The Man With the Golden Arm," Dr. Ralph L. Rusk (non-fiction) for "The Life of Ralph Waldo Emerson," and Dr. William Carlos Williams (poetry) for "Paterson: Book III" and "Selected Poems."

Rogers Upped at N. Y. News

John Rogers, who has been assistant financial editor of N. Y. Daily News, has been upped to financial editor, with Gertrude M. McCarthy, formerly of N. Y. Sun, named his assistant.

Rogers was promoted following the sudden death of Cecilia Russell, who had been editor since Todd Wright resigned several years ago to freelance.

Parlons Cinema's New B. R.

Marc Thibeault, former VARIETY mugg in Montreal, will interrupt publication of his French-Canadian monthly newspaper, Parlons Cinema, after the April issue. Tabloid has published 19 monthly issues at 12 pages or more.

With new capital of $10,000 in return for a 30% interest, Thibeault will relaunch his Parlons Cinema on a weekly basis next September, according to present plans.

CHATTER

Sam Levenson to meet Reader's Digest editors Monday (27).

Evelyn R. Young was appointed motion picture editor of Western Publications.

Ted Patrick in Hollywood to round up fiction writers as editor-in-chief of Holiday mag.

Dr. Paul Popenoe's latest book, "Marriage Is What You Make It," hits the bookstalls April 25.

John Houseman, producer at RKO, has authored a two-part article, "Hollywood Faces the Fifties," for Harper's.

Selznick Releasing Organization closed a deal with Viking Press for a Bantam Book issue of Graham Greene's "The Third Man."

Nelson Algren, winner of the American book industry award for the best novel of 1949, will teach summer classes at the University of Chicago.

A 2c balance due on his income tax has Ken Giniger, Prentice-Hall editor-in-chief, wondering how much it will cost the Government to process the deficiency remittance.

Will Davidson, cafe critic for the Chicago Tribune for the past decade resigns to join Whittiker and Chambers, public relations firm. As yet, no replacement has been named.

Newspaper Guild of N. Y. holds its annual "Miss Page One Contest" at the Tavern-on-the-Green next Monday (27). Winner will be crowned at the Hotel Astor, N. Y. April 14.

Lucius Beebe has resigned from the N. Y. Herald Tribune drama staff to make his permanent home in Colorado. He will contribute occasional pieces to the paper on a freelance basis.

Walter S. Campbell, director of professional writing at the U. of Oklahoma, gives sentence-by-sentence analyses of stories and articles in "Writing: Advice and Devices," which Doubleday publishes today (Wed.).

James O'Neill, 20th-Fox flack, has sold a yarn to Argosy on Dr. Vincent Nardiello, a former pug who's now medico for Madison Square Garden and the New York State Boxing Commission. It's labeled "The Robin Hood of Madison Square."

"The Lady's Not For Burning," London play by Christopher Fry, is being published April 20 by Oxford in the acting version as presented by John Gielgud. Fry's "A Phoenix Too Frequent" will be published this summer and an American edition of "Venus Observed" in early fall.

Three short stories of Bill Ornstein, Metro publicist, will be cited in the distinctive group listed in the 1950 "American Best Short Stories" to be published by Houghton-Mifflin in June. Trio of yarns are "Shadow Lingers On" from Decade of Short Stories; "Roses in Your Cheeks" from Wildfire;—and "A Dawn Come to Life" from Southern Jewish Outlook. In 1948, Ornstein's "Ma and Mrs. Robinson" was kudosed by Houghton-Mifflin.

Price Slash

Continued from page 1

homes in the U. S., the people have had a chance to be exposed to the medium. As a result, where they once considered owning a set as something in the remote future, they now realize that they can now afford to buy one.

With demand for receivers still far exceeding supply and with most major manufacturers still forced to allocate their sets to distributors, a number of lower-priced, off-brand receivers have made their way into the market. While they have been selling as fast as the brand sets, they've made no dents in sales of the latter. Indicating the demand is the fact that an RCA 12½-inch set, which RCA thought would move slowly because it's priced higher than similar models, is selling as fast as it lower-priced competitors. While the RCA model lists at $229.95, for example, Philco has a similar model at $199.95.

As predicted earlier in the year, the 16-inch screen has become by far the largest seller. Ten-inch sets, which did most to create the market, represent now almost a negligible factor, with the 12 or 12½-inch sets taking over as the smaller screens. Most manufacturers have pushed production facilities for the 16-inchers and are now able to turn out more than they ever did with the 10-inch sets. Even with the emphasis on larger tubes, the new price cuts will be made possible by reductions in the size of cabinets and the number of component parts. Also responsible is the development of multiple-purpose tubes.

Manufacturers see no slump because of the TV freeze, which will enable only eight more stations to open until it is lifted. Freeze, in fact, has had somewhat an advantageous effect in that it has enabled the industry to cover the existing markets more intensively. Advertising, instead of being spread throughout the country, is heavily concentrated and so pays off more in the long run. Freeze, however, has held up the extension of networking facilities and it is to that that manufacturers look as the bad results.

SCULLY'S SCRAPBOOK

By Frank Scully

Madhatters Junction, March 18.

The letter S covers a field day in psychiatry and psychoanalysis. From schizophrenia to the subconscious, you could spend a whole semester.

Screwballs run all over the place. This is where a psychiatrist first said he didn't know what sanity was, because he never dealt with sane people. When asked, "Suppose a normally sane person came to you, what would you do?" he replied, "Even though he were normal when he came to me at the beginning of the analysis, the psychoanalytic procedure would create a neurosis at the end."

Of course, such talk makes this particular psychiatrist sound pretty sure of himself, but if you move among these characters and catch them when not on stage, you'll find them an indecisive and bewildered lot. They can give you fine psychoanalytic studies of da Vinci, Lincoln, Napoleon and Nietzsche and tell you what they really felt and thought, but they, like the rest of us, are bossed around by their own teenage daughters like so many sheepdogs.

Dr. Lucile Pooley once analyzed just about every big shot who ever lived. In her list, however, not one Hollywood celebrity appeared. The reason for this was that she suffered from scopophobia, which you will find explained in Scully's Psychiatric Word Book of Hollywood:

S

S Factor: Though in Hollywood the "s" is believed to be a code letter for "sex," actually it stands for "specific factor," a psychoneural element which determines ability and tells whether you're going to be a good juggler or a bad dancer. Helpful also in picking chorines who will eventually end as car-hops.

Saccharin (C6 H4 SO2 CONH): A sweet derivative of coal tar starring Shirley Temple.

Sacramedia: Swear word used by directors from Mittel Europa when a tack punctures their sacral artery.

Sadism: The wish to cause pain to a sexual object. Also called "active algolagana." Stops at kicking old mothers confined to wheel chairs down a flight of steps. After that the Breen office gets out its own horsewhip.

Sadness: An emotional attitude expressing itself in diminished tone of the voluntary muscles. Acting history from Buster Keaton to Alan Ladd.

Satire: A word that brings on all the worst psychotic symptoms on Hollywood producers. Sustained sarcasm. At least it is sustained until Saturday night, when George S. Kaufman says it always closes.

Scavenger Cells: (1) Neuragliar lymph cells aiding in the absorption of effete matter. (2) English actors imported for drawing room scenes.

Schnauzkrampf: A cramped protrusion and pursing of lips which producers affect when trying not to be too impressed by a script on which a price has not been as yet agreed.

Schotomization: Laforgue's term for those who punish themselves because they hate someone. Common to those with compulsion neuroses, schizophrenics and producers of Bette Davis pictures.

Schotophobia: Psycho-neurotic dread of darkness, or what theatre managers have been blaming poor grosses on.

Schott's Treatment: A treatment using warm salines, effervescent baths and systematic gymnastics to bring life into a dying script.

Secretogog: A substance having the property of stimulating a gland to increased activity. Put into drinking water of bosses by secretaries who figure they'll both get fired unless he wakes up and does some work.

Sensation: In psychiatry all it means is an impulse conveyed to the brain by a sensory nerve. In Hollywood all it means is a picture that was made three times and managed to escape the shelf.

Shaman: Originally a Siberian who claimed he could produce magic and when run out of the country became a medicine man in a barn at Hollywood and Sunset.

Shellshock: Not to be confused with shock therapy. A form of psychoneurosis characterized by special sense orders which were just as common in training camps as on the field of battle. Subsequently called war neurosis and suffered by actors who had been through every picture from "Wake Island" to "Battleground."

Shin: The anterior edge of the tibia. Good for making dice, too.

Short Circuit Theory: Wertheimer's hypothesis, which in Hollywood was translated into "cut to the chase."

Sibling: One of a family of children by the same parents. Rare in Hollywood, where one child usually has several sets of parents instead of one set of parents having several children.

Sitophobia: Psychoneurotic aversion to taking food. Complicated in Hollywood studios by the fact that if you lunch with a producer sure as fate afterward you'll have to sit through a double-feature of his pictures in a projection room.

Snow Blindness: A temporary abnormality of the color sense which causes all objects to be tinged with red. Explains Senator Tenney, ex-Congressman Thomas, Sen. McCarthy and other unpsychoanalyzed characters.

Soma: The body as distinguished from the psyche—i.e. Marie MacDonald as distinguished from Albert Einstein.

Somnambulism: Act of talking in one's sleep or in a hypnotic trance. Also walking in your sleep with your mind in a fugue. In the Palm Springs weekend syndrome. If it persists, doctors suggest Las Vegas and a $2 marriage license.

Souque's Phenomenon: Also called Gordon's Sign, though Max has not been in Hollywood for years.

Spasms Nutans: Disturbance of the sternamastoid muscles, which causes a nodding of the head. In adults the origin is psychogenic. In brief, yes-men.

Stanford Revision: A revised form of the Binet-Simon intelligence test so as to help get Stanford quarterbacks into studios as assistant directors.

Stereognosis: Ability to recognize familiar objects by touch. Common to producers who can recognize their secretaries in the dark of projection rooms.

Stereotypy: Repetition of words or motions, common in (a) catatonic partial stupors and (b) studio conferences where everybody is still repeating his original arguments after six hours of Scotch and sodas.

Sublimation: One of the old pets of psychoanalysis, it deals with the process of switching the libido from human objects to others of a non-sexual or social nature. Observed among old character actresses whose younger follies have ruled them out as mothers and so make every effort to play up to dogs in pictures.

Suggestability: Willingness to accept opinions which change or modify an idea. Obsolete in Hollywood.

Surrogate: A representation which conceals in a dream the identity of persons known to the dreamer. Thus in dreams mothers may be represented by Queen Mary and fathers of Alan Ladd.

Sycophants: Though in Hollywood the word is usually associated with shrewd manipulators who butter up a well-heeled moron into believing he's a superman, in psychiatry it refers to adults who have never matured intellectually.

Symbiosis: Small piracies which become part of the personality and add to a paranoiac's delusions of grandeur, thus further gratifying his narcissusism. Common to actors who begin their careers as female impersonators and end as associate producers of musicals.

Symbolism: Theory that swords, ships and just about everything in our dreams is either a male or female sex symbol. In Hollywood pictures the theory has been sublimated and simplified. When a heroine dreams of Knight in shining armor he turns out to be Bing Crosby sitting right there on her bed, smoking a pipe and weaving a Homburg to hide his toupee.

Broadway

Arnold Moss planed to the Coast Monday (20) for a role in Metro's "Kim."

Barney Balaban, Paramount prez, back at his desk after a short vacation at Palm Beach.

Bill Snyder, tradepaper reporter, quitting to open his own film distribution office, handling foreign pix.

Arthur Kennedy planes to Bermuda Sunday (26) for a week's vacation from "Death of a Salesman."

Jose Ferrer flies in from the Coast next weekend (25); he'll emcee the NBC-TV Saturday night revue April 1.

Mrs. Sydney M. (Muriel) Kaye out of Harkness Pavilion following molar operation. She's the wife of the CBS-BMI attorney.

Mischa Elman sails tomorrow (Thursday) on the Queen Mary for London where he opens a European tour at Albert Hall April 6.

William F. Rodgers, Metro distribution veepee, slated to return from the Coast this week after a month's visit to the Culver City lot.

Bill Danziger, recently in charge of national special promotion for the Foundation for Infantile Paralysis, back in town after five weeks in Haiti.

"Remember, there's no cigaret hangover when you smoke Philip Morris" is a footnote "must" on all mail from guess what cigaret mfg. company.

Milton Forman joined Charles Schlaifer's ad agency Monday (20) as production manager, replacing Louis Friedman, who resigned to become a vocalist.

Jewish Theatrical Guild holding memorial services for the late Barney Bernard, of "Potash and Perlmutter" fame, at the Guild Chapel, N. Y., next Tuesday (28).

Joan Fontaine comes in from the Coast Sunday (2) with her daughter, Deborah Dozier. She'll do "Seventh Heaven" on "Theatre Guild of the Air" April 9.

Lynn Farnol has opened his new publicity office in the RKO bldg., Radio City, coincidentally right across the corridor from his former office with Samuel Goldwyn.

Metro producer Mervyn LeRoy arrives from the Coast Wednesday (29) and then sails for London two days later en route to Rome to begin production of "Quo Vadis."

Janet Blair starts rehearsals in two weeks for the Mary Martin role in the national company of "South Pacific." Meanwhile, she's in New York doing radio and TV guest shots.

Ballet and film performer Belita planed into New York this week from Canada to talk a possible pic with reps of J. Arthur Rank. Film would star her as a dancer under the Ealing studio banner.

Ketti Frings, Hollywood screenwriter and wife of agent Kurt Frings, on the mend in Medical Arts Center hospital. She was operated on Thursday (16), same day the Fringses were supposed to return to the Coast.

Paul A. Stewart, former travel and society editor of the N. Y. Sun, appointed publicity director of the Waldorf-Astoria, N. Y. He succeeds Ted Saucier, who resigned to open his own public relations agency.

The Parent Teachers and Alumni Associations of the Professional Children's School will hold their annual ball and show at the Park Sheraton hotel, N. Y., April 21. Peter Donald will emcee the entertainment.

Sportscaster Norman L. Sper's son, who prefers to use Norman Winter as a professional name, graduates from U. of No. Carolina this June and plans to resume thesping. He's the son of actress Winona Winter and grandson of Banks Winter. Sper, Jr., was national diving champ, had his own radio shows and has appeared in stock.

Rome

By Helen McGill Tubbs

June Richmond at Rupe Tarpea Club.

George Canty of MPAA here for confabs.

Revue at the Adriano features Nicholas Bros.

Alan Curtis coming back from Cairo this week.

Edouardo and Titina at the Eliseo in "Napoli Milionaria."

Sven Asmussen orch here from Denmark to play at new private Open Door Club.

Yehudi Menuhin at Fiametta theatre in one night concert, accompanied by Marcelle Gazelle.

New Fiamette cinema opened March 9 with "Madame Bovary" and Raye and Naldi on stage.

Kirsten Flagstad and "Die Walkure" at LaScala Opera, with Wilhelm Furtwaengler conducting.

Italian comedian Toto is starred in film "Toto, Cerca Moglie," now current in 15 theatres of Italy.

Paris

By Maxime de Beix
(33 *Blvd. Montparnasse*)

Elen Dosia to London for a week.

Lou Wilson over from London to scout circus acts.

Pierre Louis-Guerin to Brussels to ready his shows there.

Murray Silverstone here for a brief visit from London.

Bette Kaye, producer for the Army in Germany, visiting Paris.

The Gerry Mayers apartment hunting again and currently at the LaPerouse.

Honey Johnson opening new boite on left bank where she holds jazz sessions.

French talent prepping their "Artists Circus Night" yearly charity benefit.

Ballets des Champs Elysees scouting for minor parts before leaving for U. S.

Alicia Parker over for short time after a mountain vacation, then returns to London.

Peter sisters and other acts revamping the Folies Bergere revue with Josephine Baker out.

Nadia Markulescu hostess at Walter Pidgeon cocktail party before he takes flying trip to Italy.

Oscar Strauss, 80, working on "First Waltz" to preem in Munich March 24, and on a picture score.

Gene Van Dee to U. S. for a couple weeks and wife Erika with her parents on the Riviera while he is away.

Cleveland

Jose Melis orch checked into Hollenden Vogue Room for month.

Stan Kenton orch drew around 2,300 in 3,000-capacity Public Music Hall last week.

Floor show dropped by Borsellino's Club which adopted policy of intimate entertainment.

Dark two weeks, the legit Hanna reopened Monday (20) with "Death of Salesman" headed by Thomas Mitchell.

Dr. Benno Frank, appointed director of Cain Park's straw-hat company, preparing four musicals, each to run two weeks.

Max Wittman, former Vienna character actor, playing first American role in Play House edition of "Hope Is Thing With Feathers."

Shirley Fishman, indie press agent formerly with RKO Palace here, joined Horace Heidt's publicity offices with headquarters in New York.

Lisbon

By Lewis Garyo

"Duel in Sun" on third week at the Tivoli.

"Third Man" in its fourth week at the Eden.

Legit actor Joao Villaret back from Brazil and will join the company at the Apollo Theatre.

Orson Welles at the Palace hotel, Estoril beach, for a short holiday. He goes back to Italy to continue film production work.

Maria Sampaio, legit star, after twelve years in Brazil, back here to star in a new pic directed by Antonio Lopes Ribeiro.

Viennese revue company, with Kaps and Johan, will be at the Teatro Bandeira, Oporto, in April and at Teatro Avenida, Lisbon, in May.

The new Saint George Cinema has "The Blue Lagoon." It is a 2,000-seater, three shows daily requiring frequent change of program.

Las Vegas

Last Frontier has Whirlwinds, two Zephyrs and Collette Lyons.

Buster Shaver and Co. followed the Charioteers into the Flamingo.

Delta Rhythm Boys followed Zero Mostel into El Rancho Vegas.

Clark Dennis back at Hotel Thunderbird for second appearance in six months, with Jean Carroll and Peiro Bros.

"Room Service" in rehearsal at Little theatre with Howard Wentworth, formerly of Washington, D. C., strawhats, producing.

Jane Wyatt coming to town for filming of television sequences for CBS, with Gene Lester handling camera. Story revolves around the Flamingo.

Wilbur Clark's Desert Inn, due for April opening, hired Bill Willard, former Las Vegas Little Theatre impresario and radio programmer, as production director for its floor shows.

London

Alice Lloyd left about $48,000, her daughter and grandchildren being beneficiaries.

Noel Howlett took over Maurice Denham's role in "Fallen Angels" at Ambassador theatre.

Bernard Gordon succeeds the late William Conway as general manager of H. M. Tennents.

London Philharmonic Orchestra booked for four-day concert date in Holland and Belgium, May 8.

Anthony Kimmins planed to Australia to search for 12-year-old boy to play starring role in "Smiley."

Councillor Harry P. E. Mears, newly elected CEA vice prexy, planning trip to New York and Los Angeles.

Pinero revival, "The Schoolmistress," folds at the Saville March 25, with "The Pertinent Sex" opening March 30.

Ava Gardner here to play in Albert Lewin's "Pandora and the Flying Dutchman" in which she'll co-star with James Mason.

Leslie Macdonnel, exec of Foster's agency, to Rome, where he will complete deal for Katherine Dunham to star in a film there.

Gracie Fields flies to Capri next week on personal business, returning here to complete some radio programs arranged by Harry Alan Towers.

Miami Beach

By Lary Solloway

Satira opens at the Paddock Club March 23.

"Holiday On Ice" at Coral Gables Coliseum.

Video producers Bill Todman and Martin Stone at Lord Tarleton.

Variety Tent here opened its Variety Children's Hospital last Sunday (19).

The Lauritz Melchior's at the Roney Plaza, while he fills local engagement.

Sonja Henie and husband in town, and house guesting with Jennie Grossinger, the hotel operator.

Wometco ready to break ground for new 2,400-seater on swank Lincoln Road. House will be named the Carib.

Clubs due to close in next two weeks include Copa City (March 25), followed by Beachcomber and Alan Gale's.

San Franciso

By Ted Friend

Vincent Price in for Red Cross Drive.

Burl Ives in for Opera House stint; ditto Leonard Bernstein.

Arthur H. Hayes, KCBS exec, to Palo Alto hospital for surgery.

Town's newest late spot, Caribbean Room, under aegis of Jo Mori.

Bobe Hope and Andrews Sisters to head yearly Newspaper Frolic April 1 at Auditorium.

Local Academy of TV Arts and Sciences to hold award dinner at Fairmont hotel March 24.

John Barrymore, Jr., snatching plenty local newspaper space during two-day p.a. at Paramount with opening of "Sundowners."

Atlantic City

By Joe W. Walker

City preparing to reward Palm Sunday, April 2, visitors with usual gifts of corsages to 20 women wearing what judges deem outstanding hats.

John Burke, president of the Boardwalk Assn. and manager of beachfront Ambassador, leaving early in April to manage Blackstone hotel in Chicago. Ambassador recently purchased for more than $2,000,000 by John McShain, Philadelphia contractor. Burke here since Kirbeky interests bought Ambassador in 1946.

Chicago

Leonard Newman flacking "Madwoman of Chaillot."

Morris B. Rotman made president of William Harshe Associates.

Fortune Gallo brings his San Carlo Opera company here for 39th season this week.

Harry Davies here in advance of "Lend an Ear," which opens March 27 at Great Northern.

Isaac Van Grove, composer and conductor, named musical director of 1950 Chicago Lake Front Fair.

Frank Mekimken, manager of recent World Hobby Exposition, appointed special events director of Lake Front Fair.

A new roofed pavilion seating 3,000 is being constructed for Ravinia Music Festival to be completed about June 15.

John M. Rodger, former McGraw-Hill veepee, appointed special assistant to Crosby M. Kelly, Chicago Lake Front Fair director.

Martha Rountree, Washington radio commentator, was key speaker at joint luncheon of Chicago Business and Professional Women and Assn. of Commerce and Industry.

In for world preem of "Golden Gloves Story" at Oriental March 22 are ex-champs Joe Louis, Jack Dempsey and Tony Zale; Tony Martin, Margaret O'Brien and Buddy Rogers; and stars of film.

Australia

By Eric Gorrick

Icerink biz away to a good start in Sydney.

Dick Altschuler, Republic's foreign topper, here.

Wirth's Circus started off well in Sydney on pre-Lenten run.

Government will curb its film section in move to cut expenditures.

Dave Martin is setting his big ice show for Melbourne via Williamson-Tait deal in His Majesty's theatre.

Natan Schenwald is making a bid with European pix in Auckland, New Zealand. First in will be "Paisan." Not much coin around in Aussie for the foreign fare.

Roy Rene, Hal Ashwood and Al Thomas will be the three local comics booked for the Sydney run of Harry Wren's "Hellzapoppin'," bowing into the Empire, Sydney, around Lent.

Ken Warner replaced Robert Grieves as male lead in "Oklahoma!" at Royal, Sydney, for Williamson-Tait. Other changes include Fred Murray for William Redd Knight and Betty Sparks for Louise Barnhardt. Grieves, Knight and Bernhard have returned to the U. S.

Philadelphia

By Jerry Gaghan

Nancy Walker headed weekend show at the Carman, nabe vauder.

Artur Rubinstein will guest star at Robin Hood Dell's 21st anni dinner in the Bellevue-Stratford, April 5.

Eddie Newman resigned from his WPEN late night show; place taken by Kal Ross, formerly of WPWA, Chester, Pa.

Gertrude Berg headed the list of guest stars at the kickoff of the 1950 Allied Jewish Appeal, Sunday night (19) at Academy of Music.

This city has been taken off Jack Benny's 60-date tour this summer, but the Golden Slipper Square Club still is trying to bring in radio comic for its annual show, June 6.

Vienna

By Emil W. Maass

Robert Stolz back from London.

Franz Groebner, 47, publisher, died after tooth extraction.

Kaethe Sold of Burg theatre broke her arm in accident.

Hans Hotter of State Opera inked for N. Y. Met in October.

Bruno Hoetsch elected president of Film Producers Assn. (educationals).

Hans Hass, producer of underwater shorts, off to Red Sea for additional films.

Paula Wessely Film Co. to do Carl Zuckmayer's play "Barbara Blomberg," with screen version by the author.

Honolulu

By Mabel Thomas

The Joe Pasternaks here following completion of Metro's "Toast of New Orleans," which he directed.

"Damien," an Hawaiian-made film about the Molokai leprosarium, preems at the Kuhio theatre April 7.

Mario Lanza due in on the Lurline for a local concert. His wife, and business manager Sam Weiler, accompanying him.

Esther Williams and husband, Ben Gage, in for Metro's "Pagan Love Song." Most of the film to be lensed on the island of Kauai, some 85 miles north of here.

Berlin

By William H. Conlan

"Heimweh nach Berlin" the town's top song hit.

Dave Stein, MCA's Paris chief, mulling a trip here to o.o. the situation.

Gerhard Eisler running the Russian Zone's Radio Berlin aside from holding his chair at Leipzig University.

Jannine Charrot, who did the choreography for "Abraxas," came in from Paris to appear in the piece for three performances.

Russians offering top performers and writers "write-your-own-ticket" agreements. When it comes to entertainment in Germany, the Soviets won't hesitate to offer any price if it means acquiring prestige.

Hollywood

Joe E. Brown leaves for Australia April 16.

Jason Lindsey laid up with laryngitis.

Bing Crosby recovering from appendectomy.

Bill Peirce, Jr., opened his own publicity office.

Robert Young aired in from Washington, D. C.

Louis K. Sidneys celebrated their 37th wedding anni.

Dinah Shore and George Montgomery to Houston.

John Barrymore, Jr., left for a p.a. tour of northwest.

Dana Andrews on yachting vacation in Mexican waters.

Joe Nadel laid up after auto accident near Redlands.

Darryl F. Zanuck returned from his Sun Valley vacation.

Jus Addiss in from N. Y. to join Robert Stillman Productions.

Clark Clifford appointed Washington counsel for Howard Hughes.

Lucille Ball and Desi Arnaz called off their proposed Cuban vaudeville tour.

Jeanette MacDonald lining up 20 cities for her next concert tour, starting April 8.

Alfred Hitchcock drew free luncheon from Hollywood Foreign Correspondents Assn.

Vincent Price addressed California Institute of Technology on responsibilities of an actor.

Larry Law collapsed with heart attack while acting with James Stewart in "Winchester 73."

Tom Tully received the Army Award of Merit for his work on airshow, "So Proudly We Hail."

Dr. Renato Gualino in from Rome to gander Hollywood as prexy of Italian Film Producers Assn.

Steve Cochran sustained severe cuts during a night chase sequence for "Two Million Dollar Bank Robbery."

Washington

By Florence S. Lowe

First drive-in of season, a Sidney Lust ozoner, unshuttered over weekend.

New Catholic U musical, "Try Your Luck," written by Leo Brady, preeming on campus April 23.

Sam Galanty, Columbia Pictures topper in this area, out of hospital and on mend after a tussle with virus infection.

CBS prexy Frank Stanton, and company v.p. Joseph Ream, being feted along with their wives next Friday by Earl Gammons, local veepee for web, and Mrs. Gammons.

Emil Coleman orch in initial stanza of four-week run at Hotel Statler's Embassy Room, with comic Georgie Gobel and chantoosey Maureen Cannon doing floor show honors.

Gloria Swanson p.a.'d before a Senate Appropriations Subcommittee past week in a pitch for funds to combat heart disease, appearing along with Mrs. Arthur "Bugs" Baer, widow of the columnist.

Pittsburgh

By Hal Cohen

Phil Laufer in town drum-beating "Third Man," which Penn gets April 15.

Copa has Al Morgan booked for return date of five nights starting April 11.

Bobby Breen goes to London for engagement at Colony opening April 24.

Alexander Bros., and Pierre D'Angelo and Ana make up new show at Terrace Room.

Sam Fineberg, critically injured in Missouri crack-up while en route to Phoenix to visit his family, out of danger now.

Bobby Jarvis, who staged books for summer operas last season, set this year to direct Lambertville, N. J., Music Circus.

Jean McBride replaced Carol Gustafson in cast of national company of "Death of a Salesman" in Pittsburgh couple of weeks ahead of schedule. Miss Gustafson, on account of impending maternity, was originally scheduled to remain with show for the Pitt engagement.

Ireland

By Maxwell Sweeney

Odeon cinema in Longford burned March 13.

Tenor Frank Ryan to England for concert series.

Comedian Cecil Sheridan to England for vaude tour.

Hilton Edwards and Michael MacLiammoir in from Italy after more work on Orson Welles' "Othello."

Alice Delgarno and Babs de Monte, ballet mistress and designer for Dublin Theatre Royal's troupe, bow out for Parisian engagement this summer.

OBITUARIES

PROF. LAMBERTI

Professor (Michael) Lamberti, 8, comedian, died March 13 in ollywood after a long illness. fter a career on the stage and in ight clubs, Lamberti shifted to lms, in which one of his outstand-g roles was with Rita Hayworth n "Tonight and Every Night" in 945. His last picture was with arie Wilson in "Linda Be Good."

Lamberti's best known act was laying the xylophone, while a hapely gal did a striptease back f him and he was apparently unware of the goings on. This proided the delusion that successive ncores on the semi-classic tunes uch as "Listen to the Mocking ird" was prompted by audience's usic appreciation, rather than the umps and grinds of the peeler. owl finish had the comic get ep and seltzer squirt gal off stage. he act was a surefire bit in vaudeille for many years and was a eature of Mike Todd's "Star and arter" revue in 1942. He also id the bit in the film, "Tonight nd Every Night," with Rita Hayorth, star, as the strip-gal.

At first a serious student of the ylophone, Lamberti played for a me with the Cleveland Symphony rchestra. He tried "serious mu-c" in vaudeville, decided there as no money in it, and turned to e slapstick routine.

Jack Kapp

HARRY ELMER

Harry Elmer, 86, reputed dean theatrical managers, died March 8 at St. Barnaba's Home for hronic Diseases in New York.

Elmer, born in Springfield, ass., in his early youth went to n Francisco, where he met avid Belasco, who got him a job call-boy and later gave him mall parts in the plays he diected. He later joined the late illiam A. Brady, who made him company manager. In such caacity, he managed for Brady, Over Night," "After Dark," Bobby Taylor." "The Bottom of e Sea" and other popular plays.

Later on, Brady sent Elmer to ondon to manage some of his verseas productions.

In his declining years, Elmer ok up residence in the South France, but made frequent isits to the U. S.

At the beginning of World ar I, he was fortunate in securg passage on the last German ner sailing this way, and, from en on, he made his home at The ambs, N. Y., until he was run ver by an omnibus, and it became ecessary to place him in the St. arnaba's Home.

He was a member of The Lambs, life member of the Actors' Fund, nd one of the founders of "The ot Air Club," a group of theatrial men.

Survived by a son.

JACK KAPP

March 25, 1949

A Token of Everlasting Memory

Always in the Hearts of Irene and Sam Lutz

EDGAR RICE BURROUGHS

Edgar Rice Burroughs, 74, novelt and creator of the "Tarzan" gas, died at his home in Encino, alif., March 19 of a lingering eart ailment.

His first "Tarzan" novel was ritten in 1915. Dozens since then ave been translated into 56 lanuages. First of the series was lmed in 1918 by National Film o. Sol Lesser recently finished Tarzan and Slave Girl," the 27th the series.

In 32 years, six thesps played e role in the "Tarzan" pix series, including Elmo Lincoln, Frank Werner, Buster Crabbe, Johnny Weismuller, Herman Brix and Les Barker.

Burroughs had invested heavily in California real estate and helped develop the western end of San Fernando Valley, with the town of Tarzana named in his honor. He was twice married and divorced.

Survived by two sons and a daughter.

RAYMOND WILSON PECK

Raymond Wilson Peck, 73, playwright and former Shepherd of The Lambs, died in East Islip, L. I., March 15, where for the last 10 years he had been managing director of the Percy Williams Home for Actors.

Peck, best known for his librettos and lyrics of musicomedies, had authored several Broadway hits in the early 1900s. Among them were "Castles in the Air" (1926), "The Right Girl" (1928), "The Rose Maid" (1910) and "The Vanderbilt Cup," Elsie Janis starrer. All four had long and profitable runs.

Peck was elected Shepherd of The Lambs in 1945 and held that office until 1947, when he was succeeded by Bert Lytell. In 1940, he became manager of the Percy Williams Home.

Survived by a nephew.

EDDIE MILNE

In loving memory of my dear husband who is never forgotten.

MONA MILNE

CHARLES RUSSELL

Charles Russell, 70, former acrobat, died in New York, March 16. He appeared with the Six Glinserettis, an acro turn, in Prof. Herman's Trans-Atlantic show in 1898 and with the Barnum & Bailey circus in 1899. He toured the Keith and Orpheum circuits with the act until 1911, when he became a member of the Three Escardos. Trio played vaude houses for seven years.

In 1919 he appeared in vaude bills as member of the team of Russell and Hayes.

ELSIE APRIL

Elsie April, 65, pianist, who reputedly coached Noel Coward to his first successes as a musical comedy composer, died in Leavesden Green, England, March 18.

She met Coward when he was a young composer in the 1920s and worked with him on the arrangements of "Çavalcade." She also had a hand in his later successes, "Bitter Sweet," "Conversation Piece" and "Operette." Coward dedicated the score of "Bitter Sweet" to her.

WILLIAM K. ROEDER

William Kelly Roeder, 67, playwright and lecturer, died March 15 in Evanston, Ill. He wrote about 50 plays with Catholic themes, most of them performed by Catholic high schools.

Some of his plays were performed in the early 20s at the old Powers theatre, Chicago. Among these were "In the Service of the Queen," "Thunder in Heaven" and "Driftwood."

Survived by a sister.

FRANK NORMAN HEARN, JR.

MARCH 26th, 1932

My Darling Boy: As the years go by I miss you more and more.

Mother,

JULIA KNOX HEARN

MRS. GEORGE ARLISS

Mrs. Florence Arliss, widow of actor George Arliss, died in London, March 11. She had appeared in several productions with Arliss, including the screen version of his stage success, "Disraeli."

Arliss died in 1946 at the age of 77.

A. JOSEPH JORDAN

A. Joseph Jordan, for many years orchestra director of Loew's Theatres, died in New York March 18.

Jordan directed the orchestra in the vaudeville days at Loew's Jersey City theatre, Loew's Pitkin theatre and Loew's State theatre in New York. At the time of his death he was in charge of the orchestra at Loew's Orpheum theatre, N. Y.

GRACE NILES

Grace Niles, former manager of Loew's theatres, died in New York March 20.

Until a few months ago, when she retired, Miss Niles was manager of Loew's 86th street theatre, N. Y. She previously was manager of the Astor theatre on Broadway, Loew's Lexington theatre, N. Y., and Loew's Plaza theatre, Corona, L. I.

JAMES ROBERT CHANDLER

James Robert Chandler, 90, an actor who for 20 years lived at the Percy Williams Home, East Islip, L. I., died March 17.

Chandler's first role was in 1880 in "Uncle Tom's Cabin." He later appeared in productions of Lotta Crabtree, Lawrence Barrett, Helena Modjeska, Kyrle Bellew and Walter Hampden. He also appeared in early silent films. Surviving are two sisters.

ALFRED A. KERKHAN

Alfred A. Kerkhan, 61, purchasing agent for the Harris Amusement Co., died March 13 at his home in Pittsburgh from a heart attack. He had been in the theatre business for 46 years, starting out with the old Harry Davis Enterprises and joining the Harris outfit in 1926.

He leaves wife and a married daughter.

HANS MUELLER-EINIGEN

Hans Mueller - Einigen, 68, author-playwright, died in Einigen, near Thoune, Switzerland, March 9.

Austrian author, whose works include numerous novels, plays ("The Flame"), librettos and film scenarios, was one of the co-writers of the "White Horse Inn" operetta. He had lived in Switzerland since 1930.

HENRY B. PHILLIPS

Henry Bettesworth Phillips, 82, owner of the internationally known Carl Rosa Opera Co., died March 18 in London.

Phillips, who joined the company in 1918 as artistic director, bought it five years later and had participated actively in operatic affairs until two years ago.

CLAIRE B. SHERMAN

Claire B. Sherman, Jr., 23, staff announcer at WJTN, Jamestown, N. Y., died in that city March 13.

Sherman had been associated with station since 1942, when he entered the announcing field as a summer replacement. He joined the permanent staff in 1948 following graduation from college.

STANLEY E. BALDWIN

Stanley E. Baldwin, 68, founder and first manager of WTAM, Cleveland, died March 19 in Cleveland.

In 1920 Baldwin joined the Willard Battery Co. which owned the radio station, and organized its operations with S. E. Leonard, currently WTAM's chief engineer.

JACQUINOT JULES

Mrs. James C. Landree, 64, known professionally as Jacquinot Jules, and an organist at KMOX and KFUO, died at her home in St. Louis March 14.

She began her radio career at KMOX when the station was founded 25 years ago. For the past 10 years she has been broadcasting over KFUO.

Father of Jack Murphy, assistant film director, and Maurice Murphy, television producer, died March 11 in Hollywood.

Mother of Mrs. Andy W. Smith, Jr., wife of the 20th-Fox veepee and general sales manager, died March 14 in Greenwich, Conn.

Father of Russ Grant, Loew's publicity dept., died March 17 in Hartford, Conn., after a long illness.

Mother, 74, of James T. Vaughn, studio production manager, died March 15 in Hollywood.

Circuses Star

Continued from page 1

battle of the Big Tops is the Cole-Barnes engagement at Yankee Stadium, N. Y., for four days starting June 14. This booking indicates that the Cole-Barnes outfit really means to tie up New York in the future. This stand is expected to familiarize circus fans with C-B, and a hefty gross, of course, would make impact on Garden officials.

Since the Garden deal is on a percentage basis, Garden officials are expected to pay marked attention to the Yankee Stadium stand. If Cole-Barnes fails to get the Garden, it may set up an annual stand at the Stadium at $3 top. With 77,000 seats, one week's gross there will probably equal, if not exceed, the Garden take. Earnings also could be higher because of the shorter load of performers' salaries, advertising, etc.

Another factor in the Garden battle is the fact that Arthur M. Wirtz, operator of arenas and producer of ice shows with Sonja Henie, together with Jim Norris, who together own the Cole-Barnes outfit, are important stockholders in the Garden. Wirtz-Norris and Boyd are owners of the Cole-Barnes outfit. Each share is estimated to be worth $150,000. Boyd put up no money.

It's conceded by many that the Ringling show has the edge by virtue of its longer tradition in the field. Ringling's Howdy Doody deal came last week when the R-B&B felt it needed a strong TV attraction to counter Hopalong Cassidy. Deal was made by Martin Stone, indie package producer and part owner of the Howdy Doody show on NBC. Booking was an outcome of the puppet's tremendous draw as a "personal appearance" in department stores. John Ringling North, circus head and general manager Arthur Consello negotiated with Stone. Deal calls for replica of the famous dummy to appear in the circus "walk-through" in New York and Boston where the voice of Bob Smith, the show's emcee will be recorded in conjunction with the puppet offering. As is usual in the Garden and at the Boston stand, there will be no admission charge in these cities, but on the road where sideshows are given, admission will be charged.

In Boston and New York and any town where the circus is playing for the first time this year, Howdy will head "When Dreams Come True" spec via a midget dressed as the puppet. Clarabelle, clown, on the video show, will be one of the regular clowns in the circus. Dave Murphy, onetime press rep for the Beatty circus who worked for Stone on "Author Meets the Critics," will be barker, flack and general rep for the Stone organization on the road. They'll sell special Howdy Doody merchandise at the side show with Miller Bros. which has the concession, and the Garden.

Deal calls for Stone to get a percentage of the sideshow take throughout the tour. This, naturally, cuts in NBC and Bob Smith who own pieces of the puppet show. Another part of the deal calls for one act from the circus to appear each day on the Howdy Doody television show during the Garden engagement. Another stipulation calls for Stone to set up a replica of a television set in the sideshows, at which kinescopes of the Howdy shows will be run. This is designed to help introduce the character to kids in non-teevee areas, as well as to prepare the locale for Howdy Doody merchandise. It's also stipulated that the puppet will be spotlighted in newspaper ads and billboards.

DeMille Getting Set

Producer Cecil B. DeMille and a staff of technicians are heading for Sarasota, Fla., to join the Ringling Bros.-Barnum & Bailey circus at its winter training grounds. DeMille will spend two weeks at Sarasota wrestling with technical problems on his forthcoming pic on the circus.

Filmmaker then accompanies the circus to Madison Square Garden, New York, where the three-ringer opens for a month's run, April 5. He will take test shots at the Garden for composition, lighting and scope.

MARRIAGES

Nancy Olson to Allan Jay Lerner, Los Angeles, March 19. Bride is a screen actress; he's a playright.

Dorothy Cooper to Paul R. Cerf, Las Vegas, March 11. Bride is a screen writer at Metro.

Lois Barker to Duke Shumow, Chicago, March 12. Bride is secretary to Ashton Stevens, Chi Herald-American drama critic; he's a Chi theatre owner and son of Jack Shumow, Warner Bros. Chi branch manager.

Dorothea McGough to Richard Carr, Pasadena, March 17. Bride is an actress; he's a radio scripter.

Joan Leslie to Dr. William Caldwell, Santa Barbara, March 17. Bride is a film actress.

Alice Talton to George M. Cahan, Westwood, Calif., March 18. Bride is a screen actress; he's a television producer.

Dr. Eleanor Bernert to James Sheldon, Tarrytown, N. Y., March 19. He's producer of NBC's radio and television simulcast of "We The People."

BIRTHS

Mr. and Mrs. Robert Shayne, daughter, Burbank, Calif., March 11. Father is a screen actor.

Mr. and Mrs. Bert Wrench, daughter, Los Angeles, March 10. Father is a film editor at Metro.

Mr. and Mrs. Robert McFerrin, son, New York, March 11. Mother is a concert singer, known professionally as Sara Cooper; father is with "Lost in the Stars" (Music Box, N. Y.)

Mr. and Mrs. Robert Rockwell, son, Santa Monica, March 12. Father is a screen actor.

Mr. and Mrs. S. S. Spencer, son, Hollywood, March 11. Father is Hollywood chief of radio-television for Foote, Cone & Belding ad agency.

Mr. and Mrs. Jack Mills, son, Creston, Ia., Feb. 17. Father is music director and production manager of station KSIB in that city.

Mr. and Mrs. Michael Kirby, daughter, Hollywood, March 16. Father is Sonja Henie's skating partner.

Mr. and Mrs. Larry Penzell, daughter, Brooklyn, N. Y., March 13. Father is a flack with the Muriel Francis office.

Mr. and Mrs. Al Mendelsohn, son, New York, March 18. Father is eastern radio contact for Universal.

Mr. and Mrs. Ralph J. Roberts, daughter, Philadelphia, March 18. Mother is a TV director and producer; father is Muzak's national sales promotion and publicity director.

Mr. and Mrs. Jack Lenny, son, March 17, New York. Father is talent agent; mother is Betty Jane Smith, dancer.

Coaxial Cable

Continued from page 1

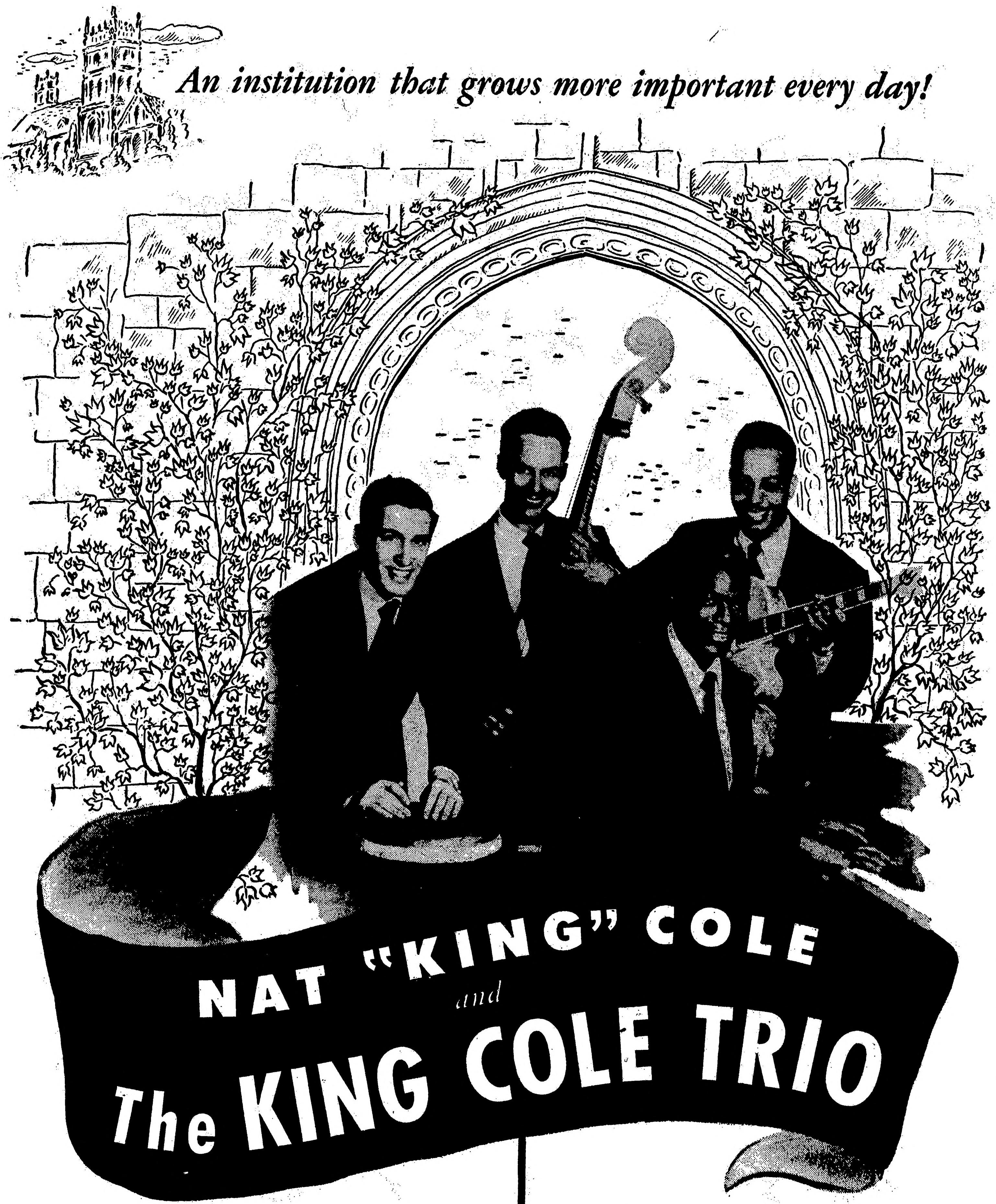
but that it would have to wait until microwave relays from Washington to Birmingham (via Richmond, Charlotte, Jacksonville, and Atlanta) are completed late this year.

The east-west TV hookup, Cowan indicated, might come about sooner through establishment of radio (microwave) relays straight across the country, such relays are now under construction between Chicago and Omaha (via Davenport and Des Moines), with branch lines to connect Minneapolis and Kansas City. These links are to be completed by October. In the meantime, preliminary engineering work is under way looking toward construction of additional relays from Omaha to San Francisco. But this is a big job involving great distances and difficult terrain.

Television network service now extends to 51 stations in 26 cities, with Boston the farthest point east and St. Louis the most westerly point. Sixteen more cities will be added to the eastern network before the year ends. On the west coast, radio relays between Los Angeles and Frisco are scheduled for completion in September.

A.T.&T.'s present facilities will carry color transmissions using the CBS and Color Television, Inc., systems to its existing network but can carry RCA color only to 19 cities, which are connected by radio relay, Cowan testified. This is because RCA color will not go over the coaxial. Cowan estimated it would take two years for A.T.&T. to modify its coaxial to carry RCA color over its entire network.

Cost of carrying color over the network, Commissioner Frieda Hennock observed, is a "vital issue" in the color television proceedings.



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CBS GRAB FOR TV COMIC CONTROL

Hope's $1,000,000-a-Yr. NBC Deal

Hollywood, March 28.

A contract committing Bob Hope exclusively to NBC for both radio and television at the highest figure ever paid an air performer, was expected to be signed today (28). Understood long term deal calls for $1,000,000 annually.

Negotiators moved into the office of Martin Gang, Hope's attorney, where terms were discussed and contracts reported drawn. It explains the presence of prexy Joseph H. McConnell and board chairman Niles Trammell here from the east.

Comic is still under contract to Lever Bros. for radio, with the next option due mid-June. The sponsor hasn't indicated whether he will renew, although Hope has sought release to sign with either Chesterfield or General Motors, among others who want him.

Met's Most Drastic Revamp in History Has Longhairs Tearing Out Their Locks

By ARTHUR BRONSON

The most drastic revamp in the history of the 65-year-old N. Y. Metropolitan Opera looms for next season. This applies to repertory and artists' roster, as well as to management and business setup, with results likely to be startling if not explosive. Changes thus far contemplated have caused consternation or bewilderment in the concert world, with a modicum of amusement.

On the business side, the Met management is reported surprised at the number of cancellations from subscribers because of the re-hiring of Kirsten Flagstad, who quit the Met in 1941 to join her Quisling husband. On the other hand, subscription requests are also reported rolling in for next season, some expressly due to the return of Mme. Flagstad, who is acknowledged the world's greatest Wagnerian soprano, but others mainly due to the fact that the Met is almost fully subscribed annually, and early birds want to get in their bids.

Change in artists' roster will be pronounced, with some top names

(Continued on page 73)

Cuffo Guest Shots on N.Y. TV-Radio Scare Pix Names

Hollywood, March 28.

Getting so that Hollywood names, whether radio or pix, dread visiting New York, especially if the quickie trips are for vacation or seeing-the-shows purpose. One pix-radio name figured up there are 23 different radio and television programs—all cuffo—which are alerted to his advent, either via his own press dept, or the sundry "celebrity" services which spotlight arrivals, hotels, etc., for niteries, luxury stores, florists, motor livery services—and pressagents.

The plenitude of disk jockey shows in the New York sector is still another problem, particularly if the Hollywood personality has wax affiliations. The theory of the deejays' value for phonograph recording plugs places a burden on sensitivity and rivalry. One comedian frankly stalled all winter and is only being lured east by the opening of the baseball season.

Ed Noble Buys Back His Thousand Islands Club

ABC board chairman Ed Noble has bought back the palatial Thousand Islands Club on Wellesley Island from the Canadian Steamship Lines, to whom he had sold it in 1944. Property, which includes a 50-room club and an 18-hole golf course, is valued at more than $500,000.

Noble said the club will continue under its present management.

Col. Artists Mgt. Probed as Trust By Rep. Celler

Washington, March 28.

An alleged monopoly in the booking of concert artists is quietly being checked into by Rep. Emanuel Celler (D., N. Y.), chairman of the special congressional committee on study of monopoly power.

Celler disclosed that he has received many complaints by concert

(Continued on page 20)

Jessel Working On Govt. Theatre Plan

George Jessel, who flew in to emcee the 5th annual George Gershwin Memorial Concert at Carnegie Hall, N. Y., Sunday night (26), thought he would get the okay from Key West, to visit the President's Florida "white house" on a show business project the showman has in mind. Instead, he flew back to the Coast that night.

Jessel informally discussed it before with President Truman but now more concretely has plans in shape for his proposed National Theatre, with Government subsidy, in Washington. It would be a legit venture along the lines of London's Royal Academy. Further details are q.t. until he can personally detail them to the President.

EXCLUSIVE DEALS WITH TOP NAMES

CBS has initiated a drive to corner the comic market for video. Over the past few weeks the web has negotiated an unprecedented number of deals designed to give its video programming operation a comedic facade second to none.

With Ed Wynn already entrenched with his Coast-kinescoped commercial show and the Alan Young kine program teeing off next week for Esso, Columbia has bolstered its comedy lineup with exclusive deals involving Bert Lahr, Ben Blue, Jack Paar, Garry Moore and Joey Faye.

On the premise that "a network is as good as its comedy lineup," the CBS programming braintrusters are still shopping around to enhance the roster and create a backlog of comedy shows for strategic showcasing to bolster weak segments, and as major rounds of ammunition in agency-client solicitation.

CBS is making allowance for inevitable percentage of casualties, but feels that if the longterm contract and audition splurges pay off by projecting only a few into the TV comedy bigtime, the web will have been rewarded.

The web is cognizant, too, of auxiliary compensations, for behind the repacting of Abe Burrows to another year's contract is an awareness that while his own Wednesday night video show has drawn a blank, nonetheless the Burrows spontaneity as a TV panelist on other web shows and his "desk" contributions as an idea man make him one of Columbia's top video assets.

The Bert Lahr comedy - revue show comes up for auditioning in 10 days. Ben Blue's TV entrant will be "cut" next week. Garry Moore, inked to a seven-year CBS exclusive, comes east in another month for huddles on his TV plans, with possibility that his show will originate from N. Y. The Jack Paar show is now in the blueprint stage and Joey Faye, already involved in CBS' "54th Street Revue," is getting a format facelift to put additional accent on TV comedic talents.

Cantor 'Fires' Sponsor; To Concentrate on Video

Eddie Cantor pulled the unusual of firing his sponsor, telling the Biow agency he doesn't want to renew with Eversharp-Schick for the fall, although achieving the unusual of getting the show a "rating."

Cantor's main reason is his desire not to be tied down to any weekly program. Instead, he gave Niles Trammel, NBC board chairman, reassurance that in late '50 or by 1951 he will do a series of television guest shots—but, again, sans any regular commitment. The comedian prefers to remain footloose to do his sundry one-man shows—"my 40 years in show business," as reviewed in this issue.

'Mickey Finn' Death Probe Clamps Lid On Vice in N. O.'s French Quarter

New Orleans, March 28.

The Latin Quarter Club in the city's historic Vieux Carre, was padlocked Friday (24) by the Federal government.

The action came as Police Supt. Joseph L. Scheuering promised to "make it tough for pandering taxi drivers, B-girls and prowling party girls in the city's nightclub belt before another wealthy tourist gets a lethal Mickey Finn."

The police official was urged on against the "racketeers, macers, bums, thieves, prostitutes and procurers" of the Vieux Carre's dimly-lit bars, striptease emporiums and dives by two New Orleans newspapers, the militant New Orleans Item and The New Orleans States.

They were aroused by the discovery that the brain of Robert E. Dunn, Jr., 42, a wealthy Nashville, Tenn., contractor who died in the Latin Quarter Club at 5 a.m. New Year's Day, was sogged with chloral hydrate—the chemical that makes a highball a Mickey Finn.

The body of Dunn, considered at first by Coroner C. Grenes Cole of Orleans Parish to have been the victim of a heart attack, was exhumed. Louisiana chemist

(Continued on page 73)

Too Much TV Cheesecake, IQ 'Girls' Mask Their S.A.

NBC feels it's okay for "Leave It to the Girls," the Sunday night video package to sell Regent cigarets glamorously, but too much s.a. may be n.s.g. for the Sabbath eve b.o.

The glam board, usually comprising femcee Maggi McNellis, Eloise McElhone, Florence Pritchett, Robin Chandler, Lois Andrews, Betty Furness and Dorothy Kilgallen, invariably are as s.a. as their IQ, but they have been on an off-the-shoulder sartorial kick. Of all people, the shading of Miss Kilgallen's gown recently gave it a strange Gypsyroselee look—a new look that bothered the network and sponsors after they got bluenose type letters. So the gals are doing a cover-up.

4A's Snafus Par's Chi-to-N.Y. Vaude Via Big-Screen TV

First attempt to transmit a stage show via theatre television from one city to another was snafued yesterday (Tues.), when the Associated Actors and Artistes of America demanded a full two-weeks salary for all performers in the show. Four A's reportedly invoked the long-standing two-week pay clause to forestall setting a precedent, but theatre TV execs pessimistically view the union's action as portending considerable difficulties for the development of the medium.

Paramount planned to televise 30 minutes of the stageshow from its

(Continued on page 20)

Magico's Magic Couldn't Hocus-Pocus Trunk Lock

Bellefontaine, O., March 28.

Robert Miller, magician, wished he had taken lessons from Houdini when he was locked out of a performance.

He arrived at Belle Center high school gymnasium, went back stage and began to prepare for his show, but he couldn't open his trunk of paraphernalia. No act of magic could force the trunk open, and the audience was dismissed. Contents had shifted in such a way that the lid was stuck. He is to return later for a performance—when he figures out how to pry open the prop trunk.

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This Is Where Show Biz Came In 25 Years Ago—With Radio

With show biz appraising television versus the b.o., VARIETY'S files of a quarter-of-a-century ago disclose a direct parallel to radio at its inception. Following are some examples from VARIETY, summarized and in chronological order, of "history repeats itself."

March 8, 1923

Radio Service at $2 Monthly

Wired radio receivers, a compact device perfected by C. W. Hough, president of Wired Radio, Inc., will be available for rental at a $2 monthly charge. If sold outright price would be $35-50.

March 15, 1923

Radio Craze No Opposition to Theatre

S. L. Rothafel, film exhibitor, noted that radio is proving to be helpful in hypoing b.o. receipts rather than detrimental. Metropolitan Opera House found the broadcasting of some of its programs whetted the appetites of music lovers causing an increase in the usually abnormal demand for tickets to certain performances.

June 21, 1923

Radio's Right to Copyright Music

Witmark & Sons preparing a friendly suit against WOR, marking first legal test of radio's right to broadcast copyright music without a license.

July 14, 1923

Radio Careless in Choice of Artists

Radio's carelessness in choosing artists cited as cause for poor shows which keeping good many people away from their sets.

March 5, 1924

Radio B.O. Danger

Radio is a boxoffice danger, assuming more and more the proportions of genuine opposition to all show business to the extent that it is actually giving show people some concern. A Peekskill, N. Y., film house played to empty seats the night President Calvin Coolidge broadcast his first address to Congress.

ASCAP urging American Federation of Musicians to demand that no musician perform for radio on premise radio entertainment automatically makes possible the elimination of paid music and musicians elsewhere.

Radio fans reportedly asserted

(Continued on page 22)

ISLES OF 'STROMBOLI,' 'VOLCANO' YEN TOURISM

Rome, March 28.

Two volcanic islands off the coast of Sicily, site of RKO's "Stromboli" and "Volcano," the Anna Magnani starrer to be released by Motion Picture Sales Corp., are trying to cash in on the publicity by touting the islands as a tourists' paradise.

Natives of the isles, part of the Lipari group, feel that if they were good enough to lure top film producers from Hollywood, then they're even better for the tourist trade. As a result, they are plugging the mild climate, beautiful scenery and top fishing. Islands, once known as the Aeolians, were used by political exiles during Mussolini's fascist regime in Italy.

CROONERS TAKING OVER BRITISH GOLFING MEET

St. Andrews, Scot., March 21.

Donald Peers, British radio singer whose teenage swoon following resembles Frank Sinatra's, is emulating Bing Crosby as an entrant for the British Amateur Golf Championship here in May.

"Who knows," said Peers, "Bing and I might even burst into a few duets—just to keep in practice."

Several Months' Delay On Hemingway's Film Deal for Latest Novel

Sale of the film rights to his latest novel, "Across the River and Into the Trees," likely won't be consummated for at least two or three months, Ernest Hemingway revealed upon arriving in New York Monday (27) on the Ile de France after several months in Europe. The novelist said that negotiations with Hollywood haven't even started, although all majors are expressing keen interest in the volume.

Meanwhile, Al Horwits, Universal-International studio publicity chief, who is repping Hemingway in prospective "River" film deals, has come in from the Coast to confer with the author during the latter's four-day New York stay. Novelist then goes to Havana, where he will revise page proofs on the tome. Scribner's is publishing around the middle of August.

Hemingway said that he expects the book to be completed from his standpoint in July. Meantime, Cosmopolitan mag is running an abridged version in serial form. First installment appeared in the February issue, and the final piece will run in June. Novelist also disclosed that he expects to have a book of short stories ready for publication some time in 1952, and a long novel in 1953 or '54. He has already written some 186,000 words on the latter work.

MCA Pacts Takeover Of London's Linnet & Dunfee

London, March 21.

Music Corp. of America's deal with Linnit & Dunfee to acquire latter's agency has been closed by Jules Stein, who arrived a few days ago to settle the deal.

This involves nearly $1,000,000 and calls for MCA to take over the entire L. & D. film and legit agency activities, comprising several big English and American film and legit names.

Contract will permit L. & D. to carry on their play producing activities as heretofore, and will also permit them to produce pictures in England which they have seriously been developing.

Understood Lew Wasserman, MCA's prexy, is expected here end of March to settle company's future operations. Laurence Evans, London general manager of MCA, is expected to stay in that capacity when company shortly takes over L. & D.'s activities.

3/29

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Cantor's 1-Man Carnegie Show Sock Milestone

By ABEL GREEN

Eddie Cantor gave a one-man showmanship demonstration at New York's Carnegie Hall last Tuesday night (21), grossing $8,900 at $3.60 top, which is (1) a self-written script for "The Cantor Story," when his biopic is filmed, and (2) a milestone in show business. It can set a pattern for similar cavalcades by any of the contemporary greats of now and yesteryear, blending nostalgia and the present into a socko evening's entertainment.

The fact that Cantor henceforth favors working to students at 75c top, such as the University of Arizona and at William & Mary's College, rather than the fancy scales up to $3.60, is beside the point. It opens up a new type of concert attraction for people of the Jolson-Jessel-Berle school—some not as seasoned, obviously, but all capable of blending their cavalcades into a running script which combines song and story.

Backed only by two Steinways, and working from notes on an easel in quite the Carnegie man-

(Continued on page 75)

John Hersey's Unique Privilege—OK on DOS' Pic Version of His Book

David O. Selznick has purchased screen rights to "The Wall," recently published John Hersey novel. Price is reported at $100,000 plus a percentage of the picture's income and the property reverts to Hersey after 25 years.

Most unusual angle, however, is that Selznick under terms of the contract gives Hersey the right to pass on the choice of screenwriter, cast and director. This is a unique concession, particularly from Selznick, who has always been extremely jealous of his own right to final approval of any picture in which he is involved.

Hersey, however, stuck to his guns on the approval angle, claiming more important to him than the money involved was assurance that the film about Jews in the Warsaw ghetto during the war be made in keeping with his conception. Selznick agreed, asserting that he saw in the book the biggest property since his "Gone With the Wind."

Attempts may be made to shoot

(Continued on page 20)

Seek Crosby, Walcott For Tour of Germany

Berlin, March 21.

Bing Crosby and "Jersey Joe" Walcott would appear here May 28 under a plan being mulled by the U. S. occupation authorities.

In the event Crosby and Walcott decided to make the junket, the Army would provide a special plane to and from the west sector of Berlin.

Broadway, Incorporated

By JOE LAURIE, JR.

CAST: BROADWAY, SR.—A guy who has played everything from one o' cat to the Palace.

BROADWAY, JR.—A youngster in show biz who is being weaned on the Borscht Circuit and small time nite clubs.

TIME: Now.

PLACE: Times Square.

Junior: Where have you been oldtimer? Haven't seen you around for some time.

Senior: I've been laid up with that algebra virus—X—unknown quantity—you see I do remember some of the stuff I learned in school. Maybe I've been hiding from the guy with the Scythe whose been around the past few weeks cutting down a lot of my old friends, like Sid Grauman, Lew Lehr, Bill McKenna, Ray Peck, Brock Pomberton, Arthur Hopkins and a lot or others. I rolled up in the sheets and maybe he figured I was a bundle of laundry and passed me by.

Jr.: Of course I didn't know those fellows but I did know they were swell showfolks.

Sr.: You know, just as many went Upstairs years ago, but we were younger then, and didn't know the big guys that were passing, the same as you today. What gets me is those obits. Take for instance my old friend Sid Grauman, the papers said he discovered Al Jolson and Sophie Tucker. Why did they have to say that? It isn't true. He did a lot of stuff for show biz, he didn't have to be built up. Sophie Tucker was pretty well set playing at the German Village, Pastors, burley and vaudeville before she ever reached the Coast. And so was Jolson who played with Jolson, Palmer & Jolson, Lew Dockstader show and vaudeville before he met Grauman. Sid didn't need a build up with those two great artists; he did so much for the picture business that he could lay against his record. A great guy and a great showman. And with all these great newspaper guys around, not one mentioned that Arthur Hopkins was the guy that sent in the scoop of the assassination of McKinley when he was a newspaperman.

Jr.: I wonder how they muffed that one?

Sr.: Well they stressed him being a producer. And kid, he was a great producer, a guy that loved the theatre, produced great plays and discovered great artists. Did you know he wrote and produced acts for vaudeville? Well he did.

Jr.: That's all B.M.T.—Before my time.

Sr.: Listen kid, I'm not picking on you for not knowing all these great guys, I just feel sorry for you that you didn't live in an age when those greats of show biz were in their prime, building a foundation for the business you are now making a living in.

Jr.: I notice you like to take a sneak punch at us young guys once in a while, oldtimer.

Sr.: Maybe I do, kid, but I do it with an open glove. But you young kids make me shake my head like it was on ball bearings.

Jr.: What now?

Sr.: While I was sick I had a great chance to listen to radio—and I wanna tell you it's a shame.

Jr.: What's a shame? That you ain't in it? A lot of guys are making plenty of moolah.

Sr.: That ain't new, kid. Top guys with talent always made moolah; that goes for every business. But what I'm getting at is some of these new kids—and some of the older ones in show biz. They make appearances on disk jockey shows, which are a pretty big thing today—if you stay up. And there's lots of guys that stay up. And these disk jockeys introduce their guests as wonderful, most wonderful, greatest, the wittiest, the tops. Gee when you listen to these introductions they sound like 16-sheets for the circus. They have forgotten the word good, fine, able, which isn't bad for a comic. And after this great buildup, which I realize the jockey must give because it's F.F. (for free) and he has to pay off the guy, even if it's with a hundred boosting words, which is fair enough in show biz, but after the big buildup, the comic comes on. He either uses parts of his routine, or he talks about something he knows nothing about. Then to make it worse a couple of comics get together and start ad-libbing—adlibs with stock stuff—the answers are always the same.

Jr.: Well, what's a guy gonna do? You gotta be seen, you gotta be heard, you gotta be in the public eye and the disk jockeys today are a big thing.

Sr.: That's fine. But the comics especially, should get hep to themselves and have a routine prepared, have some guy write some special stuff for interviews so they could be heard to advantage, so they don't have to use parts of their act to get laughs, and kill their act. Don't let them hog the mike. Don't let them go from place to place like a route, and do the same routines. The disk jockeys must know that the guy just did the same routine on another show maybe 20 minutes ago, unless they're very naive, but it certainly isn't fair to the comic. The listeners figure the guy is a one-way guy; knows just a few things and keeps repeating them.

Jr.: Well, you can't blame these kids; they may have a new recording coming out, and have to boost it, or they may be laying off and some guy hears 'em and books 'em. And they naturally want a plug.

Sr.: Say Junior, you're not trying to tell me the gimmicks, are you? I know all of 'em. I don't say they are wrong trying to plug a show, a new recording, or a book, or to plug themselves. Although I wanna tell you kid, and this is strictly confidential, and I don't mean my pals Jack Lait and Lee Mortimer's new book, but did you ever hear of a hit in anything that needed a plug?

Jr.: Well, no, but it don't hurt any.

Sr.: Certainly not, and the guy that sed I don't care if they knock me as long as they mention my name. Well, kid, in my book he was as wrong as a guy in the YWCA pool.

Jr.: So you think that comics should have routines for different appearances?

Sr.: Not exactly routines, but try to do something different or talk about something they know. Not to adlib because, brother, they keep repeating themselves, and very few of our present day comics can adlib. I don't mean the regular stock and file answers; why some of those guys even ask their own questions to get the comeback in. I'm sorry kid you don't remember guys like Willie Collier, Johnny Stanley, Wilson Meizner, Frank Burt, Grant Clarke, Joe Frisco, Julius Tannen and a half dozen others. They were wits and fast on the adlib; they used their beans, not their files. Now listen, I don't mean to say that some of these new kids aren't gonna be good, but until they are they should get writers to fix their answers. I always told you, Junior, that it's the woids that count.

Jr.: Go on, tell me some more.

Sr.: Sorry, Junior, but this virus thing's got me down. I feel weaker than the second bow at Youngstown. Be seeing you again when I get as strong as Jolson's receptions in the Winter Garden.

Byram's European O.O.

John Byram, Paramount's play editor, sails for Europe on the Ile de France April 15. He will visit London and the Continent to view the current crop of legiters as prospects for filming by Par.

Byram will be accompanied by his wife, Marian, legit press agent. They'll be away about five weeks.

Eleanora Duse Biopic

Film attorney William S. Roach planed to the Coast from New York over the weekend for a week of confabs regarding sale of screen rights to the d'Annunzio yarn based on the blog of Eleanora Duse, "Flame of Life."

Property is owned by Roach's client, Robert Goelet, Jr., heir to the New York real estate fortune.

REVAMP PIX SALES TO NIP SUITS

Total Revolving Debts of 5 Majors Down to $23,500,000, Lowest Since '47

Prolonged drive by major film companies to reduce their bank loans to a minimum in face of divorcement requirements and an uncertain b.o. future has sliced the total of outstanding obligations to the lowest point in three years. The five majors that borrowed varying sums in 1947 to bankroll production requirements have now cut these loans by $13,500,000 to bring total obligations on revolving funds to a low of $23,500,000. Reduction in these loans, carrying restrictions on the amount of ready assets which the companies must maintain, is regarded as one of the bright spots in the current film picture.

Besides these sharp slashes put through by Paramount, RKO, 20th-Fox, Columbia and Universal, both Metro and Warner Bros. have reduced their funded long-term debts substantially. Neither Warners nor Metro negotiated revolving credits at the time that the other companies found them necessary.

As a result of the concerted action by the majors, the companies remain in a highly liquid position that gives them a free hand on cash requirements should the need arise in the future. The comparatively insignificant total of obligations as compared with total assets of the majors is credited with the favorable reaction of Wall street brokerage outfits towards the companies lately. A good number of reports have issued from the street recommending one or another major as an investment possibility despite anti-trust divorcement.

Biggest cut was pushed through by Paramount, which now has no bank obligations whatsoever. Sev-

(Continued on page 26)

FINANCIAL DOPESTERS HYPO WB ON EXCHANGE

Insistent reports in New York financial circles that Warner Bros. and the Dept. of Justice were nearing agreement on a consent decree to end the present anti-trust suit sent the company's stock into a wave of activity during the past week. More than 150,000 shares have been traded during the past six market days in transactions involving about $2,250,000.

Heavy buying sent the price up to a high of $15 a share during the week. That represents an advance of $2.25 from the year's low of 12¾. Rapid rises of ¾ of a point last Wednesday (22), ⅞ last Thursday and ½, Friday, led to profit-taking Saturday and Monday and a slight recession.

Price picked up again yesterday (Tues.) advancing 25c. to 14¾. Volume fell off, however, to 6,800 shares traded.

Continued heavy activity in the shares is expected on the basis of insiders' doping of profit possibilities should the consent decree be signed shortly and divorcement take place. The analysts see quite a few dollars rise merited beyond the $15 high registered during the present flurry.

Reports are that assets of the theatre end of WB are worth about

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Sen. Long Sez 'Men' Not the Story of Huey

New Orleans, March 28.

U. S. Senator Russell Long agrees with the author of "All the King's Men" that the story is not that of his father, the late Huey P. Long. The senator, in Louisiana for a survey of the flood situation, said he has seen the film and can see no real resemblance to his father's life.

"If the picture was accurate," he said, "I'd have been a whale of a football player. Actually I played only in grammar school—and even then I was on the sixth grade's second team."

"Maybe," he suggested, "the picture was billed that way because the name Huey Long will still drag 'em in."

Loew's European Hop

Arthur M. Loew, Metro veepee in charge of the foreign dept., is heading for a prolonged stay on the Continent to oversee the shooting of "Teresa," Loew's personal production enterprise. Loew planes to Italy April 8 with Fred Zinneman, director of the pic, after the two wind up their casting chores in New York.

Metroite will remain in Italy until all camera work there is completed. He will return to his h.o. late in May or early in June.

20th Files For 90-Day Decree Stay; WB Soon

Twentieth-Fox yesterday (Tues.) filed an application for a 90-day stay of the anti-trust decree's divorcement and divestiture requirements in preparation for a formal appeal to the U.S. Supreme Court. Warner Bros. will follow some time this week with a similar motion, it is reliably reported. Application by 20th will be heard by the N.Y. Federal district court Friday (31).

Both 20th and Warner's moves are directed towards protecting their legal rights to an appeal should the settlement talks with the Government fail to produce agreement. Their deadline for taking a formal appeal, as well as Metro's, expires April 8.

Dept. of Justice will not oppose the motion for a stay although it will not specifically consent to it either. Metro recently obtained a similar suspension of the decree's workings but has yet to file its formal appeal. Actually, 20th's application is similar to Metro's in that it asks an immediate 60-day

(Continued on page 22)

NO ANGLO-U.S. TALKS BEFORE MIDDLE OF MAY

Meetings by the American industry with the British government on renewal of the Anglo-U.S. agreement will not be held prior to the second week in May, it has been learned. It is anticipated that Harold Wilson, president of the British Board of Trade and chief negotiator for his government, will not be ready to receive the Yank delegation before that time. Americans are thus making plans accordingly.

Current two-year pact expires June 13. Negotiations to extend it were originally slated for March, following the elections in Britain. Labor government, however, has such a shaky majority that Wilson has had his hands full on cabinet matters, precluding his taking the necessary time to bargain with the Americans.

Eric Johnston, president of the Motion Picture Assn. of America, and Ellis G. Arnall, prexy of the Society of Independent Producers, are slated to head the U.S. delegation. While it was originally indicated they were to go to London only on an exploratory mission, it is expected now that they will be accompanied by a staff of experts prepared to negotiate a deal.

Par Eyes Durante For Normand-Sennett Pic

Hollywood, March 28.

Paramount is understood anxious to get Jimmy Durante for "Keystone Girl," Betty Hutton-Paul Douglas starrer based on the careers of Mable Normand and Mack Sennett. It's due for a mid-May start.

Durante reports next week to UI to costar in "Milkman" with Donald O'Connor.

LAWYERS URGE DRASTIC CHANGE

Industry lawyers are pressing for a revolutionary change in film selling as the only way of halting the still rising toll of treble-damage, anti-trust actions. Concerned over the possible impact of these suits on the financial structures of the majors, particularly with divorcement nearing, legalites are urging company toppers to completely revamp the distribution of pix. As an added argument, attorneys are contending that film rentals can only be boosted by a hard-and-fast rule against all circuit selling.

As the only way out of what an influential wing of the legal end of the business considers is a disastrous course, these attorneys are calling for an end to such practices as automatic product-splitting and the recognition that a particular circuit is entitled to first crack at product in an area dominated by the chain. Instead, company heads are being urged to order theatre-by-theatre sale of films without regard where the chips may fall.

Unless the entire system for distributing product is recast, several companies have been informed by their legal advisers that there can be no assurance of a letup in damaging exhib suits in the future. These actions have doubled in total

(Continued on page 18)

Build Art House In Carnegie Hall

City Investing Co., realty concern operating a number of theatres including the Astor and Victoria on Times Sq., is reported negotiating with Carnegie Hall on a proposal to construct an art cinema in the basement of that concert center. Space is now used by concert artists and others for practice purposes. Robert E. Simon, Jr., realtor who heads the corporation which owns Carnegie, has been on the lookout for a prospect for some time.

Should a deal be closed with City Investing, it is likely that the firm will turn over the artie when construted to Lopert Films. Latter is a distrib of foreign pix that also operates eight sureseaters in five

(Continued on page 22)

COMPO May Convene in D.C. Just As Sen. Johnson Starts Hearings

Next session of the Council of Motion Picture Organizations will likely be held in Washington during the third week in April. That will be at about the same time as Senate committee hearings on the Johnson bill proposing Federal licensing of individual workers and corporations in the industry.

COMPO session will bring to Washington an array of execs in every category of filmmaking, distribution and exhibition. They will be available to give testimony before the Commerce Committee headed by Senator Edwin C. Johnson of Colorado, who introduced the licensing bill after a strong attack on Hollywood morals in Congress a couple of weeks ago.

Session of the 10 industry groups comprising COMPO may also serve to elect a single spokesman to represent all facets of the industry at the hearings. Eric Johnston, president of the Motion Picture Assn. of America, has generally headed the industry's representation in such situations. In addition to the fact that he reps only one aspect of the industry, however, he himself has been subject to considerable vituperation by the Colorado solon. Thus he is seen as in a

(Continued on page 16)

L. B. Mayer Easting

Louis B. Mayer, Metro's production chief, entrains for New York over the weekend, accompanied by Howard Strickling, studio publicity topper. Mayer is scheduled as one of the principal speakers at the "Brand Names" dinner, Waldorf-Astoria, next Wednesday (5).

Length of Mayer's stay in the east is indefinite.

No 'Czar' Slated For New Foreign Importing Group

New organization of foreign film importers, which met initially in New York two weeks ago, will have no "czar" and no censorship code, it was determined at subcommittee sessions last week. It will, however, have a self-regulatory code to cover trade and advertising practices and will employ a public relations man to promote interest in foreign films in the U. S.

Budget is still in the formulatory stage, as is the organization itself, but may run as high as $50,000 a year. Plans are now afoot for raising the coin, perhaps by a series of special showings in art houses throughout the country.

Next meeting of the organization, which is nameless as yet, will be held next Wednesday (5) at the Hotel Astor, N. Y. More than 50 importers, distributors and exhibitors of foreign product attended the initial session and at least that number are expected next week. Inquiries concerning

(Continued on page 24)

Texas Exhib Seeks Post of Lieut. Gov.

Lubbock, Texas, March 28.

Preston Smith, wellknown theatre owner, has announced his candidacy for lieutenant governor of Texas.

Smith is currently a Representative in the Legislature.

MPAA BD. BACKS BREEN ON 'BICYCLE THIEF' NIX

Motion Picture Assn. of America's board of directors upheld Production Code Administrator Joseph I. Breen yesterday (Tues.) in reviewing Breen's refusal to grant a seal to "The Bicycle Thief," Oscar-winning Italian pic distributed by Joseph Burstyn. Big turnout of the board viewed a screening of the film and then took action after hearing Breen and Burstyn. Latter must yank two scenes which Breen objected to before he can get a seal.

Burstyn will meet again with Breen today. They will re-screen the picture and view it in a Moviola. The Code Administrator main-

(Continued on page 24)

National Boxoffice Survey

Key Cities Continue to Lag; 'Francis' Again Champ With 'Cinderella' Big 2d; 'Horn,' 'Rio' Next

Usual pre-Easter slump, unfavorable weather and mild product, all are contributing to current downbeat in key cities covered by VARIETY this stanza. Along Atlantic seaboard, rain and touch of spring will clip grosses, while in middlewest storms hurt.

"Francis" (U) which pushed up to top position last week, is boxoffice champ again, although closely pressed by "Cinderella" (RKO), which was handicapped by having so many extended-run dates. Walt Disney picture, with Easter Week expected to bring a flood of bookings, is pacing L.A. and is so terrific at a small Philly theatre it may hit a new record. "Francis" held up in remarkable style at N.Y. Paramount in second week, and standout in Minneapolis, where opened this round.

Third best is "Man With Horn" (WB), with uniformly nice trade. "Nancy Goes to Rio" (M-G) is finishing fourth with promise of future spurt. Fifth money goes to "Key to City" (M-G) while "Three Came Home" (20th) is sixth.

"12 O'Clock High" (20th) is landing seventh position, with "Perfect Strangers" (WB), very spotty, showing enough strength to take over eighth spot. "Third Man" (SRO) is ninth and "Mother Didn't Tell Me" (20th), 10th.

In runner-up category are "East Side" (M-G), "King's Men" (Col) and "Red Shoes" (EL) in that order.

"Samson and Delilah" (Par) is tops in Louisville with giant total but is not current in many first-run keys covered by VARIETY. "Black Hand" (M-G is not making much of an impression this round with one good playdate and another okay the best of some five.

Several new pictures braved present sluggish trend, but few are doing much. "Conspirator" (M-G) hints some future possibilities, with one strong session. "Barricade" (WB) is checking in with three disappointing dates. In contrast, "Kid From Texas" (U) looms okay in L.A. "Yellow Cab Man" (M-G) is no great shakes on N.Y. preem. Others are showing little, although "Great Rupert" (EL) is okay in Buffalo.

"Johnny Holiday" (UA) looks strong in Buff and nice in Cincy. "Alias the Champ" (Rep) is big in Toronto. Academy Award is giving "Bicycle Thief" (Indie) three solid weeks in as many cities, all small arty spots. "Outside Wall" (U) is nice in Baltimore.

(Complete Boxoffice Reports on Pages 8-9)

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Music Hall Shifting Ad Accent To Stage Shows as Offset to TV

Radio City Music Hall, N. Y., the nation's largest and most successful theatre operation, has been in the same slump that has hit its smaller and less important brethren throughout the country since the end of January. As one means of combating the downtrend, managing director Russell V. Downing disclosed this week, the Music Hall is revising its advertising to put more stress on the live portions of its show.

Downing believes that is the best method readily available for meeting the threat of television. He sees TV as being responsible only in the most minor way for the present b.o. situation, but feels that the change in emphasis in the ads is a worthwhile effort to attract whatever patrons are being lost to the new medium.

"Television may be able to offer its viewers films or vaudeville or many other kinds of entertainment," Downing explained, "but there's one thing we have that it can't offer them. That's live performers. Actors, singers, dancers and comics in the flesh will always have a draw. So its logical for us to put more emphasis on that portion of our entertainment."

Music Hall topper is of the opinion that producers and distributors are not doing enough pre-selling of their pictures to meet present-day conditions. He holds that as one of the reasons that the Rockefeller 6,000-seater has run through four pictures since Jan. 25 in a series of two-week bookings.

Where Pre-Selling Lacked

Downing feels that had the tune, "My Foolish Heart," been as adequately plugged before the RKO-Goldwyn pic of that title opened at the Hall as it has since, the film would have had much greater pulling power. Likewise, he opines, Warner Bros.' "Young Man With a Horn" needed considerable more pre-opening selling.

"With that unusual title," he explained, "we found that people didn't know whether it was about 'Little Boy Blue' or what. If potential patrons had known what it meant, I'm sure there would have been more of them."

Other pix which the house has played during the eight-week period are "Stage Fright" (WB) and "Woman of Distinction" (Col). It opens its Easter show with War-

(Continued on page 16)

ADMISH TAXES DOWN $11,696,845 FOR 8 MOS.

Washington, March 28.

The story of how show biz is being socked and rocked by a poor gate and why it needs tax relief shows up in black and white in the latest Internal Revenue Bureau report.

For the first eight months of the Federal fiscal year—from July 1, 1949, to Feb. 28 last—U. S. admission tax receipts were down $11,696,845 from the preceding year. That means admissions for all amusements subject to the 20% bite declined by nearly $58,500,000 during the eight-month period.

Relatively, the dive for niteries subject to a 20% tax on tabs was considerably sharper. The tax take for eight months was $6,259,226. That reflected a business decline of nearly $31,300,000—and the nitery business grosses only about 10% to 11% as much as the amusements subject to the regular 20% tax.

January was a particularly sour month. The February tax collections, generally representing January business, were unusually bad around the nation.

Tax on general admissions brought in only $21,431,143, far behind the $27,909,000 of the previous month and the $26,907,000 of the same month a year earlier.

The nitery tax totaled $2,968,397, which trailed the poor $3,182,578 of the previous month and the $4,125,027 of the same month a year before.

New York's 3rd Internal Revenue District, which includes the Broadway Main Stem, reported admissions taxes of only a thin $2,339,902, much behind the $5,632,696 of the preceding month. Broadway's nightclubs, however, paid $352,434, which was a shade above the $350,524 of the previous month.

Par Skeds 5, Wallis 1 For April-May Lensing

Hollywood, March 28.

Henry Ginsberg announced six pictures, including one by Hal Wallis, as April and May starters on the Paramount lot. In addition, the Alan Ladd starrer, "Branded," will continue through April and into May.

Paramount starters will be "The Lemon Drop Kid," "The Keystone Girl," "Mr. and Miss Anonymous," "A Relative Stranger" and "Beyond the Sunset." The Wallis production will be "Dark City," starring Burt Lancaster.

Warns Against Passing Music Load to Exhibs

Production must fight to keep down the cost of music and not try to pass the tab to exhibition, Herman M. Levy, general counsel for the Theatre Owners of America, warned this week. In an analysis of the recent consent decree governing the American Society of Composers, Authors & Publishers, Levy sees the theatre operator's "only concern that the producer does not pass the license fee to him." TOAer noted that production must now pay for both synchronization and performance rights.

Little chance is seen by Levy of an exhib recovering fees paid for seat taxes in past years. TOA attorney points out that the decision of Federal Judge Vincent L. Leibell denied Harry Brandt and his group damages although he found ASCAP is a monopoly. Exhib would be in a favorable position to sue, he said, if he could (1), prove injury to himself arising out of ASCAP's illegal course of conduct; and (2), could present to the court a measure of damages other than sums paid on license fees to ASCAP.

Study of the decree points out that Judge Leibell felt that since cost of performance rights, if paid for by production, would undoubtedly have been passed on to exhibs, there was no damage. Court also felt, Levy said, that exhib "got

(Continued on page 26)

GOLDWYN ADDRESSES SIMPP ON FOREIGN

Samuel Goldwyn yesterday (Tues.) addressed a special meeting of the distribution committee of the Society of Independent Motion Picture Producers in New York. Session was called primarily for a discussion of foreign matters, including import licenses for indie producers in Japan and Germany. British situation was also mulled.

This was the first time that Goldwyn had attended a distribution committee meeting. He also recently addressed a meeting of SIMPP producer-members on the Coast for the first time. He spoke in general terms of matters affecting the future of indie production.

SIMPP prexy Ellis G. Arnall presided at yesterday's stanza.

Canada Lee's Brit. Pic

Canada Lee, who recently went to England to confab with Zoltan Korda on a role in "Cry, the Beloved Country," has been handed the part in the picture. He'll return to London early in June for the start of filming on interiors and then go to South Africa for location shooting.

Adaptation of the Alan Paton novel is being produced and directed by Zoltan Korda under the banner of his brother, Sir Alexander Korda. Two other Negro actors who made screen tests with Lee in New York are still under consideration for roles.

Weltner Back From S.A.

George Weltner, Paramount's foreign chief, has returned to his h. o. after a six-week trip through the Latin American countries.

Weltner touched every Latino territory in his flying trek. Paramounter also huddled with Stanton Griffis, U. S. ambassador to Argentina, who still holds a spot on Par's board of directors.

LOPERT'S RANK REISSUES BUT SANS TV

J. Arthur Rank has suspended the possible television showings of a sizeable block of his top pix in a deal for their sale to Lopert Films. While Lopert is expected to ink a pact with the Britisher within a few days, the transaction has been revamped to include an absolute restriction against Lopert booking any of these films on video. The sale, as originally planned, would have given the foreign pic distrib tele rights along with theatrical 35m and 16m privileges in the entire Western Hemisphere with the exception of Canada.

Reason given for the revised sale terms is that Rank found it difficult to clear television rights with the original distribs of these pix. In the main, distribs that handled release of the pix originally are Universal and United Artists. Nate Blumberg, U's prexy, has always opposed any videocasting of Rank pix, it has been reported previously. It is believed that UA also cast its vote against the move because of feared reprisals by resentful American exhibs.

Another revision in the deal cuts the number of films which Lopert buys from 30 to a current 20 total. Regardless of the reduction in total, Lopert will take rights to the most important of Rank's releases in the U.S. during the postwar era. Transaction includes "In Which We Serve," "Colonel Blimp," "Blithe Spirit" and "Caesar and Cleopatra," all UA releases; and "Seventh Veil," "Brief Encounter," "Stairway to Heaven" and "Great Expectations," handled initially by U.

Peculiar arrangement has been hit on for "Henry V," Rank's filmization of the Shakespeare drama which UA is currently releasing. Lopert will become producer's rep for this pic and take Rank's share of the proceeds until April, 1951. At that time, UA's rights to the pic expire. Major had refused to surrender any portion of its five-year deal. Lopert has the right to pass on UA bookings.

Lopert expects to shelve all the Rank pix (with the exception of "Henry V") for six months to one year before reissuing them. Payment is being made in an undisclosed amount of frozen pounds.

Fox Maintains Tie With Indonesian Govt.

Washington, March 28.

Matty Fox, member of the board of Universal Pictures, will continue to have important business relations with the United States of Indonesia despite the "annulment of the so-called Matthew Fox contract," according to a statement just issued by the Indonesian Government.

Fox originally had an exclusive trade contract with Indonesia, and the new statement asserts that, "Both parties knew there would be a final arrangement on a non-exclusive basis between Mr. Fox and the U. S. I. The two parties are still negotiating at the present time. It should be stated that Mr. Fox has been a staunch and genuine friend of the Indonesian people."

EL Will Reissue 4 Ed Small Features

Hollywood, March 28.

Edward Small turned over reissue rights to Eagle Lion on four old features originally released through United Artists under a five-year agreement. The five years are up.

Quartet consists of "Twin Beds," "Up in Mabel's Room," "Abroad With Two Yanks" and "Getting Gertie's Garter."

Majors Casual About TV Trailers

While most exhibitors in television market areas are pleading for the major studios to turn out special TV trailers, a roundup of the Big 5 discloses that Paramount, Warners and RKO have been experimenting with such trailers for some time. General reaction is that, while they're not expensive to produce, it is still too early to tell whether they lure customers into the theatres.

Of the other majors, Twentieth-Fox sales veepee A. W. Smith, Jr., promised at the company's New York showmanship meet last week that 20th would have video trailers available starting in September, teeing off with "Black Rose." Metro, however, indicated it is not interested. Questioned on when M-G might start producing trailers for tele, a top homeoffice spokesman declared: "No plans, no reasons, no comment."

Three companies producing the special films for TV generally make them available without charge through their field exploitation staffers to any exhib who asks for them. All the exhib has to do, consequently, is buy time on his local video outlet for their programming. Warners, in addition, has worked several co-op deals with theatre operators, sharing the time charges on certain select situations. Another method of TV advertising, incidentally, has been launched by indie producer Lester Cowan on "Love Happy," Marx Bros.' film being released by United Artists. He has made tieins with several regular sponsors, such as Guild Wine, Sunsweet Prune Juice, Curtis Candy, etc., in which they plug the film via specially-produced commercial spots on TV stations throughout the country.

RKO has made TV trailers occasionally on such pictures as "Mighty Joe Young" and "Joan of Arc," according to advertising chief S. Barret McCormick. He contended that advertising on video is no different than advertising in newspapers, on radio, etc., thereby minimizing the claims of some industryites that TV advertising plays to a mass "captive" audience. RKO, he said, chooses the films on which it turns out the vid trailers depending on the copy and pictorial elements available.

Paramount ad-pub chief Max Youngstein said Par has been utilizing the trailers since he took over his present position. Par lenses special footage for the trailers, he said, but even so their average cost is about $500. WB ad-pub veepee Mort Blumenstock said his company selects its TV trailer footage from the picture itself, same as with regular trailers, but is careful to select footage especially applicable to TV, such as that without long-shots, etc.

Scully in 4G Settlement On Olcott Biography

Los Angeles, March 28.

Author-columnist Frank Scully accepted a cash settlement of $4,000 from the estate of the late Chauncey Olcott as ghost-writer of the Olcott biography, "Song in His Heart," for the singer's widow, who died last year. Charles Rogers bought the book from Mrs. Olcott and sold it to Warners after clearing all music rights. Film was produced under the title of "My Wild Irish Rose," starring Dennis Morgan.

Warners was not affected in the suit because the studio bought the book "in good faith" from Rogers. In addition to the cash settlement, Scully obtained rights to 50% of all subsequent contracts, including television.

ARNALL SEEKS ACTION ON SQUEEZE VS. INDIES

Washington, March 28.

Ellis Arnall, president of the Society of Independent Motion Picture Producers, was in Washington last week seeking action on what he believes will be the next Government development in the motion picture anti-trust field—the squeeze put on independent producers by some theatre chains and buying combines. Arnall said he wanted the Justice Department to get actively on the job of probing complaints which have been filed by SIMPP.

In addition, Arnall was interested in getting additional information on the prospective Arnall-Eric Johnston trip to Britain to work out preliminaries of a new Anglo-U.S. motion picture accord.

N.Y. to L.A.

Brian Aherne
Niven Busch
Nat Cohen
Cy Feuer
Leon Goldberg
Mark Goodson
Jerry Gray
Curtis Grotter
George Jessel
David Lipton
Ted Mack
Ernest H. Martin
Nicholas Nayfack
William S. Roach
Milton Sperling
Bill Todman
Bill Treadwell
Teresa Wright

Europe to N.Y.

Tom Arnold
Valerie Cardew
Peggy Cummins
Garry Davis
Marquis de Cuevas
Dean Dixon
F. S. Gentle
Paulette Goddard
Van Johnson
Mrs. Lewis Milestone
John Schmitz

Banker Favors Added $ From 16m, Reissues; Nix TV

Tom Walker, special rep for Bank of America in New York, said this week that the bank does not favor the sale to television of rights to unliquidated films in which it has an interest. It prefers to preserve the rights for reissue and 16m, both of which are more profitable outlets for oldies than TV at the present, Walker said.

Formerly associated in financial capacities with Hal Roach and Edward Small, Walker was recently employed by Bank of America to help distribs expedite liquidation of indie pix in which the institution has investments. A number of these have been slow in repaying the bank, and it is exercising its rights under the first lien it holds on every film in finances.

Walker has been principally engaged in working with the distribs on foreign deals for the pix. Sales of rights in various countries can be arranged for dollars in the U. S., and the bank has derived considerable coin from this process recently.

TV rights to average feature films are said to be bringing from $8,000 to $12,000 now. Rights for 16m distribution can earn a producer from $15,000 to $30,000, while

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L.A. to N.Y.

Gaby Andre
Nan Blake
Joseph I. Breen
Sarah Churchill
Alexander J. Cohen
Wolfe Cohen
Gary Cooper
Bing Crosby
James A. Doolittle
Marius Erickson
James R. Grainger
Signe Hasso
Karl Herzog
Al Horwits
Lou Levy
Jeannette MacDonald
Louis B. Mayer
Sol Schwartz
Norman Siegel
Howard Strickling

N.Y. to Europe

Lewis Ciannelli
Irene Dunne
Kathleen Ferrier
Sylvia Fine
Rex Harrison
Danny Kaye
Tilly Losch
Benno Moiseiwitch
Michele Morgan
Jorge Negrete
Dr. Sidney Northcote
Ron Randell
N. Peter Rathvon
Leonard Sillman
Zadel Skolovsky

CAN NO LONGER OSTRICH-IZE TV

Specialized Theatres for TV

Oklahoma City, March 28.

Novel idea of a specialized group of theatre television art houses was broached to the Theatre Owners of Oklahoma here today (Tues.) by Nathan L. Halpern, theatre TV consultant to Fabian Theatres, American Theatres Corp., Century Circuit and Theatre Owners of America. Noting the number of operas, concerts, ballet and other dance performances during a year, Halpern pointed out:

"It may be that opera, dance and concert music will fit better into specialized, rather than general, motion picture theatres, just as some film theatres have become specialists for certain types of films. It may be, therefore, that the future will see hundreds of art houses specializing in opera, dance and music theatre TV. Large segments of the population, which are not regular theatregoers today, might attend such theatres regularly."

According to Halpern, the Metropolitan Opera, N. Y., "plagued by annual financial deficits, may find in theatre TV the additional revenues which will enable it to flourish." He noted that Edward Johnson, upon retiring as general manager of the Met recently, declared: "You'll see opera in theatres throughout the land . . . when the Met gets equipped for television." Halpern added, "Surely there are enough opera lovers or would-be opera lovers that could be developed through proper exploitation across the country, who would be interested in attending Metropolitan performances at local motion picture theatres."

Theatre Tele Has Enough Programs On Tap for Daily Operation—Halpern

Oklahoma City, March 28.

—Theatre television, able to draw on sports, Broadway legit, stageshows from de luxe vaudfilm houses, public events and numerous other sources, will have enough program material available to sustain it on a daily basis throughout the year. That idea was propounded to the Theatre Owners of Oklahoma here today (Tues.) by Nathan L. Halpern, theatre TV consultant, who averred that exhibs taking advantage of large-screen video can push their profits to new peaks.

Citing the value of better pictures, more vigorous showmanship, TV trailers and other techniques being advanced to lure more payees into the nation's theatres, Halpern said the industry needs still more —"a big concept, a big idea, like sound was 20 years ago, to capture the imagination and fire the enthusiasm of the public." Theatre TV, he said, "is the only big idea of such youthful potentiality and size and scope that is on the film industry's horizon today." Since large-screen video first loomed on that horizon, exhibitors, manufacturers, the Federal Communications Commission and other interested parties, have questioned what program material would be available to the medium. Halpern's

(Continued on page 18)

Goldwyn, Like DeMille, Sez, 'If You Can't Fight 'Em Join 'Em'—TV, Of Course

Prime fear of exhibs—that top Hollywood producers will soon turn their talents to making films for television—was fed afresh this week by Samuel Goldwyn. Goldwyn followed Cecil B. DeMille and other indie producers in suggesting that Coast studios must join forces with TV and turn out product for it.

While most theatre operators take the realistic view that there will inevitably be at least some Hollywood production of importanctance for tele, they've been trying hard to push off the day as long as possible. Exhib associations have consistently suggested to their members that they take punitive action against producers who sell even oldies to TV by not buying their new product.

Theatre ops fearing added Hollywood interest in TV picture making could find small comfort in Goldwyn's thinking, as expressed in a by-lined piece in the N. Y.

(Continued on page 16)

Sears Vampin' Till Ready

Grad Sears, United Artists prexy, who was taken ill in Palm Beach recently, returned to his office in New York briefly last week.

He's resting at home this week on advice of his doctor and expects to be back at his desk regularly starting next Monday (3).

New Threat

Chicago, March 28.

A new threat to theatre attendance came from an unexpected quarter here.

It was announced that Idle Motors, Inc., a new auto agency opening April 22, would show films in its lounge from 9 to 4 daily.

20th's Strong Sales Edge In Rank Theatres

Close collaboration between 20th-Fox prexy Spyros Skouras and J. Arthur Rank is apparently paying off for the American company. 20th has reportedly landed bookings for 16 films on the Rank-controlled Odeon and Gaumont-British circuits for the current year.

That will give 20th almost 25% of the available playing time after allowances for the British quota pictures Rank must play. Forced to share the remaining 75% of the time will be Paramount, Columbia, United Artists, RKO, Universal, Republic, Eagle Lion and Selznick Releasing Organization—in fact, every U. S. distrib except Metro and Warner Bros., which play the Associated British Circuit.

Each of the two Rank circuits uses a picture a week. The combo thus requires 104 films a year. Of these, about 36 must be British-made to fill quota requirements. That leaves 68 weeks of playing time, of which Skouras has sewed up 16.

In addition to the 16 which 20th will sell as first-features, it will offer Rank a number of other films

(Continued on page 24)

FAIRBANKS' INT'L FIRM TO MAKE PIC PACKAGES

Holllywood, March 28.

Douglas Fairbanks, Jr., is organizing an international film production company to make pictures through package deals here and abroad. He declines to name his associates, except for Gene Markey, but says he has plenty of financial backing, not only in the U. S., but in Europe.

Fairbanks recently returned from England where the starred in "State Secret" for Alexander Korda. He will go back there next month to make "The Golden Age" for Markey, meanwhile huddling with bankrollers about the new project.

EXHIBS MULL BEST TIES WITH VIDEO

Past month, in the opinion of trade observers, marked a historic dividing line in the film industry's attitude on television. After being shrugged off for a number of years by most picture people, TV suddenly appeared to burst upon their consciousness as having "arrived."

The showmanship meetings sponsored by 20th-Fox in 37 cities since March 8, although not designed for that purpose, have been the prime factor in bringing TV realistically into the open as a major boxoffice threat.

Considerable thought that has enveloped the industry on the subject during the past month is also reflected in the mail that continues to pour into VARIETY on its editorial, "Nothing to Fear but Fear." It spoke of industry attitudes on the new medium and suggested that fear be abandoned for a more forceful approach.

At the 20th sessions there was for the first time open public discussion of the TV threat and what to do about it. Video at last seemed to come out of the closet in which exhibs, particularly, have tried to hide it.

Attitude of the theatre men at the 20th meetings appeared to be confused and uncertain. Most of them were willing to accept the exhortations of their leaders that tele was just another competitor along the lines of radio and night baseball and that it could be met by more forceful merchandising of their product.

However, with business down considerably from a year ago, there was also readiness to admit at the meetings that better selling was no complete answer to the TV problem. What the whole answer is—if any—most exhibs readily agreed they didn't know.

They listened to speeches, such as industry attorney Louis Nizer's at the New York session Thursday (23), with a desire to believe, but not complete conviction.

"The business is troubled by an anxiety neurosis for which there is

(Continued on page 18)

Skouras and RKO Make Peace in N.Y.

Long-standing feud of circuit operator George Skouras with RKO, his partner in a number of theatre ventures, ended this week when the sparring duo reached an agreement on the breakup of their joint interests in four metropolitan New York houses. To fete the peace treaty, Skouras will call off his $9,000,000 anti-trust action against the major pending in the N. Y. federal district court. Stipulation to that effect will be filed this week.

As a consequence, Skouras will drop charges that RKO violated the anti-trust laws by allegedly seeking to continue a monopoly with the acquisition of the four houses in question. His suit also contended that RKO forced the 50-50 partnership years back. Bone-of-contention was a clause in the partnership agreement which compelled a partner to sell out at book value. RKO balked at this requirement and the fight then erupted.

Terms of the settlement have not yet been disclosed. Reportedly, a division of the four houses is in the works. Involved in the action are two Springio circuit theatres in the Bronx; Midway, in Forest Hills, and RKO Proctor, Newark.

While Skouras and RKO have reached a deal on these theatres, no solution of their joint holdings in Metropolitan Playhouses has been reached. RKO has filed a plan with the Federal court to trustee their minority stock interest in Metropolitan and no suit is expected on the question.

Hearing on the RKO plan is

(Continued on page 18)

Biz Off in Hawaii Also and There's No Television There—Bill Rodgers

Curbstone opinion of William F. Rodgers, Metro's distribution veepee, is that television is not making serious inroads into boxoffice revenues at the present time. Rodgers gives that view as his "honest, personal opinion without any surveys as yet but from conversations with many people." Recently returned for the Coast, the Metro exec said his company's domestic grosses are just about even with last year.

Rodgers has made no urvey of the tele situation and its impact on films because he wants to wait until video is on a broad national basis. As for tele trailers to boost film attendance, Metroite said: "We've thought and thought about it but have done nothing yet nor do we have any plans for the immediate future."

Many exhibs are crying over the so-called effects of tele, Rodgers said, but actually there is no way of putting your finger on the b.o. damage, if any. Because business may be bad in some locales does not prove that video is the cause. As illustration, Rodgers said he spoke to a Hawaiian exhib while on the Coast who told him that returns are way off in the islands. "You can't blame television for that," Rodgers noted, "because there is no television in Honolulu."

Rodgers does not see television trailers as the answer to the problem posed by TV. "They may be a good form of advertising but, in a sense, they're limited," he said. "For one thing, there is no way of showing up color on the video screen. For us, that is a pretty important limitation. For another, there are still certain restrictions on the use of music."

Fighting for Rentals

Metro, he conceded, is currently driving to raise the level of rentals in some situations including New York where the company believes it is not getting a fair shake on terms. "In a sense, we too are fighting for our lives," he declared. "No matter who it is and where the theatre is located, we intend to get what we consider the right price for a picture. After all, if you don't feel you are getting the proper terms, you must take whatever steps are necessary to get them." (Metro is currently selling away from the Century and Skouras chains in some situations

(Continued on page 26)

'1st Runs' on TV

Minneapolis, March 28.

North Central Allied, in its current bulletin, deplores that first-run film product is now being shown on television here. Start was Sunday, March 5, when "Nicholas Nickleby" went out over WTCN's TV. Bulletin points out that 12 more J. Arthur Rank productions, many of them first-run for this territory, will follow on Sundays.

"What do you think you should tell Nate Blumberg's man to do with his product the next time he calls on you?" the bulletin asks. "What should you tell the salesman of any company who thinks so little of his regular customers that he sells non-theatrical outlets on this scale? You take it from here."

Metro Minority Rages Vs. High Pix Exec Wages

One of the longest stockholder battles in film history was waged last week by minority interests in Metro despite a demonstration by the management of M-G's brightening earning prospects. Disregarding a report by J. Robert Rubin, veepee and general counsel who presided at the meet, that Metro's net for the first half of 1950 will better the $4,117,117 of '49, dissident stockholders prolonged the morning meet well into the afternoon. Given pretty much of a free hand by Rubin, who refused to limit debate, dissidents attacked the level of film industry pay generally, and that of Metro specifically.

Rubin chaired the meet suavely, refusing to rise to the bait of a running attack. At his suggestion, stockholders were paraded to the Metro commissary for an on-the-house lunch, which interrupted the stormy course of the conclave. When a show of hands was called on new pacts for Louis B. Mayer, production chief, and Rubin, minority stockholders were decisively beaten and the new tickets won official okay.

Official count was 3,436,255 for the Mayer pact and 278,427 against. Rubin won by 3,436,255 to 284,752. In answer to a direct question, Rubin conceded that the vote against the contracts was the highest on record in the company's history.

As in the past, big gripe was aimed at what minority interests charged are the "disproportionate" salaries paid execs in comparison with other industries. One stockholder read a list of wage checks paid to toppers in a railroad company with approximately the same yearly profits. Subject also to attack were the Mayer and

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BALABAN PLANES TO N.Y. FOR PAR BOARD QUORUM

Second interruption of Barney Balaban's Florida vacation last week was caused by Paramount's difficulties in getting a quorum for its board meets. Balaban, Par's prez, came north to sit in on a regular semi-monthly board conclave because of the absence from New York of a number of directors. He will plane back to Palm Beach shortly for a few more days.

One member of Par's board, Stanton Griffis, is permanently absent because he is U. S. Ambassador to Argentina. Adolph Zukor, board chairman, is in Arizona on a month's vacation. Several board members, such as Y. Frank Freeman and Henry Ginsberg, are stationed at the studio.

SAG Launches Drive To Weed Out Casuals, Keep Regulars Busy

Hollywood, March 28.

Jobs for experienced thesps, instead of casual strangers, is the aim of a drive instituted by the Screen Actors Guild to increase employment of its membership. Since the enactment of the Taft-Hartley law, SAG declares, an average of more than 80 newcomers per month have been hired by the studios, usually for one or two days. These outsiders generally disappear after one or two shots and go back to their accustomed jobs, meanwhile keeping professional actors off the studio payrolls.

SAG has concluded a series of discussions with studio chiefs and their casting directors in a campaign to alleviate unemployment among professional players. One of the aims is to cut down "type casting," in which untalented

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Perce Pearce to Coast

Perce Pearce, producer of Walt Disney's "Treasure Island," left for the Coast Saturday (25), following his arrival in New York last week from Britain, where the film was made.

Pearce revealed that the Disney organization plans to make another live action picture in Britain within the next 12 months. Story is now in preparation, he said.

Harry Brandt Carries the Ball at N.Y. 20th-Fox Meet for Intra-Trade Amity

Major step towards eliminating the constant bickerings between exhibitors and distributors, as well as between indie and affiliated exhibs, is now seen as a major byproduct of 20th-Fox's showmanship drive. Initial rumblings of such a move were reported at 20th regional meetings throughout the country last week, where it was pointed out that better intra-industry relations are just as important in luring the public back to the theatres as the revival of exploitation and ballyhoo.

Noting the industry's needs for setting its own house in order to promote better relations with the public, indie circuit operator Harry Brandt, who sparked the 20th meet in New York Thursday (24), pledged his Independent Theatre Owners Assn. to accept a system of arbitration and its cooperation in setting up a single nationwide exhib organization to eliminate current squabblings. Both suggestions were immediately praised by 20th sales veepee Andy W. Smith, Jr., who echoed Brandt's contention of their value.

Theme of the N. Y. meet, as well as those held in 35 other 20th exchange areas last week, was voiced by Mayor William O'Dwyer, who said that "the time has come when the industry must consolidate its position and take stock of its gains so that it can meet every challenge in the next half-century as well as, or better than, it has met them in the past." O'Dwyer praised the industry for its "wholehearted support" of Government-sponsored and charity drives, and compared the function of nabe theatres to that of churches and schools. "Today the tired ones, looking for escape," he said, "have within a few short blocks of their homes a concentration of entertainment for less than the cost of $1."

N. Y. meet, like those in all other cities, was patterned after the original Chicago conclave March 8-9, with the 20th homeoffice ad-publicity department detailing the company's "Guide to Better Business" and then turning the meet over to an open exhib forum. Brandt, reiterating his contention that there is no crisis confronting the industry today, declared the meets were held to give the industry a "chance to put its best foot forward." He averred the phrase, "I Was in Chicago," would become a new industry landmark.

Frank Freeman and TV

While praising 20th's showmanship drive and the crop of new pictures coming up, which he had seen during a recent visit to the Coast, Brandt also found a number of faults with the producers-distributors. He criticized the recent action of Paramount production executive Y. Frank Freeman in publicizing a list of pictures that failed to recoup their negative costs. "Did Freeman do this to get higher film rentals or to attack an industry which is paying him such a good salary?" Brandt asked. He also attacked the studios' casting of "aging stars" as lovers. Without mentioning names, he suggested permitting such stars to appear on television and then running trailers on new pictures against them. "We would have people running to the theatres for their best entertainment," he said.

Brandt drew from Smith the promise that 20th would formulate plans to eliminate the "dead time" lag between nabe first runs and subsequent runs and the policy of forcing the subsequents to book the same double bills as the first runs play. N. Y. meet was chairmanned by division manager Martin Moskowitz and branch manager Sam Diamond. Twentieth prez Spyros P. Skouras and Smith outlined many of the points they had previously made public in Chi.

300 Turn Out in Cincy

Cincinnati, March 28.

Twentieth-Fox's biz-building campaign for the industry was enthusiastically accepted by a surprisingly large turnout of more than 300 exhibitors at the regional meet here in the Alms hotel Thursday (23).

Morning and afternoon sessions were opened by Ray Moon, division manager, and Joe Rosen, Cincy branch chief. Other 20th staffers who had a hand in unfolding the "Movies Are Better Than Ever" exploitation package were Eddie Sullivan, midwest publicity director, and Bob McNabb, Roy White, Dick Breslin and Jack Hoffman, salesmen.

Mike Chakeres, Springfield, O., was moderator for the exhibitors' forum, general interest in which clearly indicated that a goodly percentage of theatre operators are going along with 20th's pattern for revitalized showmanship. Circuits represented included RKO Theatres, Loew's, Warners, Shine's and Northio, and numerous small indie groups in southern Ohio, northern and eastern Kentucky and western West Virginia.

Wobber Sounds Off

San Francisco, March 28.

Directing his fire at rumors that Hollywood producers were planning to sell their new products to television, Herman Wobber, western sales manager of 20th-Fox, denied that any Hollywood producers had entered any agreements

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Par's 9 Awards Top Oscaring

By MIKE KAPLAN

Hollywood, March 28.

Having reached its majority a year earlier, the Academy of Motion Picture Arts and Science's Oscar celebrated its 22nd birthday last Thursday night (23) by putting on long pants and swaggering down to the fabled corner of Hollywood and Vine for the first time. As is customary on Oscar's birthday, other people got all the presents.

As proof of the Golden Boy's maturity, the birthday party was handled on an efficient, adult level. The mob that crowded the RKO Pantages theatre for the ceremony went home convinced that the affair was the best ever. It went off like clockwork from start to finish, the broadcast of the entire proceedings taking exactly no more and no less than the 100 minutes allotted to the Academy by ABC, which carried it coast-to-coast.

Some of the edge was taken off the excitement by DAILY VARIETY's pre-awards poll, which was 100% correct, but many filmites turned it into a new game, checking off each winner to see how the poll had fared.

There were ermines inside the Pantages and earmuffs outside where faithful fans gathered 10 hours ahead of time to wait patiently for a slice of glamor. The earmuffs weren't really necessary, although it got a trifle chilly along Hollywood Boulevard, but

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Par-Interstate Splitup Negotiations Continue

Dallas, March 28.

Talks leading to the breakup of partnership interests in the giant Interstate circuit were initiated here last week. Leonard Goldenson, United Paramount's prez, huddled with Karl Hoblitzelle, head of the chain, in a hurried trip to this city. Goldenson returned to New York at the end of the week after several confabs.

Biggest hurdle in the way of a final deal is the formula set up in the partnership papers for the purchase of one pard's slice in the circuit by the others. It sets the price at a comparatively low figure. Goldenson is balking at this provision since it would give Hoblitzelle, Robert J. O'Donnell and other pards an edge on the deal.

Discussions are still in a preliminary stage. It is expected that they will be renewed shortly. UP has two more years under its consent decree before the deadline sets in on the breakup of all its partnership holdings of which Interstate is the most important remaining.

Atlanta Suburban House Blaze

Atlanta, March 28.

Two-alarm predawn fire extensively damaged the Temple, suburban house owned by Solomon Miller. Blaze started in basement of theatre.

B&K's Sales Drive

Chicago, March 28.

Balaban & Katz will start a 13-week sales drive April 2. Meeting of 90 B&K, Great States and Ohio-Indiana theatre managers was held today (28) at the Drake hotel here to lay out plans.

Move is a reflection of the enthusiasm the 20th-Fox showmanship meet here three weeks ago has fired up in the area. Alliance theatres of Illinois and Indiana has started a series of regional manager meetings in connection with its showmanship drive. Manza-Rose circuit had 20th officials down to address its managers' meeting last week.

So. Cal. Exhibs Eye Single Bills To Aid B.O. Sag

Hollywood, March 28.

A three-pronged attack on problems besetting exhibition was staged here last week when representative theatremen, large and small, sat down to seek a way out for falling boxoffice and how to best television.

At every session the emphasis was on the formula expounded at the national Chicago meeting of March 8-9 held by 20th-Fox, but the approach was right at the theatre's front door, rather than on the top-level, overall theme that featured the national meeting.

TV-b.o. blues angle was first kicked off by the northern and southern California divisions of Fox-West Coast on Monday (20) in an all-day session of some 300 theatre and district managers, circuit executives and ad-publicity representatives. The following day (21), 20th-Fox brought its Chicago huddle down to the local level with a Southern California regional meeting attended by more than 300 southland theatremen. Climaxing the week was the all-day huddle of Southern California Theatre Owners Assn. Friday (24), a meeting open to both its members and all other exhibs in this territory. Over 300 attended.

Highlights of the three meetings boiled down to: Increasing opposition to the double bill, termed a money-waster and a patronage dissipator. A growing belief that unless theatres use television via trailers and other means, exhibs are fighting a lost cause to revive their business. Price-cutting will

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Trial Technicality Hints At High Court Attitude On Lawson, Trumbo

Washington, March 28.

The Supreme Court hinted yesterday (27) what its attitude may be on one of the major issues in the appeals of John Howard Lawson and Dalton Trumbo.

It ruled in another case—The contempt-of-Congress conviction of Eugene Dennis, secretary of the American Communist party—that presence of Federal employees on the jury did not prevent him from receiving a fair trial. Vote was 5 to 2. One of the issues in the contempt-of-Congress action against Hollywood's "unfriendly 10" was whether presence of Federal employees on the jury prevented them from receiving a fair trial.

Lawson and Trumbo were both convicted of contempt-of-Congress because of their refusal to answer questions before the House-Un-American Activities Committee. The convictions were upheld by the U. S. Court of Appeals here.

High court has not yet indicated whether it will hear an appeal from the U. S. Appeals Court. Both sides have agreed that the other eight "unfriendly witnesses" will accept the ruling given for Lawson and Trumbo.

With the Dennis case out of the way, it is now regarded likely that the Supreme Court will soon announce whether it will accept the Lawson-Trumbo cases on appeal. If it should reject them, the convictions of the two screenwriters would stand. In addition, the same conviction and sentences would apply to the other eight.

Hearstian Vitamin

Threatened blast at the Hearst newspaper syndicate by indie circuit operator Harry Brandt last week at 20th-Fox's New York regional showmanship meet was averted when Hearst sent Bob Considine, one of its top feature writers, to pen a sympathetic story about the 20th-sponsored industry drive for revitalized showmanship.

Brandt was reportedly extremely irate because of a column by Dorothy Kilgallen, also a Hearst writer, which broke Wednesday (22) in the N. Y. Journal-American. Miss Kilgallen, columning about the 20th meets, likened the statements of attending exhibs to "screaming like a stuck pig." According to her, "big shots like Spyros Skouras and Harry ('Boxoffice Poison') Brandt" met in Chicago two weeks ago where, "in an atmosphere of misery-loves-company, they took the industry's temperature, pulse and metabolism, listened to heartbeats and tried to figure out what miracle drug might get the invalid back on its feet."

Brandt was reported all set to lambast the columnist and the Hearst press, until he was advised of Considine's presence at the N. Y. meet. As a result, he brushed off the Kilgallen column in his speech, instead praising the Hearst papers for the long years of cooperation with the industry in the past and terming the column a "pin-prick by comparison." Journal carried Considine's story Friday (24), in which the writer penned a straight account of the meet, including Mayor William O'Dwyer's praise of the industry. Considine concluded with the note that "both Brandt and 20th veepee Andy W. Smith, Jr., lauded the cooperation of Hearst papers."

Betty Garrett Ankles M-G for Family Indie

Hollywood, March 28.

Betty Garrett arranged a cancellation of her contract with Metro, which had four years to run, and will co-star with her husband, Larry Parks, in an indie production, "Stakeout."

During her stay on the Metro lot Miss Garrett made five films: "Big City," "Neptune's Daughter," "Words and Music," "Take Me Out to the Ball Game" and "On the town." Meanwhile Parks must make one picture for Columbia before he can start work in "Stakeout," which will be financed by himself, his wife and Louis Mandel, the Parks' attorney.

Congress May O.O. COMPO Tax Drive

Washington, March 28.

There is a possibility that the House investigation of lobbying, which opened yesterday (27), may look into COMPO's intensive drive for the reduction of the 20% excise on amusements.

Rep. Frank Buchanan (D. Pa.) committee chairman, explained that his committee will give considerable study to organizations which operate away from Washington, stirring up the public to demand action on certain legislation. This apparently fits the pattern of COMPO's petition-signing movement and also its encouragement to theatregoers to write to their legislators about the excise.

Buchanan said his committee has broken types of industries into 27 groups. He said the committee would have time to look into about six of them. He did not indicate whether motion pictures would be one of the six.

COMPO is properly registered under the Federal lobby registration law. Abram F. Myers, chairman of COMPO's committee on taxation and legislation, is registered as the official lobbyist, as well as lobbyist for the Allied States Assn. Gael Sullivan is list-

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ILL. ALLIED'S BALLY FOR ALL TYPES PIX

Chicago, March 28.

Citywide cooperative ballyhoo campaigh to promote more film attendance has been suggested by Allied Theatres of Illinois, tyeing in with 20th-Fox's "Movies Are Better Than Ever" drive. Allied would stress the slogan, "Go to Your Favorite Theatre — and Relax" in all possible media, including billboards, radio, television, newspapers, trailers, signs in streetcars, busses, hotels, etc.

Proposed campaign will not slug any specific picture, theatre or distributor. Instead it will be designed to reawaken the filmgoing habit among the general public. Allied has called a special committee meet Thursday (30), to be attended by ad-publicity chiefs of the major circuits here, to discuss the plan. If it is generally accepted, ATI prez Jack Kirsch will call a city-wide exhibs' meeting to launch the drive. Allied committee reportedly has been studying the plan for several months.

Towne, Mwkee., Asks Divestiture Of 7 Key Houses

Chicago, March 28.

Towne theatre of Milwaukee has asked divestiture of seven key affiliated nabes and drastic limitations on running and clearance time in Milwaukee in its proposed equity decree filed Monday (27) in Chi Federal district court by attorney Thomas C. McConnell. Towne was awarded $1,295,878 in triple damages early last month by Judge John P. Barnes, when he ruled that major distribs and Warner and Fox theatres had combined to create monopoly in violation of Sherman and Clayton antitrust acts in Milwaukee.

Hearings on proposed decree, originally set for Monday, were postponed to April 10, while court heard arguments on attorney's fees.

McConnell asked divestiture of the Oriental, Granada and Tower theatres, Warner houses; Modjeska and Garfield, controlled by Fox-Milwaukee Corp., and the Uptown and Paradise, Fox-City Corp. houses. He also asked that the defendants be enjoined from getting control over an eighth independent house, the Avalon.

These "deluxe" nabes had been used, according to McConnell, as threats through which defendants kept pictures out of the Towne. Circuits warned distribs that if a certain picture was shown in the Towne, McConnell said, they would not permit it to be shown in these key neighborhood houses, thereby upsetting the entire subsequent run of the pic. McConnell proposed no divestiture action on the three Fox and three Warner downtown houses, explaining that other provisions of the decree would restore competition to the downtown, first-run area.

Decree resembles Jackson Park decree in many ways. It provides that no film be allowed to run longer than two weeks in any of the defendants' theatres. It prohibits creation of clearance or dead time between first and subsequent runs when first-run was in defendant theatre. However, if first-run is not more than one week, decree would allow 10 days' clearance. It further prohibits licensing of a moveover of first-run from one defendant house to another when the effect would be to extend playing time of pic.

Playing or licensing of double features with the intent of preventing the Towne from getting first-runs is prohibited. Fixing of admission price, directly or indirectly, by distributor as a condition toward licensing a picture is also enjoined.

Defendants are: Loew's, Inc.; Paramount, RKO, 20th-Fox, Warner Bros. Distributing Corp., Warner Bros. Circuit Management Corp., Warner Bros. Theatres Corp., James E. Coston, midwest Warner circuit manager, and Columbia Pictures.

TOA TAKES LEAD IN ARBITRATION

Upped Production Extends Studios' Scope for More Published Stories

With increased production putting pressure on all the studios to unearth more story material, there were indications during the past week of a swing back to wider use of published yarns. Economy during the past few years had dictated fewer purchases of books, plays and magazine stories and greater utilization of originals.

Hint that the pendulum is heading back toward increased buying of published material is seen in the number of copyrighted yarns registered during the past week with Motion Picture Assn. of America's title bureau. There were seven such stories registered, the largest number in any seven-day period for several years.

Properties included "The Big Sky," best-selling novel of several years back by Alfred Bertram Guthrie, Jr., to which RKO staked claim; "Tasker Martin," forthcoming novel by Diana Gaines (actually Diana G. Jaffe and Jerry Horwin), also bought by RKO; "Excuse My Dust," by Bellamy Partridge, acquired by Metro; "So Early in the Morning," by George Loveridge, also a Metro buy; "Sugarfoot," by Clarence Buddington Kelland, and "Rear Guard," by James Warner Bellah, both Warner Bros.; and "Anbody Can Do Anything," by Betty MacDonald, Columbia.

While studios have never promulgated any rule that their producers should show preference for originals over published stories, pressure for economy has worked

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Interstate Commerce Key to NLRB's Ruling On Nabe House Control

Washington, March 28.

National Labor Relations Board moved another step last week toward asserting its control over labor practices in every branch of show business.

In a case involving an independent neighborhood film theatre in Philadelphia, the NLRB examiner found that the house—the Royal, operated by Morris Wax—was in interstate commerce and that therefore its labor negotiations were properly under the jurisdiction of the Board. This was so, according to the examiner's findings, on the ground that the Royal rented films from exchanges which operate in interstate commerce, even though they are located in Philadelphia, just as is the theatre. Therefore, the examiner declared:

"It can scarcely be denied that a labor dispute involving the employees of the Royal theatre would have the necessary intent or effect of burdening or obstructing interstate commerce. Neither the volume of business nor the relative position of the particular employer in respect to the entire industry is controlling insofar as the power of the Board to assert jurisdiction is concerned."

After throwing the Board's weight around, however, the examiner decided that, as a matter of expedience, there was no advantage in getting involved in the Royal theatre's dispute with IATSE.

"I am of the opinion," said the examiner in a report, "'operations

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LIPTON LINGERS EAST ON U PUB-AD MEETS

David Lipton, Universal's ad-pub chief, has postponed his return to the Coast for the balance of the week. Lipton is staying on for huddles on U's "The Sleeping City," film shot completely in Gotham.

Ad-pubber is meeting with Al Horwits, U's studio publicity head, who arrived in N. Y. over the weekend along with Charles Simonelli, exploitation chief; Phil Gerard, eastern publicity topper, and Hank Linet, ad director.

Sobering Influence

Hollywood, March 28.

Bill Pine and Bill Thomas are going dry, not only in their current production, "Tripoli," but in all future pictures. Grog was guzzled freely by the Leathernecks back in 1805, the date of "Tripoli," but no elbow bending will be permitted in the film.

P and T declare there is too much alcoholic dunking on the screen.

Rathvon Accents Indie's Problems In Current Market

For an indie production to have any chance of racking up a profit in today's tough market the producer, director and cast must go along on participation deals, N. Peter Rathvon, former RKO prez, who heads up Motion Picture Capital Corp., declared this week. Rathvon asserts that indie pix must be made "at bargain prices so that you get $2 on the screen for every dollar spent."

After backing six films in the past year, Rathvon sees one advantage accruing to the indie with all the other factors against him. The indie filmmaker has it over the majors because "he doesn't have to carry that terrific overhead." "He can make a film for cash at a modest cost," Rathvon said. Any attempt to do it otherwise pushes the pic below the profit point, he believes.

Rathvon's formula is to avoid big studio charges by paying cash for both the lot and lab facilities. So far as participation is concerned, the indie backer "must require the producer and others to risk their time" by taking a slice of the potential profits instead of 100% pay. Besides this, he said, there must be careful preparation and constant personal supervision of every budget item. "By using more energetic supervision we are now

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EL'S 'MORALS' DEFENSE IN TRENET'S 85G SUIT

In an effort to kayo an $85,000 suit brought against it by French chanteur Charles Trenet, Eagle Lion is attempting to invoke a moral turpitude clause contained in a four-year-old agreement made by the two parties. Film company's maneuver came to light in N. Y. supreme court this week when it sought to quiz the singer before trial as to his moral conduct. Justice Morris Eder Monday (27) reserved decision on the firm's motion.

Trenet bases his action on the claim that EL owes him 85G when it allegedly failed to star him in two pictures under agreements made in 1946 and 1947. Company contends that the moral turpitude clause automatically erases its obligation under the pacts. Warbler, who recently returned to the U. S., is scheduled to open the end of the week at the Blue Angel, N. Y.

Benny's Carnegie Stint

Following the sellout at New York's Carnegie Hall by Eddie Cantor last week (21), Jack Benny will do a concert June 4 for benefit of the Damon Runyon Memorial Fund. Cantor's stand at $3.60 top grossed $8,300, including tax, which embraced the take from nearly 200 seats on stage.

Other stars are considering similar one-man-shows. Danny Kaye and Milton Berle are interested, but no deals have been set.

ASKS CO. PREXIES TO SET CONFAB

Direct appeal to all major company prexies to take immediate action on an all-industry arbitration system is being made by the Theatre Owners of America this week, it has been learned. Letter addressed to company toppers are now in the mail asking them to take the initiative in view of the authorization for a voluntary system made by the Federal district court in its decision in the anti-trust case. Court knocked out a compulsory setup but opened the door for voluntary arbitration.

Prexies are requested to call a conference to clear up two points. First, whether the industry desires an arbitration system and secondly, whether a sufficient area of agreement on what the system should cover can be obtained.

Action is being taken by TOA because the org is concerned with the mounting number of anti-trust actions brought by aggrieved exhibs. It is felt by TOA biggies that the costs of defending these suits and the uncertainty in which they have plunged distribution is taking its toll on exhibition. Hence, fast action from the prexies is being sought.

Letters inform company presidents that if a conclave results in affirmative answers on both points, TOA and other exhib outfits would join the majors in asking Dept. of Justice approval to an industry arbitration plan. Industry would then seek a modification of the anti-trust decree from the Federal court by incorporating the arbitration plan.

In the event company toppers indicate that they are not yet ready to call an industry conference because of current settlement negotiations in the Government suit and other factors, TOA requests

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Goldsmith Says Majors Should Learn Economy From Indie Producers

Hollywood, March 28.

I. G. Goldsmith, independent producer, took issue with Y. Frank Freeman, Paramount veepee, on his recent pessimistic statements about the outlook of the motion picture industry. Freeman, according to Goldsmith, spoke only for the major studios, which produce about two-fifths of the annual film features, and not for the indies, which produce the other three-fifths.

Major companies, Goldsmith declared, would be in a better economic position if they reduced the overhead in conformity with that prevailing among indie producers.

Par's Clark and Weaver In Serious Auto Crash

Oklahoma City, March 28.

Duke Clark, Paramount south central division chief, and Buck Weaver, head of Par's exchange here, were seriously hurt Sunday (26) night in an automobile crash. They were rushed to the Westley hospital in this city and are now reported out of danger. Collision occurred as the two Paramounters were driving to the airport to meet Henry Wilcoxon, film actor who is ballying "Samson and Delilah."

Clark suffered a broken hand, broken nose and a general bruising. Weaver had three ribs broken besides a punctured lung. Neither will be discharged for some time.

JOHNSTON GUEST SPEAKER

Hollywood, March 28.

Eric Johnston, Motion Picture Assn. of America prez, will be a guest speaker at a luncheon meeting of the Hollywood AFL Film Council Thursday (30). He will discuss what the Council terms "Runaway Foreign" production.

Ellis Arnall will be asked to make a similar talk when he arrives next month.

Both Allied and TOA in Pitch To Annex Drive-In Exhibitors

Hot race is under way to organize the drive-in operators. This is expected to break into the open before the spring is over. In the face of maneuvers by both National Allied and the Theatre Owners of America to corral the new exhib interest, National Assn. of Drive-In Theatres, only outfit confined strictly to ozoners, is stepping up its campaign for members with the argument that both oldtime exhib units represent conflicting interests.

Ozoner org, headed by interim prez Guy Meek of California, invades Boston next week in an attempt to line up all drive-in ops in the Hub city. Delegation from its Philadelphia headquarters canvassed Pittsburgh last week. It is claimed that the Pitt local ozoner unit will affiliate with the national org in April. National convention will be held this year, its spokesman said, to elect permanent officers.

Allied is pushing its own campaign with a meet planned for Kansas City May 9-10. Allied's ball is being carried by its Kansas and Missouri regional unit. Speakers will be headed by Trueman T. Rembusch, Allied prexy; Col. H. A. Cole, Allied's Texas leader; Lewis E. Wilson, Los Angeles architect; and George M. Petersen, billed as already having built 150 drive-ins throughout the U. S. and Canada.

Meanwhile, Theatre Owners of

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50G Trust Fine?

Washington, March 28.

The proposed law to up the fine for violating the Sherman anti-trust law from the present $5,000 to $50,000 took its first step toward accomplishment last week.

Measure was okayed by the House Judiciary Committee and will go before the House for action this spring.

Gov't Leniency Again Evidenced In Par Amendment

Government's lenient view of the restrictions imposed by the Paramount and RKO consent decrees was again illustrated last week when United Paramount circuit won a favorable modification of its decree. Dept. of Justice has consented to the removal of voting trust restrictions on all holdings of 500 shares or less. Amendment removes over 70% of UP's stock from the decree's restrictions.

Decree originally called for the sale by a stockholder of either his production-distribution or theatre stock. To enforce this rule, it provided that all UP common be held by a trustee until a stockholder unloaded his holdings in one or the other company. While in the hands of the trustee, a stockholder was limited to collecting 50% of any dividends declared by UP.

Change in the decree now restores the common to stockholders with 500 shares or less regardless of whether these holders have sold their production-distribution shares. It also removes the ban on full dividend payments. Provision was originally intended to further the split between the two branches of the company by preventing common ownership of stock.

With the modification, only slightly more than 500 of the UP's 40,000 stockholders are still subject to the decree's limitations. These are holders of more than 500 shares apiece.

SETTLEMENT TRY ON GOLDMAN'S SUIT

Philadelphia, March 28.

All-day efforts today (28) between William A. Goldman's attorney and legalites repping the eight majors for a settlement of the Philly circuit operator's $8,400,000 anti-trust suit ended in a Mexican standoff. At the end of the day, attorneys announced that talks proved fruitless and the case would go to bat tomorrow (Wed.). It starts before Federal Judge William H. Kirkpatrick and a jury.

Judge Kirkpatrick is the same jurist who heard the previous Goldman case. Court found for the defendants, but the circuit court reversed his ruling and sent the case back to fix damages. Goldman won $375,000 in triple-damages, plus an allowance of $75,000 for counsel fees.

Trial, started after prolonged settlement negotiations were called off by Goldman several weeks ago. Involved in the deal would have been the sale of a number of Warner Bros. theatres to the big Philly indie.

Both suits involve the Erlanger theatre, a Goldman house, which the indie claims was "starved out" of first-run product. Only difference in this suit and the previous one is that they refer to different years.

B&K's State-Lake Gets Indef 'Samson' Run In Chi Bidding Win

Chicago, March 28.

"Samson and Delilah" will open here at the State-Lake theatre for an indefinite run on April 13 at advanced admissions. Announcement that the Balaban & Katz house had won the bidding followed the granting March 8 of indefinite run and intervening time of three weeks between first and subsequent runs by Chi Federal district judge Michael Igoe.

State-Lake seats 2,700, an important factor in the bidding. Under Jackson Park decree, there are only two first-run houses in the city of comparable size which could have run pic for more than two weeks without special court sanction. These are the independent Oriental, seating 3,400, and the RKO Palace, seating 2,500. The Palace could have run pic for more than two weeks providing sister first-run house, the Grand, changed films every week; the Oriental maintains a vaude policy which would have made Paramount's 70% rental terms difficult to meet.

With extension granted by Igoe, field was left open for B&K, with its State-Lake and flagship house, the Chicago, which seats 3,900. Chicago, however, also has a vaude policy, which left it out of the running.

Paramount had originally pleaded for pre-release engagement,

(Continued on page 18)

FOUR SALESMEN BACK TO SELZNICK FOLD

Last of a quartet of Selznick Releasing Organization sales execs who resigned last year to join Motion Picture Sales Corp. returned to the SRO fold this week. Newest returnee is Sam Horowitz, who will serve as special sales rep in the midwest with headquarters in Chicago.

Previous SRO execs who left to join the Neil Agnew-Charles Casanave outfit and since have gone back with SRO are Alfred Delcambre, southwestern division manager; Henry Krumm, southern division manager; and Ed Fontaine, middle Atlantic division manager. Horowitz will supplement Tommy Thompson and Harry Mandell, present sales reps in Kansas City and Chicago respectively, according to sales v.p. Sidney G. Deneau.

New Pix Up Sagging L.A.; 'Cinderella' Great $54,000; 'To Rio' Pleasing 26G, 'Texas' OK 33G, 'River'-Vaude 22G

Los Angeles, March 28.

New, stronger product is boosting overall total here this session although biz still is on spotty side. Brightest of newcomers is "Cinderella," which is zooming to smash $54,000 at Pantages and the Hillstreet, far ahead of anything at these two houses in a long time.

Also okay, on basis of strong weekend trade, is "Kid From Texas" with $33,000 in five theatres. "Nancy Goes To Rio" is sighting a pleasing $26,000 in two spots but "Barricade" is very mild $25,000 or less in three sites.

"Four Days Leave" paired with "Guilty Bystander" is way off at $23,000 in five situations while "Great Rupert" is dull $16,000 in five locations. "House By River" with stage bills in both Paramount houses looks slim $22,000.

Estimates for This Week

Downtown, Hollywood, Beverly Hills, Hawaii, Forum Music Halls (Prin-Cor) (902; 512; 834; 1,106; 2,100; 55-$1) — "Great Rupert" (EL) and "Killer Shark" (Mono). Scant $16,000 or near. Last week, "Love Happy" (UA) and "Tyrant of Sea" (Col) (2d wk-9 days), $22,000.

Los Angeles, Chinese, Uptown, Loyola, Wilshire (FWC) (2,097; 2,048; 1,719; 1,248; 2,296; 60-$1) — "Four Day Leave" (FC) and "Guilty Bystander" (FC). Slight $23,000. Last week, "Red Shoes" (EL), fine $44,500.

Hollywood, Downtown, Wiltern (WB) (2,756; 1,757; 2,344; 60-$1)—"Barricade" (WB). Very mild $25,000. Last week, "Perfect Strangers" (WB), $24,000.

Loew's State, Egyptian (UA) (2,404; 1,538; 60-$1)—"Nancy To Rio" (M-G). Pleasing $26,000. Last week, "Key To City" (M-G) (8 days), $33,000.

Hillstreet, Pantages (RKO) (2,890; 2,812; 50-$1) — "Cinderella" (RKO). Great $54,000. Last week, "Guilty of Treason" (EL) and "Beauty on Parade" (Col), small $12,000.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,451; 40-$1) —"House By River" (Rep) with Dick Wesson, Gil Lamb onstage at L. A.; Herb Jeffries, Bedell & Mattson at Hollywood. Slim $22,000. Last week, "Singing Guns" (Rep), with Gil Lamb, Herb Jeffries onstage at L.A., $28,000.

United Artists, Ritz, Vogue, Studio City, Culver (UA-FWC) (2,100; 1,370; 885; 880; 1,145; 60-$1) — "Kid From Texas" (U) and "Western Pacific Agent" (Lip). Okay $33,000. Last week, "Buccaneer's Girl" (U) and "Palooka Meets Humphrey" (Mono) (9 days), $20,500.

Orpheum (D'town) (2,210; 50-95) —"Brother Jonathan" (Mono) with eight acts vaude. Slow $13,000. Last week, "Blonde Bandit" (Rep) (2d run) plus vaude, $14,600.

Four Star (UA) (900; 60-$1)—"Vicious Years" (FC) (3d wk). Only $1,300. Last week, $2,400.

Fine Arts (FWC) (679; 85-$1.25) —"Il Trovatore" (Indie) (2d wk). Oke $3,000. Last week, good $4,800.

'HOLIDAY' BRIGHT 14G, BUFF; 'STRANGERS' 11G

Buffalo, March 28.

There is little to cheer about on boxoffice front here this frame. Making outstanding showing is "Johnny Holiday," with strong take at the Lafayette. "Perfect Strangers" looks to finish first week at the Center with nice total.

Estimates for This Week

Buffalo (Loew's) (3,500; 40-70)—"Mother Didn't Tell Me" (20th). Modest $12,000 or less. Last week, "Black Hand" (M-G) and "Kidnapped" (Mono), $13,000.

Paramount (Par) (3,000; 40-70)—"Davy Crockett" (UA) and "Guilty Bystander" (FC). Light $11,000. Last week, "Under My Skin" (20th) and "Sarumba" (EL), same.

Center (Par) (2,100; 40-70) — "Perfect Strangers" (WB). Nice $11,000. Last week, "Man With Horn" (WB) (2d wk), neat $10,500.

Lafayette (Basil's) (3,000; 40-70) —"Johnny Holiday" (UA) and "Mark of Gorilla" (Col). Strong $14,000 or near. Last week, "Kid From Texas" (U) and "Mary Ryan, Detective" (Col), $12,500.

Century (20th Cent) (3,000; 40-70)—"Great Rupert" (EL) and "Kill or Be Killed" (EL). Okay $11,000. Last week, "Singing Guns" (Rep) and "Tarnished" (Rep), only $8,000.

Broadway Grosses

Estimated Total Gross
This Week $437,100
(Based on 18 theatres.)
Last Year $506,500
(Based on 16 theatres.)

'Conspirator' Oke $10,500 in Balto

Baltimore, March 28.

Pre-holiday shopping is providing additional resistance to downtown trade here and biz is continuance of recent doldrums. Of current crop "Conspirator" at Loew's Century and "Outside the Wall" at Mayfair, look standout, but neither are big.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60)—"Conspirator" (M-G). Fine $10,500. Last week, "Nancy To Rio" (M-G), $12,200.

Hippodrome (Rappaport) (2,240; 20-80) — "Cinderella" (RKO) plus vaude (4th wk). Still holding up at $13,000 after bright third round at $15,300.

Keith's (Schanberger) (2,460; 20-60) — "Guilty Bystander" (F C). Opened today (Tues.). Last week, "Love Happy" (UA) (2d wk), nice $7,000 after solid $9,900 opener.

Mayfair (Hicks) (980: 20-65) — "Outside Wall" (U). Nice $5,000. Last week, "Dakota Lil" (20th), same.

New (Mechanic) (1,800; 20-60)—"Three Came Home" (20th) (3d wk). Simmering down to $6,500 after steady second round at $9,200.

Stanley (WB) (3,280; 25-75) — "Perfect Strangers" (WB). Thin $8,500. Last week, "Barricade" (WB), $9,200.

Town (Rappaport) (1,500; 35-65) —"Sundowners" (EL). Light $6,500. Last week, "Guilty of Treason" (EL), $6,000.

'General' Socko $23,000, Mont'l; 'Key' Brisk 16G

Montreal, March 28.

With new entries in all except one of the deluxers, returns are lusty. "Inspector General," sock at Loew's, will pace field. "Key To City" shapes stout at Palace.

Estimates for This Week

Loew's (C.T.) (2,855; 40-65) — "Inspector General" (WB). Big $23,000. Last week, "Samson" (Par) (4th wk), sock $22,000.

Capitol (C.T.) (2,412; 34-60) — "King's Men" (Col) (2d wk). Holding at $15,000 after sock opener at $19,500.

Palace (C.T.) (2,625; 34-60) — "Key To City" (M-G). Stout $16,000. Last week, "Foolish Heart" (RKO) (2d wk), okay $11,000.

Imperial (C.T.) (1,839; 26-45)—"South Sea Sinner" (U) and "Black Midnight" (Mono). Fine $9,000. Last week, "Challenge To Lassie" (M-G) and "Beware Blondie" (M-G), $6,500.

Princess (C.T.) (2,131; 34-60)—"Black Hand" (M-G). Oke $8,000. Last week, "Montana" (WB), $6,000.

'HOME' BEST PITT BET, STOUT 12G; 'RIO' 14G

Pittsburgh, March 28.

Full impact of Lent is being felt this week and everything is taking a dive. Only entry successfully withstanding the plunge seems to be "Three Came Home" at Fulton, and may be able to hang around for a time. "Nancy To Rio" is only fair at Penn. "Perfect Strangers" is getting nowhere at Stanley.

Estimates for This Week

Barry (Skirball) (1,100; 45-80)—"Pirates Capri" (FC). Got away fairly well first couple of days but then sloughed off with only $4,000 on week. Last week, "Sundowners" (EL) (2d wk-4 days), very weak $1,500, with pic doing just over $7,000 on run.

Fulton (Shea) (1,700; 45-80) — "Three Came Home" (20th). Rave notices for this one, and looks better than $12,000, solid. May stay until April 8 when "Wabash Avenue" (20th) comes in. Last week, "Francis" (U) (2d wk), nice $8,000.

Harris (Harris) (2,200; 45-80)—"Baby Makes Three" (Col). Rather dismal and will be yanked tomorrow (Wed.) after just 5 days with about $4,500. Last week, "Outside Wall" (U), $7,500.

Penn (Loew's) (3,300; 45-80) — "Nancy To Rio" (M-G). About average at $14,000, not enough to hold but gets 3 extra days anyway. Last week, "East Side" (M-G), $14,500.

Stanley (WB) (3,800; 45-80) — "Perfect Strangers" (WB). Crix gave this one the heavo-ho, very dreary $10,000. Last week, "Dear Wife" (Par), $11,500.

Warner (WB) (2,000; 45-80) — "Guilty Bystander" (FC) and "Four Days Leave" (FC). Slow $6,000. Last week, "Eiffel Tower" (RKO), oke $8,000.

'King's Men' Fat $19,000 In K.C. on Oscar Award; 'Strangers' Steady 11G

Kansas City, March 28.

Bit of sound booking puts the Midland out in front this week with "All the King's Men" opening Saturday following Academy Award announcements. Good week looms with likely holdover. "Perfect Strangers" is other principal new pic, getting good play at Paramount. Fox Midwest houses have holdovers in "Twelve O'Clock High" and "Francis," both doing handsome biz. Lent is having a dampening effect here on biz.

Estimates for This Week

Esquire (Fox Midwest) (820; 45-65)—"Francis" (U) (m.o.) (2d wk). Fourth week downtown, fancy $3,500. Last week, big $4,500.

Kimo (Dickinson) (550; 55-75)—"Carnegie Hall" (UA) (reissue). Fairish $1,600. Last week, "Hamlet" (U) (2d wk), at $1.20 top, nice $2,400.

Midland (Loew's (3,500; 45-65)—"King's Men" (Col) and "Girls' School" (Col). Timely date, and looks big $19,000. Last week, "Black Hand" (M-G) and "Palomino" (Col), only $11,000, average.

Missouri (RKO) (2,650; 45-65)—"Tarzan and Slave Girl" (RKO) and "Savage Splendor" (RKO). So-so $8,500. Last week, "Love Happy" (UA) and "Killer Shark" (Mono), good $11,000.

Paramount (Par) (1,900; 45-65)—"Perfect Strangers" (WB . Looks neat $11,000 and could stay. Last week, "Man With Horn" (WB), in 10 days, $13,000.

Tower - Uptown - Fairway (Fox Midwest) (2,100; 2,043; 700; 45-65) —"12 O'Clock High" (20th) (2d wk). Still high at $14,000 and likely moveover. Last week, rousing $22,000.

Jack Carson Unit Ups 'Mother' Okay $35,000 in Det.; 'Key' Smooth $26,000

Detroit, March 28.

Jack Carson stageshow at Fox is boosting "Mother Didn't Tell Me" to $35,000, creditable in view of Chrysler strike situation. "Key to City" is shaping fine at Michigan. Others range from fair to poor.

Estimates for This Week

Fox (Fox-Mich) (5,000; 85-$1)—"Mother Didn't Tell Me" (20th) plus Jack Carson show onstage. Okay $35,000. Last week, "Eiffel Tower" (RKO) and "Masked Raiders" (RKO) (2d wk), $22,000.

Michigan (United Detroit) (4,000; 70-95)—"Key to City" (M-G). Swell $26,000. Last week, "Man With Horn" (WB) and "Indian Scout" (Col) (2d wk), $15,000.

Palms (UD) (2,000; 70-85)—"Black Hand" (M-G) (2d wk). Fair $12,000. Last week, $17,000.

United Artists (UD) (2,000; 70-95) —"Perfect Strangers" (WB) and "Federal Agent" (Rep). So-so $14,000. Last week, "Paid in Full" (Par) and "Palomino" (Col), $16,000.

Madison (UD) (1,800; 70-95)—"Great Rupert" (EL) and "Fighting Redhead" (Mono). Poor $7,000. Last week, "Samson & Delilah" (Par) (9th wk), steady $9,000.

Adams (Balaban) (1,700; 70-95)—"East Side" (M-G) and "Leave to Henry" (Mono) (2d wk). Okay $8,000. Last week, $10,500.

Downtown (Balaban) (2,900; 70-95)—"Conspirator" (M-G) and "Joe Palooka Meets Humphrey" (Mono). Slim $7,000. Last week, "Red Shoes" (EL) (m.o.), oke $8,000 in fourth week downtown.

'Francis' Forte $21,000 in Fair Hub; 'Winslow' 11G, 'Horn' NSH 23G in 10

Boston, March 28.

Just about average activity reported around town this stanza with newcomers not especially strong. "Francis" at Memorial and "East Side" at State and Orpheum shape as leaders. "Three Came Home" at Paramount and Fenway holding okay in second stanza. "Winslow Boy" shapes steady at Astor.

Estimates for This Week

Astor (Jaycox) (1,200; 50-95) — "Winslow Boy" (EL). Building to oke $11,000. Last week, "Foolish Heart" (RKO) (7th wk), nice $4,200.

Beacon Hill (Beacon Hill, Inc.) (780; 40-95) — "Bicycle Thief" (Indie) (6th wk). Award announcement hypoing biz to $6,000. Fifth week was off to $5,300.

Boston (RKO) (3,200; 40-85) — "Tarzan and Slave Girl" (RKO) and "Appointment with Crime" (Indie). Fair $16,000. Last week, "Buccaneer's Girl" (U) and "Sarumba" (EL), $15,500.

Fenway (NET) (1,373; 40-85) — "Three Came Home" (20th) and "Western Pacific Agent" (Indie) (2d wk). Oke $6,000. Last week, $8,000.

Memorial (RKO) (3,500; 40-85) — "Francis" (U) and "Black Shadows" (EL). Good $21,000. Last week, "Cinderella" (RKO) (5th wk) nice $15,000.

Metropolitan (NET) (3,500; 40-85)—"Paid in Full" (Par) and "Federal Agent" (Rep). Opened fair Saturday (25). Last week, "Man With Horn" (WB) and "Tarnished" (Rep), $22,500 for 10 days.

Orpheum (Loew) (3,000; 40-85)—"East Side" (M-G) and "Girls' School" (Col). Fairly good $21,000. Last week, "King's Men" (Col) and "Chinatown Midnight" (Col) (2d wk), $21,000.

Paramount (NET) (1,700; 40-85) "Three Came Home" (20th) and "Western Pacific Agent" (Indie) (2d wk). Neat $14,500. Last week, $18,500.

State (Loew) (3,500; 40-85)—"East Side" (M-G) and "Girls' School" (Col). Fair $13,000. Last week, "King's Men" (Col) and "Chinatown Midnight" (Col) (2d 85)—"Paid In Full" (Par) and wk), $13,500.

Key City Grosses

Estimated Total Gross
This Week $2,294,000
(Based on 23 cities, 206 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,840,000
(Based on 25 cities and 201 theatres.)

'East Side' Loud $20,000 in Frisco

San Francisco, March 28.

Rain is dampening biz here this round but nice bally will boost "East Side" to big session at Warfield. "Guilty Bystander" is barely fair at Fox but "Perfect Strangers" is doing okay at Paramount. "Conspirator" also is shaping up for strong stanza at St. Francis.

Estimates for This Week

Golden Gate (RKO) (2,844; 60-85) — "Eiffel Tower" (RKO) and "Sarumba" (EL). Only $11,000. Last week, "Tattooed Stranger" (RKO) plus vaude headed by Dick Contino, big $27,000.

Fox (FWC) (4,651; 60-95) — "Guilty Bystander" (FC) and "Four Days Leave" (FC). Fair $16,500. Last week, "Baron of Arizona" (Lip) and "Whirlpool" (20th), 5 days, $16,000.

Warfield (Loew's) (2,656; 60-85) —"East Side" (M-G). Big $20,000. Last week, "Key To City" (M-G) (2d wk-10 days), fine $19,000.

Paramount (Par) (2,646; 60-85)—"Perfect Strangers" (WB) and "Marauders" (UA). Nice $16,000 or near. Last week, "Sundowners" (EL) and "Palooka Meets Humphrey." (Mono), $15,000.

St. Francis (Par) (1,400; 60-85)—"Conspirator" (M-G). Strong $18,000. Last week, "Man With Horn" (WB) (3d wk), $8,000.

Orpheum (No. Coast) (2,448; 55-85) — "Borderline" (U) and "Girl San Lorenzo" (UA). Modest $12,000. Last week, "Palomino" (Col) and "Tyrant Of Sea" (Col), $8,000.

United Artists (No. Coast) (1,207; 55-85)—"Red Shoes" (EL) (4th wk). Down to $5,500. Last week, big $7,500.

Stagedoor (Ackerman - Rosener) (370; 85-$1) — "Pygmalion" (Indie) (reissue) (4th wk). Good $5,000. Last week, $4,000.

Esquire (No. Coast) (955; 55-85) —"Francis" (U) and "Bodyhold" (Col) (m.o.). Steady $6,500 for fifth week downtown. Last week, big $7,500.

Geary (Indie) (1,550; 60-$1.80)—"Bicycle Thief" (Indie) (2d wk). Climbing to solid $8,000, on Academy Award. Last week, $6,000.

'Rio' Sturdy at $12,000, Indpls.; 'Affair' Dim 7G

Indianapolis, March 28.

Grosses are light in first-run spots here this stanza, with Lent and heavy pre-Easter buying spree held responsible. "Nancy Goes To Rio" is tops with sturdy week at Loew's. "Young Daniel Boone," with assist from "Grand Old Opry" on Lyric stage, is fair.

Estimates for This Week

Circle (Gamble-Dolle) (2,800; 44-65)—"Holiday Affair" (RKO) and "Federal Agent" (Indie). Thin $7,000. Last week, "Sword in Desert" (U) and "Woman in Hiding" (U), so-so $9,000.

Indiana (G-D) (3,300; 44-65)—"Chain Lightning" (WB) and "Palooka Meets Humphrey" (Mono). Slow $10,000. Last week, "Dear Wife" (Par) and "Radar Secret Service" (Rep), oke $11,500.

Keith's (G-D) (1,300; 44-65) — "Foolish Heart" (RKO). Good $8,500, and not bad for this house. Last week, "Johnny Holiday" (UA) (3d wk), nice $5,500, making great $25,000 for run.

Loew's (Loew's) (2,427; 44-65)—"Nancy Goes To Rio" (M-G) and "Bodyhold" (Col). Sturdy $12,000. Last week, "Father Is Bachelor" (Col) and "Nevadan" (Col), $11,200.

Lyric (G-D) (1,600; 50-85) — "Young Daniel Boone" (Mono) with "Grand Old Opry" onstage. Fair $11,000. Last week, "12 O'Clock High" (20th) (m.o.), good $6,000 at 44c-65c scale.

'Outlaw'-Vaude Smash $20,000 in Dim St. Loo; 'Francis' Lusty 12G, 2d

St. Louis, March 28.

Arrival of spring-like weather is putting a damper on first-run biz here this session, only "The Outlay" really successfully combating the downbeat. Jane Russell starrer was shown here three years ago but is going great guns at the Fox with vaude. "Conspirator" shapes only fair at Loew's. "Francis" still is socko in first holdover round at the St. Louis.

Estimates for This Week

Ambassador (F&M) (3,000; 50-75) — "Singing Guns" (Rep) and "12 O'Clock High" (20th) (2d wk). Off to $9,500 after fancy $13,000 first session.

Fox (F&M) (5,000; 50-75)—"The Outlaw" (RKO) and stageshow. Big $20,000. Last week, "Eiffel Tower" (RKO) and vaude, $14,000.

Loew's (Loew) (3,172; 50-75)—"Conspirator" (M-G) and "Kazan" (Col). Fair $14,500. Last week, "Black Hand" (M-G) and "Dalton Gang" (Lip), $14,000.

Missouri (F&M) (3,500; 50-75)—"Perfect Strangers" (WB) and "Live by Night" (RKO). Fair $11,000. Last week, "Man With Horn" (WB) and "Tattooed Stranger" (RKO), $13,000.

St. Louis (F&M) (4,000; 50-75)—"Francis" (U) and "Blondie's Hero" (Col) (2d wk). Holding well at $12,000 after sock $18,000 opener.

'Crockett' Tall $10,000, Seattle; 'Outlaw' 11G, 2d

Seattle, March 28.

Too many holdovers will slow pace here this week. Lone newcomer to show strength is "Davy Crockett," big at Liberty. "Francis" is continuing in smash style in third Orpheum stanza. "The Outlaw" shapes great on first holdover week at Paramount.

Estimates for This Week

Blue Mouse (Hamrick) (800; 59-84)—"Act of Murder" (U) and "Outside Wall" (U) (2d wk). Good $3,000. Last week, big $3,900.

Coliseum (Evergreen) (1,877; 59-84)—"Nevadan" (Col) and "Mark Gorilla" (Col) (2d wk). Good $6,000 after fine $10,300 in opener.

Fifth Avenue (Evergreen) (2,349; 59-84)—"Red Shoes" (EL) (3d wk).

(Continued on page 28)

Chi Sluggish But H.O.s Fight Trend; 'Wall' $8,000, 'Gloves'-Stage Fair 40G, 'Paid' Light 9G, '12 O'Clock' 17G, 4th

Chicago, March 28.

Biz this week is sluggish, with four long-run holdovers the only films doing better-than-fair biz. "Third Man," in sixth week at Selwyn, is continuing upward curve with $12,500 expected as compared to $12,100 last session.

"Cinderella," in fifth and final week at Palace, is drawing sock $18,000. "Bicycle Thief," still rolling along, and with Academy Award should pull smash $5,000 in sixth World week. "12 O'Clock High" looks handsome $17,000 in fourth week at Woods.

Newcomers are slow. Grand has "Outside the Wall," with slim $8,000. "Golden Gloves Story," with Margaret O'Brien and Buddy Rogers onstage at Oriental, looks moderate $40,000, despite world preem ballyhoo. "Paid in Full" at United Artists, is light $9,000.

Estimates for This Week

Chicago (B&K) (3,900; 50-98)—"Man With Horn" (WB) and Ink Spots in person (2d wk). So-so $40,000. Last week, $51,000.

Garrick (B&K) (900; 50-98)—"Blossoms in Dust" (M-G) and "Johnny Eager" (M-G) (reissues) (2d wk). Dull $3,500. Last week, $4,500.

Grand (RKO) (1,500; 98)—"Outside Wall" (U). Light $8,000. Last week, "Buccaneer's Girl" (U) (2d wk), $8,000.

Oriental (Booth) (3,400; 50-98)—"Golden Gloves Story" (EL) with Margaret O'Brien and Buddy Rogers on stage. Looks mild $40,000. Last week, "Nancy to Rio" (M-G) with "Sugar Chile" Robinson onstage (2d wk), $32,000.

Palace (RKO) (2,500; 98)—"Cinderella" (RKO) (5th wk). Hefty $18,000. Last week, $20,000.

Roosevelt (B&K) (1,500; 50-98)—"Wake Island" (Par) and "So Proudly Hail" (Par) (reissues). Moderate $10,000. Last week, "Willie Comes Home" (20th) and "Blue Grass Kentucky" (Mono) (2d wk), $7,500.

Selwyn (Shubert) (1,000; 98-$1.20)—"Third Man" (SRO) (6th wk). Continues climb with $12,500 probable. Last week, big $12,100.

State-Lake (B&K) (2,700; 50-98)—"Black Hand" (M-G) (2d wk). Tame $10,000. Last week, $17,000.

United Artists (B&K) (1,700; 50-98)—"Paid in Full" (Par) and "Unmasked" (Rep). Slim $9,000. Last week, "Kev to City" (M-G) (2d wk), good $10,000.

Woods (Essaness) (1,073; 50-98)—"12 O'Clock High" (20th) (4th wk). Sock $17,000. Last week, $20,000.

World (Indie) (587; 80)—"Bicycle Thief" (Indie) (6th wk). Handsome $5,000. Last week, $5,500.

Cincy Slower But 'Horn' Hep $12,000; 'Cinderella' Great 14G, 2d, 'Mother' 10G

Cincinnati, March 28.

Downtown trade is back to normal, after last week's spurt. Holdover "Cinderella" maintains leadership this round, a couple of steps ahead of "Young Man With Horn," best of four new bills. It is sturdy. "Mother Didn't Tell Me" holds edge on other newcomers.

Estimates for This Week

Albee (RKO) (3,100; 55-75) — "Cinderella" (RKO) (2d wk). Great $14,000 trailing smash $21,000 preem, warranting rare holdover privilege at this RKO flagship here.

Capitol (Mid-States) (2,000; 55-75) — "Mother Didn't Tell Me" (20th). All right $10,000 or near. Last week, "12 O'Clock Night" (20th) (3d wk), good $7,000.

Grand (RKO) (1,400; 55-75) — "Nancy To Rio" (M-G) (2d wk). Pleasing $8,000 after bright $13,000 bow.

Keith's (Mid-States) — "Guilty Bystander" (FC). Fairish $5,500. Last week, "Capt. China" (Par), $6,500.

Lyric (RKO) (1,400; 55-75) — "Johnny Holiday" (UA) (m.o.). Nice $4,500. Last week, "Beau Geste" (Par) and "Lives Bengal Lancer" (Par) (reissues), solid $4,500.

Palace (RKO) (2,600; 55-75) — "Man With Horn" (WB). Nice $12,000. Last week, "Johnny Holiday" (UA), sturdy $12,000.

Shubert (Mid-States) (2,100; 55-75) — "Dakota Lil" (20th). Oke $6,000. Last week, "Here Come Co-Eds" (Indie) and "Can't Cheat Honest Man" (Indie) (reissues), tame $4,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Island' Tight 10G Tops New D.C. Pix

Washington, March 28.

Both extremes of boxoffice scale are current in town's showcases. "Third Man," at Playhouse, is way out front with second record-breaking stanza, topping even amazing takes of "All King's Men." "Tight Little Island," daydating at Little and Dupont, is doing land-office biz at both small seating arters, making it a perfect score for Lopert chain. "Red Shoes," in third week on pop prices at Trans-Lux, continues strong. "Cinderella" is still hefty in its fifth week at RKO Keith's. In contrast, "Paid In Full" is scraping bottom of barrel at Warner.

Estimates for This Week

Capitol (Loew's) (2,434; 44-85)—"Key to City" (M-G) (2d wk) plus vaude. Nice $16,000 after husky $28,000 last week.

Dupont (Lopert) (50-85)—"Tight Little Island" (U). Smash $6,000, day-date with Little. Last week, "Scarlet Empress" (Par) and "Bedtime Story" (Indie) (reissues), $3,000.

Keith's (RKO) (1,939; 44-80)—"Cinderella" (RKO) (5th wk). Stout $14,000 after better than expected $15,000 last week. Holds to cash school holiday biz.

Little (Lopert) (285; 50-85)—"Tight Little Island" (U). Big $4,000 for this little house. Last week, "Amazing Mr. Beecham" (EL) (2d wk), $2,500.

Metropolitan (Warner) (1,163; 44-74)—"Father Is Bachelor" (Col) and "Palomino" (Col). Okay $5,000, but better hoped for after crix praise. Last week, one-day runs of Academy nominees, $5,000.

Palace (Loew's) (2,370; 44-74)—"Three Came Home" (20th). Shapes good $18,000. Last week, "Mother Didn't Tell Me" (20th), died mid-week to lowest first run here for months, $12,000.

Playhouse (Lopert) (485; 55-90)—"Third Man" (SRO) (2d wk). Terrific $12,000 after record-breaking $14,000 opener. Holds indefinitely.

Warner (WB) (2,164; 44-74)—"Paid In Full" (Par). Sad $11,000. Last week, "Dear Wife" (Par), way below estimate and lowest in over a year at $10,000.

Trans-Lux (T-L) (654; 44-80)—"Red Shoes" (EL) (3d wk). Great $9,000, topping last week's $8,000, which sild because of rain.

'Mother' Smart $12,500, Omaha; 'Blue Grass' 9G

Omaha, March 28.

Dorothy McGuire, local girl and Community Playhouse graduate, is one of main reasons for nice session that "Mother Didn't Tell Me" is doing at Paramount currently. Orpheum gave "Blue Grass of Kentucky" a smash campaign but it looks light. "The Big Wheel" at the Omaha shapes nice.

Estimates for This Week

Paramount (Tristates) (2,800; 16-65) — "Mother Didn't Tell Me" (20th). Fast $12,500. Last week, "Dear Wife" (Par), fair $10,800.

Orpheum (Tristates) (3,000; 16-65) — "Blue Grass of Kentucky" (Mono) and "Girl In Heart" (Mono). Light $9,000. Last Week, "Willie Comes Home" (20th) and "Federal Agent" (Rep), $10,000.

Brandeis (RKO) (1,500; 16-65)—"Nevadan" (Col) and "Blondie's Hero" (Col). Okay $7,000. Last week, "Man With Horn" (WB) and "Mark Gorilla" (Col), started fine but slipped to $6,200, fair.

Omaha (Tristates) (2,100; 16-65)—"Big Wheel" (UA) and "Forgotten Women" (Mono). Nice $9,000. Last week, "Dakota Lil" (20th) and "Shamrock Hill" (EL), $8,000.

'Hasty' Hefty $11,000, Toronto; 'Champ' 13½G

Toronto, March 28.

With business not spectacular but satisfactory, "Chain Lightning" and "Hasty Heart" are leading the newcomers here. "Francis," in for second week, shapes fine at Uptown. "Alias the Champ," with Gorgeous George as draw, is lusty at four houses, paired with "Backfire."

Estimates for This Week

Downtown, Glendale, Scarboro, State (20th) (1,059; 955; 698; 694; 35-60) — "Backfire" (WB) and "Alias Champ" (Rep.) Big $13,500, with latter the draw. Last week, "Baby Makes Three" (Col) and "Kazan" (Col), nice $10,500.

Eglinton, Victoria (FP) (1,080; 1,140; 40-70)—"Hasty Heart" (WB). Fine $11,000. Last week, "Heiress" (Par) (4th wk), okay $8,000.

Imperial (FP) (3,373; 40-70) — "Chain Lightning" (WB). Lusty $12,000. Last week, "Dear Wife" (Par), $13,500.

Loew's (Loew) (2,096; 40-70) — "Key To City" (M-G). Nice $9,500. Last week, "Malaya" (W-G) (2d wk), dull $6,500.

Nortown, University (FP) (959; 1,556; 40-70)—"Mother Didn't Tell Me" (20th) (2d wk). Healthy $8,500 after last week's fine $12,000.

Shea's (FP) (2,386; 40-70) — "Paid in Full" (Par). Fair $8,500. Last week, "Willie Comes Home" (20th) (2d wk), okay $7,500.

Uptown (Loew) (2,743; 40-70)—"Francis" (U) (2d wk). Fine 9,000 after last week's sock $12,000.

'Samson' Terrif $20,000, L'ville

Louisville, March 28.

"Samson and Delilah" is bulging the walls at Rialto currently, with turnaway biz on opening day. Upped prices will boost this to terrific total. Loew's State with "Nancy Goes to Rio" is shaping fairish. "Perfect Strangers" at Mary Anderson looks lukewarm.

Estimates for This Week

Mary Anderson (People's) (1,200; 45-65)—"Perfect Strangers" (WB). Fairish $7,000. Last week, "Backfire" (WB), $6,500.

Rialto (Fourth Avenue) (3,000; 75-99) — "Samson and Delilah" (Par). Upped prices look justified this week, with house jam packed for DeMille opus. With any sustaining of pace, should hit terrific $20,000 easily. Last week, "12 O'Clock High" (20th), strong $14,000 and m.o.

State (Loew's) (3,000; 45-65)—"Nancy to Rio" (M-G) and "Reckless Moment" (Col). Medium $11,000. Last week, "Malaya" (M-G) and "Daring Caballero" (Col), modest $9,000.

Strand (FA) (1,200; 45-65)—"Outside Wall" (U) and "An Act of Murder" (U). Puny $3,500 in offing. Last week, "Red Light" (Mono) and "Masked Raiders" (Mono), okay $5,000.

Lent Sloughs Prov. But 'Nancy' Nice at $18,000; 'Francis' Stout 10G, 2d

Providence, March 28.

Moderate biz at all houses with the Lenten season here this week. Steadiest is State's "Nancy Goes to Rio." Majestic's "Three Came Home," in second week, still good. RKO Albee did very well with "Francis" in second round.

Estimates for This Week

Albee (RKO) (2,200; 44-65) — "Outside the Wall" (U). Opened Tuesday (28). Last week, "Francis" (U) and "Black Shadows" (EL) (2d wk-6 days), stout $10,000.

Fay's (Fay) (1,400; 44-65) — "Whole Town's Talking" (Col) (reissue) and vaude onstage. Fair $6,000. Last week, "Twilight in Sierras" (Rep) and vaude, good $7,000.

Majestic (Fay) (2,200; 44-65) — "Three Came Home" (20th) (2d wk). Good $10,000. Last week, steady $15,000.

Metropolitan (Snider) (3,100; 44-65)—"G.I. Joe" (EL) and "Change of Heart" (Rep) (reissues). So-so $6,200. Last week, "Beau Geste" (Par) and "Lives Bengal Lancer" (Par) (reissues), oke $7,500.

State (Loew) (3,200; 44-65) — "Nancy To Rio" (M-G) and "Girl San Lorenzo" (Col). Holding for nine-day run, and good $18,000 looms. Last week, "Key To City" (M-G), $16,500.

Strand (Silverman) (2,200; 44-65)—"Father Is Bachelor" (Col) and "Palomino" (Col). Light $9,000. Last week, "Paid in Full" (Par), $10,000.

B'way Dull; 'Barricade'-Basie-Holiday Mild $38,000; 'Cab Man'-Paxton Slow 40G, 'Francis'-Stageshow Big 62G, 2d

Business at nearly all Broadway first-run theatres continues in the doldrums this session. Three new bills are proving small help, and the combination of several rainy days and the spring-like weekend took a further cut at the boxoffice. Warm temperatures yesterday (Tues.) also hurt. A clear-cut idea of the slow state of business is best shown currently by two new bills which ordinarily would be big to sock.

One is "Yelow Cab Man" with George Paxton band, Artie Dann and others, onstage at the Capitol. New Red Skelton comedy likely won't top $40,000, way below par for house and this comedian's latest. The other is "Barricade" with Count Basie band and Billie Holiday, which looks only about $38,000 for first week at the Strand. While better than this house has been doing in recent sessions it is out of line with Basie-Holiday draw in N. Y. "Buccaneer's Girl" also is suffering from the downbeat with only $12,000 or less at the Criterion.

Bulk of strong trade is coming from holdovers and longruns. Outstanding of these is "Francis," with King Cole Trio, Ray McKinley band and Larry Storch heading stageshow, in second week at Paramount. One of real draw bills over the weekend, it will give the Par flagship a fancy $62,000 and enough to cinch a third round excepting for prior commitments.

"Cinderella" and "Third Man" remain pacemakers of extended-run pictures. Former at the Mayfair still is big with $27,000 or close for fifth round. "Third Man" shapes to finish up its eighth week at the Victoria with smash $25,000 or thereabouts.

"Woman of Distinction" with stageshow is very mild $95,000 in second Music Hall week. Other houses, excepting some of the small arty theatres, are unbelievably dull. Outstanding exception is "Without Pity," still big at $10,000 for second stanza at bandbox Rialto.

Estimates for This Week

Astor (City Inv.) (1,300; 60-$1.50) "Three Came Home" (20th) (6th wk). Not so good $13,000 fifth week ended Monday (27) after $15,000 for fourth. Stays until April 8 when "Golden Twenties" (RKO) opens.

Bijou (City Inv.) (589; $1.20-$2.40) — "Red Shoes" (EL) (75th wk). Holding okay at $8,000 after $8,500 last week.

Capitol (Loew's) (4,820; 55-$1.50)—"Yellow Cab Man" (M-G) with George Paxton orch, Artie Dann, others, onstage. On disappointing side, $40,000 or less:. In ahead, "Black Hand" (M-G) with Art Mooney, Pied Pipers heading stage bill (2d wk), $35,000.

Criterion (Moss) (1,700; 50-$1.75)—"Buccaneer's Girl" (U). House continues in low gear, light $12,000 or under likely week ending next Friday (31). In ahead, "Outside Wall" (U) (11 days), $17,000, also slow.

Globe (Brandt) (1,500; 50-$1.20) — "Outlaw" (RKO) (6th wk). Slipped to $9,000 after $12,500 last week. Holds until April 7 when "City Lights" (UA) (reissue) opens.

Mayfair (Brandt) (1,736; 50-$1.20)—"Cinderella" (RKO) (6th wk). Still very much in chips with $27,000 for fifth round ended last night (Tues.). Fourth week was big $32,000. "Guilty of Treason" (EL) opens April 9.

Palace (RKO) (1,700; 55-$1.20)—"Side Street" (M-G) and vaude. Nice $19,000, with Saturday being biggest here in sometime. Last week, "Davy Crockett" (UA) with vaude, $16,000.

Paramount (Par) (3,664; 55-$1.50)—"Captain Carey, U.S.A." (Par) with Mel Torme, Ella Fitzgerald, Sam Donahue orch, Johnny Morgan onstage. Opens today (Wed.). Last week, "Francis" (U) and King Cole Trio, Ray McKinley orch topping stageshow (2d wk), held to fine $62,000 after big $72,000 opener. Might have held a third except for prior bookings.

Park Avenue (U) (583; 90-$1.50)—"Astonished Heart" (U) (7th wk). Sixth stanza ended Monday (27) held to $4,200 after nice $4,300 last week. Continues until about April 7 when "Run For Your Money" (U) is set to open.

Radio City Music Hall (Rockefellers) (5,945; 80-$2.40)—"Woman of Distinction" (Col) and stageshow (2d-final wk). Down to about $95,000 after light $106,000 for first. Easter holiday show with "Glory of Easter" and "Daughter of Rosie O'Grady" (WB) opens tomorrow (Thurs.).

Rialto (Mage) (594; 44-98) — "Without Pity" (Indie) (3d wk). Second week ended last night (Tues.) held in great style with $10,000, best second round here in some time. First was socko $12,500.

Rivoli (UAT-Par) (2,092; 90-$1.80)—"Samson and Delilah" (Par) (14th wk). Down to $12,500 but all right for this stage of run after $14,500 last week. "Comanche Territory" (U) opens April 7.

Roxy (20th) (5,886; 80-$1.75) — "Under My Skin" (20th) and China Doll Revue onstage (2d-final wk). Off to $42,000 after dull $50,000 initial round. "Cheaper By Dozen" (20th) with Fran Warren, Jerry Murad's Harmonicats, topping stage bill opens Friday (31).

State (Loew's) (3,450; 55-$1.50)—"Outriders" (M-G) (4th wk). Starts today (Wed.). Third frame down to $9,000 after light $12,000 second week. "Nancy Goes To Rio" (M-G) set as Easter picture.

Strand (WB) (2,756; 55-$2) — "Barricade" (WB) with Count Basie orch, Billie Holiday, The Chocolaters onstage. Mild $38,000 looks about all, but holds. Last week, "Perfect Strangers" (WB) with Tito Guizar heading stageshow (2d wk), $18,000.

Sutton (R & B) (561; 90-$1.50)—"Fallen Idol" (SRO) (20th wk). The 19th frame ended Monday (27) held up at $6,400 after fine $6,700 for 18th week. Stays on, with opening of "Winslow Boy" (EL) held back.

Trans-Lux (60th St.) (453; 74-$1.50) — "Tight Little Island" (U) (14th wk). Thirteenth stanza ended last Saturday (25) an improvement at $5,500 after trim $5,000 last week. Stays on.

Victoria (City Inv.) (1,060; 95-$1.50)—"Third Man" (SRO) (8th wk). Continues in sensational style with near $25,000 after $28,200 last week. Remains on indefinitely.

'Cinderella' New Philly High, 16G

Philadelphia, March 28.

"Cinderella" is the lone bright spot here this week which was deadened by almost continuous rain and the pre-Easter slump. Disney opus is setting all-time record at the 500-seat Trans-Lux.

Rash of new product drew only mild customer attention. Especially slow new pix are "Never Fear," at Aldine; "Strangers," at Mastbaum, and "Barricade," at Stanton.

Estimates for This Week

Aldine (WB) (1,303; 50-99) — "Never Fear" (EL). Dull $7,000. Last week, "Guilty of Treason" (EL) (2d wk), $7,500.

Boyd (WB) (2,360; 50-99) — "Nancy To Rio" (M-G) (2d wk). Nice $18,000 after okay $25,000 initial stanza.

Earle (WB) (2,700; 70-$1.25) — "Samson and Delilah" (Par) (8th wk). Mild $12,000 for wind-up session after $14,000 last week.

Fox (20th) (2,250; 50-99)—"Three Came Home" (20th) (2d wk). Off to $16,000. Last week, neat $25,000 but not as big as expected.

Goldman (Goldman) (1,200; 50-99) — "Conspirator" (M-G). Fair $14,000. Last week, "Mrs. Mike" (UA), $13,000.

Karlton (Goldman) (1,000; 50-99)—"Black Hand" (M-G). Good $10,000. Last week, "Love Happy" (M-G) (3d wk), nice $6,000.

Mastbaum (WB) (4,360; 50-99)—"Perfect Strangers" (WB). Mild $18,000. Last week, "Man With Horn" (WB) (3d wk), drab $13,000.

Randolph (Goldman) (2,500; 50-99) — "Foolish Heart" (RKO) (2d wk). Fine $15,000 after neat $19,000 opener.

Stanley (WB) (2,950; 50-99) — "Buccaneer's Girl" (U). Thin $13,000. Last week "Sundowners" (EL), $14,000.

Stanton (WB) (1,475; 50-99) — "Barricade" (WB). Poor $8,000. Last week, "Outlaw" (RKO) (3d wk), nice $7,500.

Trans-Lux (T-L) (500; 50-99) — "Cinderella" (RKO). Colossal $16,000, new high for house. Last week, reissue.

THE ADVANCE [illegible] BIG [illegible] ABOUT

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The Daughter of Rosie O'Grady

(SONGS-COLOR)

Hollywood, March 25.

Warners release of William Jacobs production. Stars June Haver, Gordon MacRae; features James Barton, Debbie Reynolds, Cuddles Sakall, Gene Nelson. Directed by David Butler. Screenplay, Jack Rose, Melville Shavelson, Peter Milne; from a story by Rose and Shavelson; camera (Technicolor), Wilfrid M. Cline; editor, Irene Morra; original music and lyrics, M. K. Jerome, Jack Scholl; dance numbers, LeRoy Prinz. Tradeshown March 21, '50. Running time, **104 MINS.**

Patricia O'Grady	June Haver
Tony Pastor	Gordon MacRae
Dennis O'Grady	James Barton
Maureen O'Grady	Debby Reynolds
Miklos Teretzky	Cuddles Sakall
Doug Martin	Gene Nelson
James Moore	Sean McClory
Katie O'Grady	Marsha Jones
Mrs. Murphy	Jane Darwell

"The Daughter of Rosie O'Grady" is another of those familiarly patterned musicals with a backstage plot. It has charm, some wit, nice music and good pace to fulfill all demands of the general market.

Thirteen songs and eight dances are lightly tossed off during the 104 minutes of running time. They are displayed in fancy Technicolor and period costumes of early New York, when Tony Pastor's was a budding, five-a-day vaude house and the Irish had the city's policing and transportation under control.

June Haver is one of three Irish colleen daughters of horsecar driver James Barton, a widower. A former vaudevillian, Barton hates the stage, but Miss Haver has inherited her mother's love for footlights. It's only a question of time before she meets Gordon MacRae, playing Pastor, leaves home for a song-dance career, has some romantic mixups and reconciles with dad at the finale.

Some of the dance numbers are expressive of the old school of vaude, in keeping with story's period, and there are several good tunes ably delivered by MacRae and Miss Haver. Latter and Barton team on "My Own True Love and I," written by M. K. Jerome and Jack Scholl. Another that comes across is MacRae's piping of "As We Are Today," cleffed by Ernesto Lecuona and Charles Tobias. MacRae, Miss Haver and Gene Nelson sharpen up their terp work, particularly Nelson, in the production numbers staged by LeRoy Prinz. In addition, there are two comedy knockabout dance routines by the Lees.

David Butler's helming of the elegantly mounted William Jacobs production generates a good pace to see it through the long running time. Music and plot are nicely meshed, adding charm to the familiar story line used by scripters Jack Rose, Melville Shavelson and Peter Milne. They have provided an occasional sparkle of wit in the dialog and situations. Also, Barton is given one strong dramatic scene that he plays to the hilt. He's drunk and feeling sorry for the loss of his daughter and the death of his wife. Audiences will cotton to it. The drunk bit is a throwback to one of Barton's famous vaude standbys.

Outside of the principals, cast rings in Debbie Reynolds as Barton's youngest daughter, a cute little brat, and Marsha Jones (Marcia Mae Jones), as his oldest, secretly married to an Irish cop. S. Z. (Cuddles) Sakall wins a load of laughs as a family friend.

Technical contributions put a lot of glitter on the colorful period depicted. Wilfrid Cline's lensing beautifully displays the players, costumes and sets. Ray Heindorf's musical direction, the music adaptation by David Buttolph and the orchestrations by Frank Perkins help in treating the ear.

Brog.

Miniature Reviews

"Daughter of Rosie O'Grady" (Songs—Color) (WB). Light melange of songs and dances with backstage plot.

"Cheaper By the Dozen" (Color) (20th). Clifton Webb, Jeanne Crain, Myrna Loy, others for marquees and strong biz.

"Ma and Pa Kettle Go to Town" (U). Another good comedy in the "Kettle" series; solid nabe b.o.

"House by the River" (Rep). Fair mystery with Louis Hayward.

"Boy From Indiana" (EL). Lon McCallister in mild racehorse meller.

"The Silver Bandit" (Friedgen). Feeble oatuner with Spade Cooley; negligible b.o.

"Guilt Is My Shadow" (ABPC). Slow British thriller.

Cheaper by the Dozen

(COLOR)

Hollywood, March 25.

Twentieth-Fox release of Lamar Trotti production. Stars Clifton Webb, Jeanne Crain, Myrna Loy; features Betty Lynn, Edgar Buchanan, Barbara Bates, Mildred Natwick, Sara Allgood. Directed by Walter Lang. Screenplay, Trotti; based on the novel by Frank B. Gilbreth, Jr., and Ernestine Gilbreth Carey; camera (Technicolor), Leon Shamroy; music, Cyril Mockridge; editor, J. Watson Webb, Jr. Tradeshown March 24, '50. Running time, **85 MINS.**

Frank Bunker	Clifton Webb
Ann Gilbreth	Jeanne Crain
Mrs. Lillian Gilbreth	Myrna Loy
Libby Lancaster	Betty Lynn
Dr. Burton	Edgar Buchanan
Ernestine	Barbara Bates
Mrs. Mebane	Mildred Natwick
Mrs. Monahan	Sara Allgood
Fred Gilbreth	Anthony Sydes
Jack Gilbreth	Roddy McCaskill
Frank Bunker Gilbreth	Clifton Webb
Lillie Gilbreth	Carole Nugent
William Gilbreth	Jimmy Hunt
Dan Gilbreth	Teddy Driver
Mary Gilbreth	Betty Barker
School Principal	Evelyn Varden
Higgins	Frank Orth
Tom Black	Craig Hill
Mrs. Benson	Virginia Brissac
Jim Bracken	Walter Baldwin
Joe Scales	Bennie Bartlett
Plumber	Syd Saylor
Mailman	Ken Christy
Music Teacher	Mary Field

If "Cheaper By the Dozen" is an example of what's to come, then 20th-Fox's slogan, "Movies Are Better Than Ever" means just what it says. "Cheaper," taken from the Gilbreth family novel of the same title, is a lot of fun, is loaded with word-of-mouth and a large grossing potential.

Episodes in the life of the Gilbreths zip across the screen to resounding laughter, and conclude with a tear after a very fast 85 minutes of entertainment. Life with Papa Gilbreth may not always have been a happy one but it certainly was never dull. There hasn't been much of an attempt to make a smoothly connected story out of the novel's large lot of material. Instead, Lamar Trotti's script hits the high spots, bringing episode after episode to gleeful life as the brood of 12 kids, mama and papa go about their business of getting the most from their lot.

There's some "Belvedere" in Clifton Webb's portrayal of papa, but no one will quarrel with this injection of the "Sitting Pretty" prim funster into "Cheaper." It fits perfectly. Emphasis is on papa, so the rest of the cast are only around as straights, roles which they fill splendidly, including Jeanne Crain, the oldest of the family offspring.

Spots that shine through in the footage have two toppers. One is papa's firm decision to chaperone Miss Crain on her first date at the highschool prom. He becomes the lion of the evening, with the period's equivalent of today's bobby-soxer, under the sponsorship of Betty Lynn, one of the teenager charmers. Miss Lynn has only this sequence, but it's a honey.

The other is papa's death. It is a scene that doesn't show in the footage and is all the more effective because of that. It puts a moving climax on the picture, coming as papa was ready for his greatest personal triumph (outside of fathering an even dozen).

Remembered will be the sight of the family proudly on the highway in the high-wheeled, side-bursting Pierce-Arrow touring car; the family council which papa always dominated; the mass whoopingcough, tonsilectomy session with papa a willing patient to study a surgeon's waste motions.

Myrna Loy charms as mother, the willing assistant of papa's paternal ambitions and balance-wheel for the brood. Miss Crain aptly portrays the suffering of a highschooler held back in dowdy styles by a stern father. Edgar Buchanan, the family doctor; Barbara Bates, second daughter; Mildred Natwick, a birth-control advocate; and the sundry other Gilbreths, Anthony Sydes, Roddy McCaskill, Norman Ollestad, Carole Nugent, Jimmy Hunt, Teddy Driver, Betty Barker, plus Evelyn Varden's school principal scene, are among the many good performances.

Walter Lang's direction milks every episode of all the humor inherent in the familiar famliy antics. His pacing carries the film along at a speed that never lets down, keyed to hit hard and constantly at the risibilities. In fact, much of the dialog is lost in audience reaction.

Trotti's production steers this one on a payoff course at the boxoffice. It has all the popular ingredients of this type yarn, warmth, a lot of humor, and just enough clutching at the heart to please any audience. Dressing the period settings and costumes is tasty color lensing by Leon Shamroy. A tight editing job, and not an easy one, by J. Watson Webb, Jr., and a music score by Cyril Mockridge are among the other good technical contributions.

Brog.

Director's Top Billing

Hollywood, March 28.

I. G. Goldsmith's forthcoming production, "The Dungeon," will bill its director, E. A. Dupont, above the title and the cast, both in screen credits and advertising.

Ma and Pa Kettle Go to Town

Universal release of Leonard Goldstein production. Stars Marjorie Main, Percy Kilbride. Directed by Charles Lamont. Screenplay, Martin Ragaway, Leonard Stern; camera, Charles Van Enger; editor, Russell Schoengarth. Tradeshown N. Y., March 15, '50. Running time, **79 MINS.**

Ma Kettle	Marjorie Main
Pa Kettle	Percy Kilbride
Tom Kettle	Richard Long
Kim Kettle	Meg Randall
Louie	Gregg Martell
"Shotgun" Mike Munger	Charles McGraw
Mrs. Masterson	Kathryn Givney
Little Joe	Jim Backus
Boxer	Elliott Lewis
Harold Masterson	Paul McVey
Dutch	Bert Freed
Eskow	Hal March

Latest episode in the "Ma and Pa Kettle" saga is a neat comedy that pars the entertainment values of previous pix in this series. Following a basic story formula and familiar characterizations, pic manages to sock across plenty of laughs via good timing of its comedy situations. Production values are good and the b.o. payoff will be solid, particularly in nabe situations.

Yarn takes the Kettles out of the backwoods for a whirl around New York City after Pa Kettle (Percy Kilbride) wins another jingle contest. Complications are supplied by having a gangster on the lam take care of the Kettle brood while the rural characters agree to deliver a luggageful of stolen coin to the mobster's pals in the big city.

In N. Y., the Kettles make the most of the usual sight-seeing gags. Kilbride, meantime, loses the coin and becomes the center of attention for the mobsters, who think he is plying his own angles. Both the cops and robbers are parodied in the windup capture of the criminals at a swank evening party. Yarn also has an O. Henry twist in its causing the tough lammister in the backwoods gladly surrendering to the police after being tortured by the dozen Kettle kids.

Performances are standard, with Kilbride and Marjorie Main registering in another effective comedy teamup. Richard Long and Meg Randall, as the younger married Kettles, are okay in brief roles, while Charles McGraw and Gregg Martell score strongly as the gangsters. Rest of the cast contribute competently.

Camera work is crisp, with first-rate lensing of the N. Y. backgrounds. Smooth editing and light musical score add to the pic's impact.

Herm.

A Run for Your Money

"A Run For Your Money" (Rank), which opens today (Wed.) at the Park Avenue theatre, N. Y., was reviewed in VARIETY from London, Dec. 7, 1949. Pic, from the same stable that bred "Passport to Pimlico" and "Tight Little Island," according to reviewer *Clem*, "is a light-hearted comedy that should provide good local entertainment, but, like its predecessors, its specialized dialog and atmosphere may limit its appeal abroad." Story depicts the adventures of two Welsh miners who get separated while spending a day in London after having won a nationwide contest for the greatest output of coal.

Film, being released in the U. S. by Universal, stars Donald Houston, Moira Lister and Alec Guinness. Latter is currently starring on Broadway in T. S. Eliot's "The Cocktail Party."

House by the River

Republic release of Fidelity Pictures (Howard Welsch) production. Stars Louis Hayward; features Lee Bowman, Jane Wyatt. Directed by Fritz Lang. Screenplay, Mel Dinelli, from novel by A. P. Herbert; camera, Edward Cronjager; editor, Arthur D. Hilton; music, George Antheil. Tradeshown N. Y., March 23, '50. Running time, **88 MINS.**

Stephen Byrne	Louis Hayward
John Byrne	Lee Bowman
Marjorie Byrne	Jane Wyatt
Emily Gaunt	Dorothy Patrick
Mrs. Ambrose	Ann Shoemaker
Flora Bantam	Jody Gilbert
Coroner	Peter Brocco
District Attorney	Howland Chamberlin
Mrs. Whittaker	Margaret Seddon
Mrs. Beach	Sarah Padden
Effie Ferguson	Kathleen Freeman
Inspector Sarten	Will Wright
Mr. Gaunt	Leslie Kimmell
Mrs. Gaunt	Effie Laird

"House by the River" is a fair mystery which lacks sufficient plot twists and suspense to project it into a solid boxoffice category. Story builds slowly and few filmgoers will have difficulty in anticipating the finale. Entry isn't strong enough to solo. However, it should do moderately well in the secondary situations.

As screenplayed by Mel Dinelli from an A. P. Herbert novel, the film departs from the conventional whodunit in that the audience knows the identity of the murderer from the opening reel. Subsequent footage is chiefly a character study of the three principals. Moreover, the audience is aware that the killer must eventually pay for crime. Steps leading up to this account for most of the suspense.

In fact, Dinelli's treatment of the script is modeled more along the lines of stage techniques rather than in the cinematic medium. Bulk of the action takes place in a gloomy mansion and a courtroom. Dialog also is particularly wordy in establishing the peculiarities of the top players. One gets the impression that the screenplay was tailored to the sets rather than vice versa.

Yarn revolves around a hack writer who strangles the maid when she rebuffs his advances. His brother, an accountant, realizes murder has been committed, but somehow lets his kin persuade him to assist in disposing of the body. Retribution ultimately asserts itself in the best tradition of the Production Code.

Role of the writer represents a meaty part for Louis Hayward who essays it with such gusto that he frequently overplays. Lee Bowman is believable as the accomplice-brother while Jane Wyatt is appealing as Hayward's trusting wife. Dorothy Patrick, naturally has little to do as the victim. Ann Shoemaker and Jody Gilbert stand out among the long supporting cast.

Fritz Lang's direction is good as is the camerawork of Edward Cronjager. Producer Howard Welsch obviously exercised care with the film's physical production. George Antheil's score is another asset. For dual bookings, however, the 88 minutes running time is overlong. Trimming 10 or 15 minutes in the right places would speed the picture's action and mood.

Gilb.

Boy from Indiana

Eagle Lion release of Ventura Pictures production. Stars Lon McCallister; features Lois Butler; Billie Burke, George Cleveland. Directed by John Rawlins. Screenplay, Otto Englander; camera, Jack Mackenzie; editor, Merrill White. Tradeshown N. Y., March 23, '50. Running time, **66 MINS.**

Lon Decker	Lon McCallister
Betty Richards	Lois Butler
Zelda Bagley	Billie Burke
Mac Dougall	George Cleveland
Wilkinson	Rol Laughner
Thorne	Victor Cox
Burke	Jerry Ambler
Corbett	Allen Church
Pretty Girl	Jeanne Patterson
Dandy	"Texas Dandy"

On paper, this yarn about matching a leading western quarter-horse with a thoroughbred racing bangtail apparently was a firstrate meller of minimum thrills. On the screen, it turns out a strange assortment of jerky continuity, blah acting and hokum melodramatics. Lon McCallister is not enough for such a lightweight vehicle. For the lower twinners.

Plot introduces Texas Dandy, known for his racing ability in quarter-mile fair races in the western country. Scripters spot him as a rat-tailed stallion being carted around the country and winning numerous match races, after its owner, George Cleveland, dopes his hoss.

From this unsavory beginning, the tale wanders over the landside, relating the contest to grab a broken down ranch from Cleveland, and McAllister's romance with Lois Butler. It's a sure-thing forecast that McAllister will become the jockey for "Dandy" and ultimately win the crucial race and the gal. That transpires, but not until the poor mount has been gored by a bull, nearly misses the race because of the injury, etc.

McCallister plays himself as the wandering lad from Indiana who becomes a jockey. He is weighted down with more tiresome dialog than usual. Cleveland is okay as the oldster, who connives to win races through doping his steed. Billie Burke gives a fair representation of a flighty woman of means.

"Texas Dandy" is about the best thespian in the film, as the story turns out—possibly because the hoss can't talk. Otto Englander's screenplay is one of those pat affairs that suffers from childish dialog. John Rawlins directs with a heavy hand. Jack Mackenzie does a trim job of cameraing.

Wear.

The Silver Bandit

(SONGS)

Raymond Friedgen release of J. R. Camomile production. Stars Spade Cooley; features Bob Gilbert, Virginia Jackson, Richard Elliot, Billy Dix. Directed by Elmer Clifton. At New York theatre, N. Y., dual. Running time, **49 MINS.**

While Spade Cooley is one of the top western bandleaders, his participation in this feeble oatuner reflects no credit on him. Sound and photography are unbelievably bad.

Camerawork of an anonymous lensman is so blurry that often it's difficult to distinguish the features of the principals. Soundtrack is equally deficient. Voices aren't clear and the score is fuzzy. Print used at Brandt's New York theatre, N. Y. also was below par and broke midway through the performance.

Routine story has Cooley, a dude, capture the "silver bandit" after a series of tenderfoot bunglings. Yarn is padded out with a couple of musical sequences which are far better than the rusty plot. Cooley and his fellow players show no thespic aptitude especially under the inept direction of Elmer Clifton.

Gilb.

Guilt Is My Shadow

(BRITISH)

London, March 22.

Associated British-Pathe release of ABPC production. Stars Elizabeth Sellars, Patrick Holt; features Lana Morris, Peter Reynolds. Directed by Roy Kellino. Screenplay by Kellino, Ivan Foxwell; camera, William McLeod; editor, George Clark; music, Hans May. At Plaza, London, March 22, '50. Running time, **84 MINS.**

Linda	Elizabeth Sellars
Kit	Patrick Holt
Jamie	Peter Reynolds
Betty	Lana Morris
Tom	Laurence O'Madden
Peggy	Esme Cannon
Tillingham	Wensley Pithey
Eva	Avice Landone
Doctor	Aubrey Woods
Detective	Willoughby Gray

This is a slow, meandering story of little appeal for the U. S. market. It will only prove a moderate quota offering for British exhibitors.

Much good talent is wasted on inadequate material. The story of a young wife who accidentally kills her ne'er-do-well husband, hides his body and subsequently confesses after a bout of hysteria, has the basis of good drama. But loose scripting and unimaginative treatment make it a dull offering.

Leading roles are adequately played by Patrick Holt, Elizabeth Sellars, Peter Reynolds and Lana Morris, although the latter is wasted in what is little more than a bit. Story is shot almost entirely against a country setting and some rural scenes are among the best thing in the picture.

Myro.

Anna of Rhodes

(GREEK)

Gloria Films Distributing Co. release of Anzervos Studios production. Stars Katy Panou, Lambros Constantaros. Directed by Michael Gaziades and John Filippou. Screenplay, G. Assimakopoulos, V. Spyropoulos and P. Papaloukas; music, Nick Giakovlef and Jack Jacovides. At Avenue Playhouse, N. Y., March 22, '50. Running time, **78 MINS.**

Anna Roditi	Katy Panou
Aris	Lambros Constantaras
Panaghis Roditis	Yannis Prineas
Yannis	Nicos Matheos
Pantelis	Leles Jacovides
Hariclea	Persa Vlahou
Giovani Rejilli	Dimos Starenios
Aliki	Aliki Alpha

One of the first postwar Greek pix filmed, "Anna of Rhodes" is strictly limited to Greek-speaking audiences in art houses. Latter will find it of appeal because of the patriotic nature of its story, plus the comic interludes in dialog and situation, and will overlook flaws in screenplay and performance.

Pic was filmed on the island of Rhodes (and processed in Athens). It deals with the occupation of the island by the Italians during the recent war, and the workings of the Greek underground. More specifically, it concerns a young Greek soldier who masquerades as a Fascist, and the dangers involving him and his girl, until the island is freed.

Story is very static and slow, and performances and direction rather stilted and amateurish. What interest there is for the non-Greek is mainly in the attractive scenery of Rhodes, with its gardens, walks and homes.

Bron.

The Walls of Malapaga

(ITALIAN)

Films International release of Alfredo Guarini production. Stars Jean Gabin and Isa Miranda; features Vera Talchi. Directed by Rene Clement. Story, S. Cecc D'Amico, Guarini and Cesare Zavattini; screen adaptation, Jean Aurenche and Pierre Bost; music, Roman Vlad; camera, Louis Page. At Paris, N. Y., March 26, '50. Running time, **91 MINS.**

Marta	Isa Miran
Pierre	Jean Gabin
Joseph	Andrea Checchi
Cecchina	Vera Talc
Bosco	Robert Dalban
Maria	Ave Ninchi

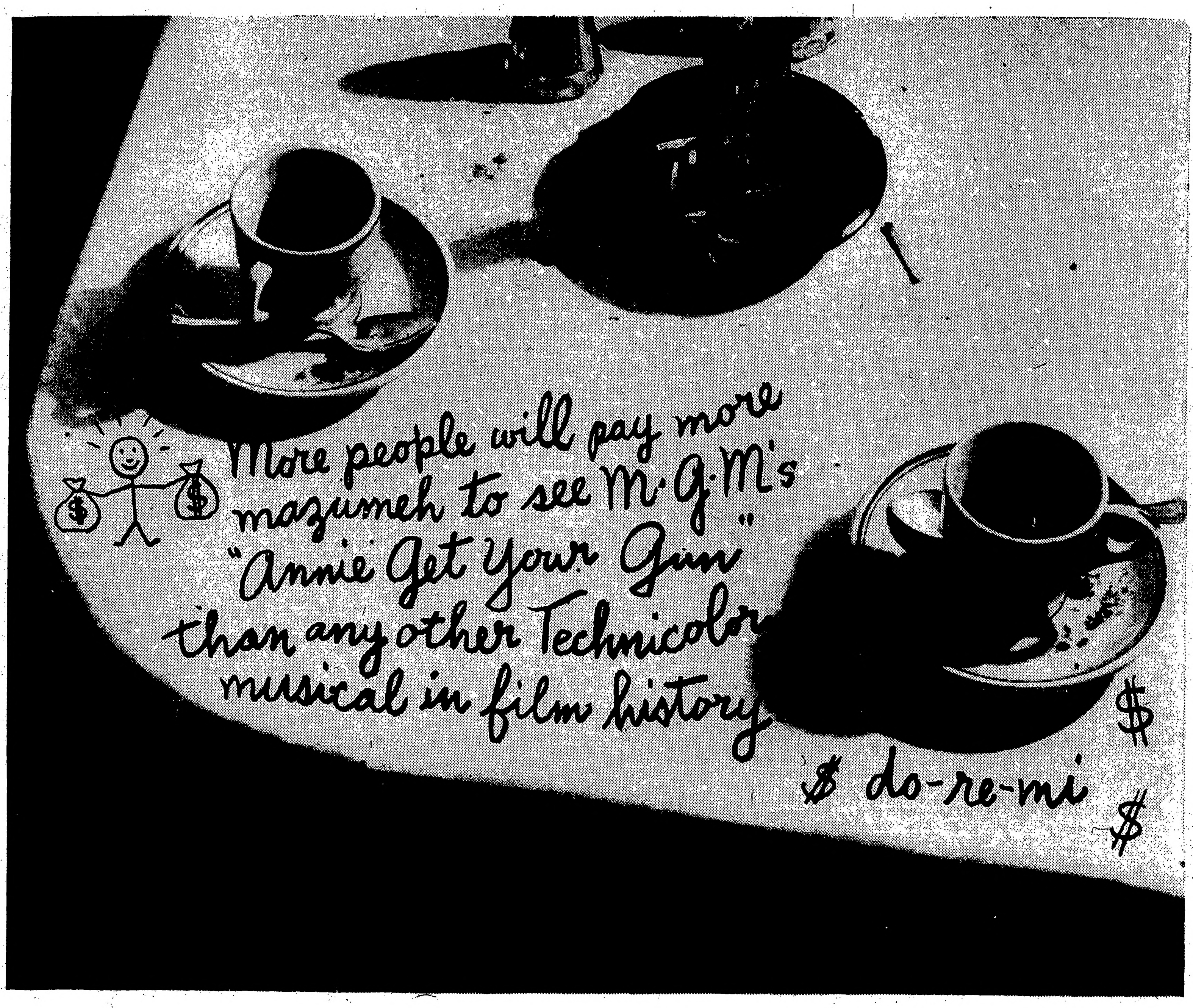
(French and Italian; English Titles)

An exciting fusion of Italian and Gallic talents has gone into the making of "The Walls of Malapaga," an earthy, raw tale of teeming humanity of the Genoa backwash. With Jean Gabin, a Frenchman, and Isa Miranda, an Italian, as the stars, "Malapaga" is a pulsating drama of frustration that is in the typical idiom of Italian pix that have come to these shores in the last several years. It is a strong boxoffice bet for the arty theatres.

With its dialog in both French and Italian, though predominantly the former, "Malapaga" is backed by strong acting performances from the stars down to the supporting players. It has excellent directing, a fine script and imaginative photography.

Story deals with a Frenchman

(Continued on page 24)


More people will pay more mazumeh to see M-G-M's "Annie Get Your Gun" than any other Technicolor musical in film history
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ON THE TABLE-CLOTH AT THE ASTOR!

And Everywhere!

Don't Relax
Until We Axe
The Movie Tax!

Arg. Pix Flourish at B.O. While Exhibs, Distribs Await D.C. Outcome

Buenos Aires, March 21.

Theatre owners here and U. S. film distributors are awaiting the outcome of the Inter-American economic talks in Washington in hopes that the Argentine delegation, headed by Treasury Minister Dr. Ramon Cereijo, will make some deal that will bring about a renewal of import licenses to American pix. Permits to U.S. films haven't been granted in over a year.

At any rate, while the future of film imports still hangs in the balance, local production continues coining plentiful dough as the preem of one local production succeeds another week by week. The fact, which has proved astounding to all observers, is that boxoffice receipts have held up to previous high levels, despite the succession of releases of third-rate and outdated pictures from the U.S., reissues of old comebacks, and absorption of all the firstrun screens by the local material.

Fourteen weeks at the Ambassador in firstrun have grossed well over $60,000 (U.S.) for Argentina Sono Film's "Almafuerte," which holdover caused a postponement of the preem of Emelco's "La Barca Sin Pescador."

Top records have been broken by "Nacha Regules" at the Gran Rex and in the cities of Cordoba and Rosario in the interior. The picture is already in its fourth week, and will continue for several more.

Twenty-six weeks of Interamericana's comedy, "Avivato," gave a gross of $152,825 (U.S.) and the producers are hoping for at least equivalent results for "Piantadino," just released at the Ocean.

Finns, Swedes Nix One U.S. Pic Each; American Films Continue to Lead Abroad

Helsinki, March 21.

Universal's "Abbott & Costello Meet the Killers" was the only film banned here during the last two months.

With a total of 356 films exhibited here last year, Finland topped the other Scandinavian countries in the number of pictures shown during that period. Norway hit the 293 mark; Sweden was close with 292. Of the 356 pix distributed here, 230 were American-made, 30 Russian, 28 British, 20 Swedish, 19 French, 15 Finnish, eight German and two Mexican. The remaining four were from Canada, Hungary, Italy and Norway.

Swede's Metro Nix

Stockholm, March 21.

Metro's "Border Incident" was the only film nixed by the Swedish censorship board last month. During February, 29 pix were shown at first run houses here. Of those 15 were American-made, one British and four Swedish. The remainder came from Italy, Germany, Denmark and France.

Among those that did good at the b.o. were UA's "The Man on the Eiffel Tower," Paramount's "The Great Gatsby," and "The Heiress," 20th-Fox's "Twelve O'Clock High" and RKO's "Winterset." Last-named was recently given the green light after having been banned in 1937.

Aussie Bans British

Sydney, March 21.

Only one film was rejected outright by the Aussie censor in 1949, according to official report just published.

Pic was the Associated British "No Room at the Inn."

'Foxes' on Mex Stage

Mexico City, March 21.

Lillian Hellman's "The Little Foxes," presented in English by the Mexico City Players, is doing well at the National Theatre here at a $1.15 top.

Leads are played by Gunther Gerszo, who also handled stage settings; Caroline Bourchier, Hedley Quick, Vic Morrow, Abel Franco and Ed Torrance. Earl Sennett, who came here with the American Theatre three years, directed. Presentation, Players' fifth annual production, represents the U. S. theatre in the international drama festival.

Maschwitz Preps Two New Plays with Music

Glasgow, March 21.

Eric Maschwitz, who authored book and lyrics for "Carissima," musical which opened British tour here tonight (21), is prepping two new plays with music.

One is musical version of the Eden Philpotts play, "The Farmer's Wife." Under title of "Widdicombe Fair," it will have world preem in either Glasgow or Manchester. Bill Johnson, of London's "Annie Get Your Gun," is mentioned for lead.

Second show, authored during war years, is "Heart of Gold," about life of a star of the Edwardian music hall. Film rights were bought by Metro for $30,000.

Stage production is held up momentarily because of difficulty of getting the right star.

Jap Web Fetes Its 25th Anni

Tokyo, March 21.

Broadcasting Corp. of Japan, nation's monopoly network, is celebrating its 25th anniversary this week. Web first went on the air March 22, 1925, and now includes 83 stations serving an estimated 8,500,000 receivers in Nippon. BCJ starts its second quarter century on the verge of meeting its first competition in the form of commercial broadcasting, slated to begin here May 2, providing the long-delayed legislation authorizing the new stations is passed. Web officials are optimistic, however, and are placing in operation this month 11 new stations in the No. 2 network, which has grown from three to 37 stations since the end of the war.

Net's 25th anni is being observed by a solid week of commemorative programs and special shows by top radio artists.

BCJ is a private corporation operating under government franchise. It carries no advertising, and supports itself by collecting listener fees from registered owners of radio receivers. Tab is 35 yen (less than 10c) a month per owner. Under forthcoming legislation, BCJ will become a public service corporation, operating under government auspices, without the stockholders it now has. Listener fees will still be collected.

FOREIGN STARS BOOKED FOR ITALIAN TOURS

Genoa, March 21.

Following the record grosses pulled in by the Louis Armstrong combo and other foreign acts on recent Italian tours, local bookers have rushed to sign more foreign stars of Italian tournees. The Katherine Dunham dance troupe completed a repeat tour of this country for Milan's Errepi Productions, which has also sponsored a series of one-nighters for Maurice Chevalier. Errepi will import other stars in the near future.

Josephine Baker is slated for a month of dates in April, as is Duke Ellington and orch, with French star Edwige Feuillere touring in "La Dame aux Camelias" in May.

Arnold, Gentle to Seek Large-Scale Shows in U.S.

London, March 21.

Tom Arnold and F. S. Gentle sail on the Queen Mary for America March 31. The Greyhound Racing Assn., of which Gentle is head, also is owner of the massive Harringay arena, with capacity of over 9,000, where Arnold runs an annual Christmas circus. Object of trip is to seek novelty shows to be staged at Harringay during the 1951 Festival of Britain.

Understood they are particularly interested in bringing over a rodeo show, if a suitable one is available. They expect to make extensive tour of the big cities and will be away about six weeks. Arnold will also settle on his Broadway pantomime project with Hyman Zahl while in America.

'Angels,' 'Girls' for Remake In Spanish in Mexico

Mexico City, March 14.

Spanish-Mexican rights to the German pic, "The Blue Angel," have been acquired by Rudolph Loewenthal, European producer, who has made several pix in Mexico.

Besides "Angel," Lowenthal intends to produce in Spanish in Mexico this year "Girls in Uniform" and an unnamed musical.

Rome Cafes Seek Top Talent For Holy Year Trade

Rome, March 21.

With an estimated 20,000 pilgrims coming to Rome each week, it has been necessary for the night club impresarios here to find some talent for their clubs, which usually cannot support such entertainment. This is only the beginning and agents are looking for international names which will fit into the picture for this year.

Pops and Louie and June Richmond are at the Rupe Tarpea Club. The Nicholas Bros. are sticking with the Wanda Osiris Revue at the Adriano. They like this because they are doing their own ballet, called "An American in Paris," with the George Gershwin music, and one show a night. Next year they plan a concert tour to South America, and this is a chance to try out other than standard theatre material. William Morris handles them through the Italian booker, Sacchi, in Milan.

Charlie Beal, pianist, is still pulling them in at the Keyboard Club, an after 10 spot featuring music by candlelight — mostly Americans at this one.

Raye and Naldi are featured at the newly-opened private spot, Open Gate Club, and double in the little 220 seater, Fiametta Cinema. The little cinema has three performances per day, at 5, 7:30 and 9:30. The act appears at only the 9:30 show, for which the prices are upped from 500 to 800 lire (80c, to $1.35). Sven Asmussen and his orcestra, an importation from Denmark, are proving a good drawing card. They are well-known to most Europeans and Britons.

Hoyts (20th) Takeover Of Snider-Dean Aussie Film Loop Warm Again

Sydney, March 21.

Understood here that deal for takeover by Hoyts of the Snider-Dean cinema loop has warmed up again after a lull. Belief is held that Sypros and Charles Skouras have now agreed to terms laid down by Sam Snider for the deal. It's said that prior terms were nixed by the 20th-Fox National Theatres chiefs, but that at present the parties are interested in same.

Snider was formerly connected with Hoyts as g.m. before forming own loop may years ago with partner George Dean. Dean bowed out of the loop some time ago. His death occurred a month or so back. Snider is interested in politics at present and is generally regarded as a rich man. Loop mostly operates in the nabes and stix.

20th-Fox-National holds the major stock in Hoyts, which is headed by Ernest Turnbull. Herschell Stuart, who was stricken with a stroke two years ago, and is now back in the U. S., was the 20th rep on the Hoyts board of directors for many years. He originally came here when the Hoyts management setup was reconstituted by William Powers at the conclusion of the Charles Munro regime.

The deal betweeen S-D and Hoyts and takeover has been running hot and cold for a long time.

New Tel-Aviv Cinema Opens

Tel-Aviv, March 14.

The newly completed Tamar cinema opened here March 6 to an invited audience. The house seats 670.

First picture was "Third Man."

Other Foreign News
On Page 15

Britain Steps Up Play for Tourists; Sees $75,000,000 From U.S. Trade

London, March 21.

A record income of $75,000,000 is expected in Britain this year from the American tourist trade. Latest advance estimates show that 170,000 U. S. visitors are likely to come over during the year, which in itself represents a new all-time high.

Altogether, and from all sources, British tourist trade, the biggest invisible export in the country, expects to earn over $182,000,000 in foreign currency from more than 500,000 overseas visitors.

With the blessing of the government, the tourist industry is stepping out to make London particularly, and the country generally, a gay and attractive holiday centre. Having learned the hard way that too much austerity drives pleasure-seeking tourists away from London to bright spots like Paris, Brussels and Rome, everything is being done to insure that the dollar-bringing visitors actually spend their coin in Britain.

All the main niteries are expecting a boom season. Top attractions are being booked by the clubs and other late-night spots, which are taking advantage of the new 2:30 a.m. licensing law. As this late-night extension was enacted in the fall of last year, this will be its first positive tryout as a lure for visitors from abroad.

Apart from the recognized sporting fixtures and major trade fairs, there is once again a wide variety of out-of-town attractions which are expected to have particular appeal to Yank tourists. High on the list are the Edinburgh Festival, which opens in the Scottish capital late August, and the Shakespearean Festival at Stratford-on-Avon, which this year is having a record season, having begun early in March and being extended through to the fall.

Among the more cultural attractions are the Aldeburgh Festival in June, in which the Earl of Harewood is interested; the annual Cheltenham Music Festival, the Three Choirs Festival and the famous Bath Assembly, at which this year there will once again be an international film program.

'Continental' Producer Doing 13 Pix for U.S. TV

London, March 21.

Program of 13 films for American TV are being made by producer Henry Caldwell of "Cafe Continental," one of Britain's top vaudeo features. Each film is skedded to run 11½ minutes, allowing ample time for the normal commercial plug in a 15-minute program.

Series is being handled in America by John Nash Productions, and it is understood here that in the first stage they will be shown over eight stations, but subsequently there will be a coast-to-coast coverage.

"Cafe Continental" was started by Caldwell as an entertainment for troops in Egypt during the war, and is now in its third year on the Alexandra Palace program. Deal is personal one by Caldwell, but he has been given BBC blessing.

Two Top Mex Pic Studios Merge

Mexico City, March 21.

Merger at long last of the two top pic studios here, Churubusco and Azteca, is hailed by the film trade as a big forward step toward streamlining the trade for more efficient, profitable operation. Wedding is said to be a development of the National Pic Producers Assn.'s decision last year that studio consolidation means improved pix, from artistic and coin viewpoints.

Merger was fronted by Emilio Azcarraga, top exhibitor-radio station operator and headman at Churubusco, and Cesar Santos Galindo, chief stockholder of Azteca. While details of the deal aren't yet revealed, it's understood that Churubusco, established in November, 1945, by RKO, and Azcarraga and associates, who later took over entirely, will head the merger, with Azteca, started in 1938 and lacking modern equipment, will be largely an auxiliary.

Understood that the transaction completely covered the important labor angle. But whether or not there will be any firings hasn't been disclosed. Azteca was hit hard by a $600,000 fire two years ago. Higher costs, due to the peso devaluation and everything having to be imported, prevented much replenishment. Churubusco is in top working order.

DUTCH SEE $1,200,000 IN '50 TO PAY FOR U.S. PIX

The Hague, March 21.

The Netherlands Motion Picture Assn. reports that nearly $1,200,000 of foreign exchange will be available during 1950 for the payment of earnings of American pictures. It is figured this would cover 70 to 75% of the imports. Remainder of earnings will have to be spent within the country.

Association has decided that non-U. S. pix must be shown in each theatre for at least 12 weeks during the year. This is an easing off from the past year, when 14 weeks of non-Hollywood product was required.

95 Italo Pix Made in '49; 2 New Laws Aid Industry

Rome, March 21.

Italian film industry produced 95 features last year, compared with 50 in 1948.

Two important laws to stimulate and protect the home industry were passed in the country. One requires importers of foreign films to purchase dubbing certificates. The dubbing fees may be offset through credits received for producing pictures in Italy.

The other law increases and extends government subsidies and contributions to producers and exhibitors of motion pictures of "Italian nationality." Such a picture, "must be conceived, produced and processed, for a major part, in Italy, and the majority of directors, major technicians, artists, actors and workmen must be Italian.

Even Red Stagehands Want Coin in Vienna; U.S. Plays in Good Runs

Vienna, March 21.

"Boy Meets Girl," by Samuel and Bella Spewack, is enjoying a good run here in one of Vienna's "Off-Broadway" theatres called The Experiment. It is rubbing elbows with Strindberg, Sartre, Vienna's avant gardists and other authors whose works could be called "experimental," and is billed as a "grotesque comedy."

Elmer Rice's "The Adding Machine" has just completed a good run in another "off-Broadway" theatre, the Studio in the Kolingasse. For the last two weeks "Machine" was played on a free admish, pay what you wish basis. Results were almost as good as tix sales.

Vienna's Communist theatre, the New Theatre in the Scala, was embarrassed this week when the press played up a leak that the theatre's stagehands had threatened to strike.

The Scala is run on a collective basis, and the stagehands are supposed to receive a 20% share of the income. This month, when the management said there was "no money," the stagehands delivered a 48-hour strike ultimatum. The management paid the money before the deadline.

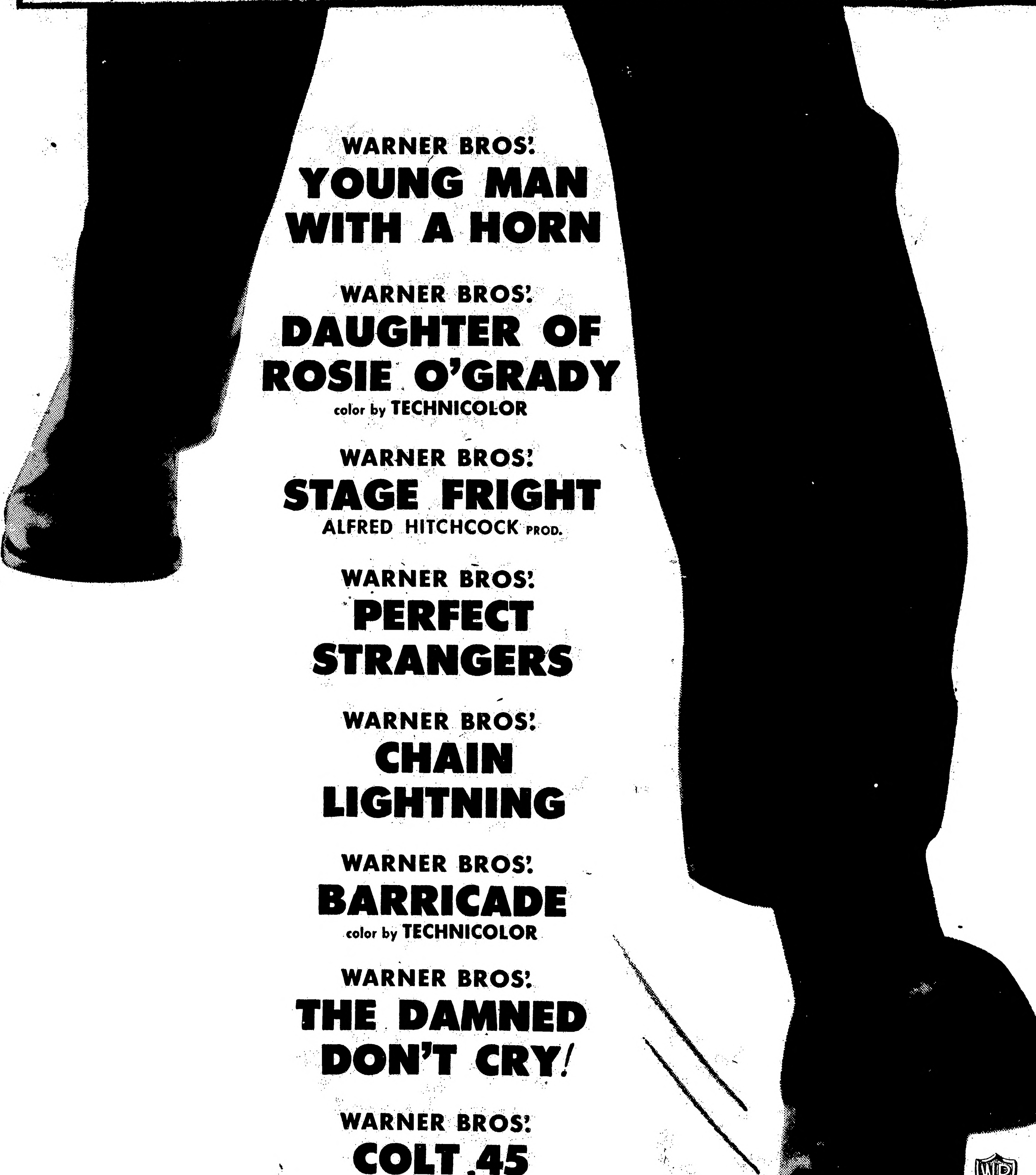
Coletti Seeks U.S. Distrib For Italo Anti-Red Pic

Sonio Coletti, producer of the Italian-made "It's High Time" ("Vogliamoci Bene"), has arrived in New York to work out a U. S. distribution deal for the picture. With an anti-Communist theme, the film was directed by Paul Tamburella and stars Patrizia Mangano.

While in New York, Coletti is looking around for American talent to appear in his next production, "Pony Columbus." It's to be made as a bi-lingual pic in Italy. Meanwhile, "High Time" is slated to have its first U. S. screening April 4 at the Museum of Modern Art, N. Y.

HERE WE GO!

We're stepping out as never before!



WARNER BROS.'
YOUNG MAN WITH A HORN

WARNER BROS.'
DAUGHTER OF ROSIE O'GRADY
color by TECHNICOLOR

WARNER BROS.'
STAGE FRIGHT
ALFRED HITCHCOCK PROD.

WARNER BROS.'
PERFECT STRANGERS

WARNER BROS.'
CHAIN LIGHTNING

WARNER BROS.'
BARRICADE
color by TECHNICOLOR

WARNER BROS.'
THE DAMNED DON'T CRY!

WARNER BROS.'
COLT .45
color by TECHNICOLOR

European Powers Overlap Each Other As Result of Copenhagen Radio Meet

Paris, March 21.

Following the recent Copenhagen conference of European powers to readjust radio wavelengths, results are now beginning to be apparent. New bands were put in operation March 16. All Western European countries participated, but Radio Luxembourg, as well as Radio Andorra, two French speaking indies, both commercial, refused to abide by decisions of the conference. Egypt, Sweden, Syria and Turkey also proved adamant, with Austria still wavering. Also the American Zone in Germany backed out.

The agreement only covers long and medium wavelengths, while shortwave radio is not affected.

Net results so far: In Germany, the American High Commission had to reject the decisions of the conference and order broadcasting on frequencies assigned Russia and other countries, because Soviet broadcasts, especially from the powerful Leipzig transmitter, were getting the best of it in Western Germany. Radio Stuttgart and AFN (Armed Forces Network) are somewhat overlapping Soviet stations.

In France, national web of Radio Diffusion Francaise appears jammed by a yet unidentified station. In Germany, Paris and Leipzig are now interfering with each other. Also another transmitter from Western Germany is bucking Radio Andorra. French programs are better heard than before in Great Britain. Provincial programs are heard better in Paris, too.

Jap Radio Reps to Italy

Tokyo, March 21.

The Japanese government will send three representatives to the International High Frequency Radio Conference skedded to open at Florence, Italy, April 1. Trio will be the first Nipponese to attend an international conference of any kind since the end of the war in an official capacity. Up to now, Japanese have attended conferences only as non-participating observers.

Group will include Yoshio Nomura and Taro Nishizaki of the Tele-Communications Ministry, and Isao Abe of the Foreign Ministry.

Arg. Legit Mgrs. Seeking Two-Shows-a-Day Sked

Buenos Aires, March 21.

Argentine managers have not given up hope of persuading the Entertainment Board to allow them to resume two performances a day in Buenos Aires legit theatres. The Actors' Union had got these reduced to only one night performance several months ago, thus allowing themselves plenty of time for radio and film chores. For the producers, however, it means some difficulty in covering expenses. An appeal has now been made to the Cultural Secretariat of the Municipality, pointing out that the reduction in the number of weekly performances also means a heavy cut in the taxes retained by the municipal authorities on all entertainment grosses.

The average price for legit entertainment in Buenos Aires is $1 for stalls, 75c for the first five rows of gallery seats, and 50 for rest of gallery seats.

Belgian Pix Producers Mull Govt. Aid Report

Brussels, March 21.

Small group of Belgian producers are studying a still secret report dealing with the need for special government aid to the industry. Report is understood to claim that even a limited amount of help to the newsreels and production, plus minimum dubbing requirements on imports, would increase employment in the industry from 1,300 to 2,000 persons.

Another matter under consideration would be a sharp limitation on imports and a ceiling on the number of motion picture theatres in the country.

A technical staff of the British Broadcasting Corp., London, under the supervision of Kenneth Wright, chairman of the Artists' Committee, is making recordings in Basle for BBC's own use of the Cedric Dumont orchestra, official dance band of the Swiss network.

B.A. Theatre Operator Jailed on Fraud Charge

Buenos Aires, March 21.

Francisco Gallo, who operates the Astral, Smart, Ateneo, Grand Splendid and Comico theatres, as well as the Odeon in Mar del Plata, has been arrested and jailed in Villa Devoto prison over the weekend, on charges of embezzlement and fraud, in connection with actors' pension funds.

Gallo is considered the top impresario in Argentina's entertainment industry and a man of high integrity, and news of his jailing came as a bombshell. It's felt that his arrest must have political implications.

Gallo's arrest and imprisonment have not affected the operation of his theatres, which are continuing business as usual, and are profiting by the legit boom.

Limited Legal Action Seen Taken Vs. British Pix Quota Defaulters

London, March 21.

What action to take in regard to pix quota defaulters is one of the problems now being considered by the Board of Trade. The first year of the 45% quota left behind it a trail of more than 1,400 defaulting exhibs, and each case must be considered on its merits.

In view of the exceptionally large number of defaulters, it must be assumed that prosecutions will only follow in the more flagrant cases. Probably the final outcome will prove that legal action can only be taken in a small percentage of cases, and it's dubious whether many more than 100 defaulting exhibs will be brought before the courts.

The 1948 Films Act has a number of escape clauses which protect the exhibitor, and by far the majority who fall short of their commitment would have little difficulty in proving that lack of available product was the prime cause.

One of the sub-committees of the Films Council is now considering the problem of the defaulters and will be meeting again in mid-April to resume its examination. At the same time, another sub-committee, the quota relief committee, is already at work trying to evolve a suitable formula for exhibitor reliefs on the 30% quota which becomes operative Oct. 1. There is no blanket relief or exemption for theatre owners who have previously been granted this concession, and new applications must be in at the Board of Trade before the end of June.

It isn't anticipated that there will be any major change in regard to quota exemptions, but there will inevitably be a readjustment of reliefs in view of the lowering of the quota.

Pabst Back to Vienna On Two Film Deal Sked

G. W. Pabst, Austrian film director, planed to Vienna last week after a short stay in New York to arrange for production of two films. He hopes to ink American stars for the ventures.

One of the pictures would be a celluloid version of Homer's "Odyssey," while the other is called "The Last 10 Days." It's a story of the air raid shelters of Berlin at the close of the war. Pabst expects to return to the U. S. in about four to six weeks.

London Film Notes

London, March 21.

Paul Soskin, as soon as he finishes his current epic, "Waterfront," goes into production with a new one, titled "Escape To Death," story about stolen atom secrets. Production is skedded for early May . . . Anthony Havelock-Allan, having finished "The Eagle and the Lamb," has signed **Hans May** to do the music . . . **George Hallering** has signed **Clement McCallin**, just returned from Australia. **Miles Malleson** and several old Vic members to star in his latest pic, "Murder in the Cathedral," which starts shooting soon with most of the location at Eley Cathedral, Cambridge.

Baker on Swiss Tour

Basle, March 21.

French star Josephine Baker is touring Switzerland this month in a revue, the production of her husband Jo Bouillon, with Louis van Burg, Pierra Mingand and Pierre Spiers, pianist and conductor. It opened in Basle to a good house, with show suffering chiefly from overdone publicity and bad timing. La Baker's lavish robes by French couturier Marcel Rochas were a conspicuous asset.

Tour, ending March 26 in Switzerland, continues afterwards to Italy, Germany and probably England.

Par Stakes 280G For 'Trio' Rights

London, March 21.

Paramount's first excursion into frozen coin production in Britain under a 50-50 arrangement with the J. Arthur Rank Organization is now nearing completion, and a print will be flown to America in July. The film in which they have the joint partnership is "Trio," based on three of Somerset Maugham's short stories and which is being boosted as the picture with the best trailer in the world—"Quartet."

For the western hemisphere rights to the pic, Paramount has staked out around $280,000. It boasts a star-studded, all-British cast topped by Jean Simmons, who stars in "Sanitarium."

The three Maugham stories which comprise "Trio" are, apart from "Sanitarium," "The Verger" and "Mr. Know-All." Roland Culver, Michael Rennie and Finlay Currie are in the Jean Simmons sequence. James Hayter, Kathleen Harrison, Lana Morris and Felix Aylmer have the top parts in "The Verger," and Nigel Patrick and Anne Crawford were recently signed for "Mr. Know-All."

Harold French is directing "Sanitarium," which will represent the longest of the three, and the other two are being megged by Ken Annakin. Anthony Darnborough is producing at Pinewood.

Fees for U.S. Vauders In British Bills Unchanged

London, March 14.

Decision of the American Guild of Variety Artists to impose a $10 fee on members of the Variety Artists Federation working in America, will not affect the rates paid by American artists who come to Britain. Entrance fee for the time being will remain at $2.80, with a contribution of $2.10 to cover first three months' membership. Thereafter the normal contribution fee of 15c per week will be operative.

The AGVA recommendation that the VAF notify all agents and bookers of the arrangement is to be operated in reverse. The VAF is asking its American counterpart to adopt a similar arrangement.

Current London Shows

(Figures show weeks of run)

London, March 28.

"Annie Get Gun," Col's'm (147).
"Beau Strategem," Lyric (48).
"Black Chiffon," West'ster (48).
"Bonaventure," Vaude (16).
"Brigadoon," Majesty's (20).
"Castle Air," Adelphi (16).
"Det. Story," Princes (1).
"Eliz. Slept Here," Strand (22).
"Fallen Angels," Ambass. (16).
"Flowers," Duchess (5).
"Folies Bergere," Hipp (25).
"Harvey," Prince of Wales (65).
"Heiress," Haymarket (61).
"Home at Seven," W'ham's (3).
"King Rhapsody," Palace (28).
"Knights Madness," Vic. Pal. (2).
"Lady Mislaid," St. Mart (9).
"Larger Than Life," York (7).
"Latin Qt. 1950," Casino (2).
"Mr. Gillie," Garrick (3).
"Murder at Vic," Playhouse (15).
"Oklahoma!" Drury Lane (147).
Old Vic Rep. News (24).
"On Mon. Next," Comedy (43).
"Ring Round Moon," Globe (9).
"Schoolmistress," Seville (8).
"Streetcar," Aldwych (25).
"Traveller's Joy," Criterion (94).
"Treasure Hunt," Apollo (28).
"Venus Obs'ved," St. James (10).
"Way Things Go," Phoenix (4).
"Worm's View," Whitchall (153).
"Young Wives Tale," Savoy (37).

Brit. Govt. in Agreement on Present Handling of U.S. Pix Talent in England

Swedes OK 'Gun,' 'Harvey', 'Salesman' Sock in Zurich

Stockholm, March 21.

"Harvey," currently in its third month at the Vasa here, is still doing strong business, with Max Hansen in the leading role.

"Annie Get Your Gun," however, nearing the sixmonth mark at the Oscar's, is still the town's top legit attraction.

Schauspielhaus Has Hit

Zurich, March 21.

German version of Arthur Miller's "Death of a Salesman," by Ferdinand Bruckner, premiered at the Schauspielhaus, Zurich, Saturday (18).

Drama, with Joseph Millo-Pacovsky, from Tel-Aviv directing, and Leonard Steckel and Therese Giese in the leading roles, was acclaimed by critics, who called it one of the few pure tragedies of modern times.

Market for Argentine Films Is Seen in U.S. As Well as Latin America

Buenos Aires, March 21.

Regardless of the fact that last year's Argentine pix did not do any too well in other Latin-American countries, Argentina's star comedian, Luis Sandrini, stated on his return from a flying trip to New York that there was a big market for local pix in Latin American, and that the U. S. could use from 10 to 15 Argentine pictures a year. As a result of a special agreement for film interchange with Mexico, some Argentine pix have just been released in Mexico City, but with not very encouraging results.

The Martin Argentine Film Corp. has now become an accomplished fact in New York and has inked deals with 10 Argentine studios to distribute their material in the U. S.

During February of this year there were only 11 pix released in Buenos Aires, by comparison with 31 in 1949 and 32 in 1948. Of these, four were North American pix and three Argentines. In 1949 the proportion was 23 North American to three Argentine.

Brit. Equity Fights Cuts; Sets $28 Legit Minimum

London, March 21.

Opposition to wage cuts which would bring the weekly salary of any artist working in the West End theatre below a minimum of $28, is being launched by British Actors Equity.

Equity members earning $28 weekly are not permitted to accept any reduction and the union reaffirms its determination to maintain the $28 minimum. Equity members are also ordered to refer to their head office any wage cuts applications, and will see that no improper pressure is exercised on artists, and also that any cuts proposed apply also to rent, royalties and other expenses.

Equity is also proposing an alternative to the present daily rate contracts offered in studios as part of the current economy drive and is suggesting that the remedy is to insist on a guaranteed sum as a cover against extended first calls.

'Wind' Finally for France

Paris, March 21.

Metro is announcing here the early release of "Gone With the Wind," which has never played France.

Up to recently, admission ceiling precluded Metro getting an okay for increasing the price to three times that charged normally. So they held back the picture. Now that the ceiling has been abolished, it will be possible for them to charge an admission price commensurate with the picture, hence the decision.

Zuckmayer's New Play

Basle, March 10.

Austrian playwright Carl Zuckmayer finished a new drama, "Song from the Furnace."

No performances fixed yet.

London, March 21.

Controversy over the employment of top Hollywood stars, producers and directors to work in American-financed British pictures has been taken to the House of Commons, and the statement of government policy by Labor Minister George Isaacs was a complete vindication of the action that has been taken by U. S. companies.

The Minister emphasized that a governing factor in the government's policy was the 1948 Anglo-American films agreement which stipulated that all reasonable facilities and cooperation should be extended to American companies to enable them to spend their sterling balances.

On that basis, he explained, permits were granted freely in respect to artists of international reputation who were required for starring roles. The same facilities might also be granted in some cases for artists wanted for featured roles.

Policy in regard to permits for producers and directors was also covered by the Wilson-Johnston agreement, but where British companies wanted to import a Hollywood producer or director, the position was protected by an agreement between the British Film Producers Assn. and the Assn. of Cinematograph and Allied Technicians. This pact permits a ceiling of 10 top foreign technicians.

Because the 1948 monetary pact has the saving clause referred to by Isaacs, ACT decided earlier this month to ask Board of Trade prexy, Harold Wilson, to negotiate an alternative in his forthcoming talks with Eric Johnson, which will either stipulate that preference should be given to British personnel, or alternatively, that there should be some measure of reciprocity.

The foreign importations issue has been brought into the limelight by British Actors Equity as well as ACT, and the two unions are getting together to plan joint cooperative action with a big-scale publicity campaign in favor of employing British personnel in British films.

Four Mex Radio Stations Fined for Liquor Plugs

Mexico City, March 21.

Strict enforcement of the recent federal sanitary code amendment that strictly bans from radio throughout Mexico any direct or indirect mention of hard liquor, particularly direct ads and plugs for this and that brand, is announced by the ministry of public health and welfare.

Dr. Gustavo Argil, subsecretary of health, announced that four stations, names and locations of which he didn't reveal, were fined $580 each for violating the booze ban. Law provides jail for frequent offenders and suspension of the stations' franchises.

Soviets Woo Germany With New Color Film

Moscow, March 21.

"Neues Deutschland" (New Germany) documentary film in color, has been produced here. Director is Sadkowitsch, and the film stresses link between the Soviet and the new East-German Democratic Republic.

The play "Bogdan Shmeljnizkij," by Kornejtshuk, has been rewritten as an opera, with music by Danjkewitsh. Story deals with the friendly relations between the Russian and Ukrainian people. Preem is planned in several Russian cities, such as Kiev and Odessa, among others.

London Legit Bits

London, March 21.

Lee Ephraim's next big West End musical will be based on life of **Offenbach**, with **Guy Bolton** writing the book and **Hans May** adapting the music. Show is expected to be done in the fall.

Old Vic Co., at request of the British Ambassador in Rome, is to present "Twelfth Night" on three-week tour in Italy. Opens in Florence as attraction for the Arts Festival season June 12, with Rome, Milan and Turin to follow. **Celia Johnson** will star.

While Sen. Johnson Puts Heat on Pix, Sen. Benton Plugs 'Em for Cold War

Washington, March 28.

The Senate is currently crooning one of those "can't live with you; can't live without you" tunes at Hollywood.

While Colorado's Senator Edwin C. Johnson has been seeking to beat the industry's brains out, Senator William Benton, of Connecticut, and nine other Senators made clear last week that the nation needs the film industry to help win the cold war.

Johnson's office announced he had gotten about 3,000 letters and telegrams on his bill for licensing films and actors to protect the nation's morals. Ninety percent of the comment, Johnson claimed, was favorable to his views.

Then Benton got off his maiden Senate speech—a major effort on the subject of foreign policy, in which he declared that motion pictures and radio were needed to win the propaganda war against Russia. Next day he lunched with Eric Johnston, prez of the Motion Picture Assn. of America, expressing the opinion that Hollywood could best produce a series of documentaries on the democratic way of life for world-wide distribution. Benton argued that Hollywood had the know-how to do the job and also the best distribution channels to get the widest audience.

The resolution by Benton and the other Senators called for "a Marshall Plan in the field of ideas." It urged a greatly expanded program of information and propaganda to combat the Russian drive. Resolution called in part for:

"Preparation and execution of a comprehensive world-wide program to exhibit documentary and educational motion pictures designed to explain the democratic principles and ideals which underlie our foreign policy.

"Creation of a world broadcasting network capable of broadcasting on long wave, short wave, or medium wave, with an ultimate goal of reaching virtually every radio set in the world."

Benton is a former Assistant Secretary of State in charge of the foreign information program. He told the Senate in his speech:

"We are not yet using the motion picture and the radio and the printing press in the international field. For all practical purposes, it may be said we are not using them at all. Their impact today, in our interests, is that of a midget.

"I make an exception of the Hollywood motion picture, with its varying types of impact. They do have the potential strength of a giant, and my plea today is that we give them a chance. Nothing equals the motion picture in its capacity for gripping and holding masses of people and communicating information and attitudes in vivid, remarkable form.

"We need to get the pictures. We do not have them now. We need to show them. Their impact can, indeed, change the face of history.

"Broadcasting is also a unique medium. It is instantaneous. It is cheap. It can overleap censorship at boundaries. The technical talent of the U. S. should be devoted to that problem."

Goldwyn on TV

Continued from page 5

Times Magazine Sunday (26). "Hollywood has the largest reservoir of experienced visual entertainment talent in the world. . . . For live shows or for programs on film, television must turn to Hollywood's talent and 'visual know-how' to achieve a consistent level of good entertainment," he wrote.

Producer also took the position, however, that Hollywood can benetional outlet for its experienced talent, while gaining a new source of fresh talent for itself." He also sees television containing within itself "elements of exploitation which can be used by theatres to increase boxoffice receipts."

As for theatre TV, Goldwyn thinks it can only supplement, not replace, feature films. It will be an "added attraction," he states, but theatres will have to concentrate on exclusive TV programs—programs not available in the home.

ANTI-RED FILMS NOT VERY IN THE B.O. BLACK

Despite the prolonged hullabaloo raised by Congressional investigations and the general furore in newspapers and mags, anti-Communist pix are still failing to pay off big at the boxoffice. Latest in the cycle, "Guilty of Treason," based on the life of Cardinal Mindszenty, has also missed the gravy train so far as better-than-average revenues are concerned. As a consequence, Eagle Lion, distrib, is switching emphasis away from the propaganda content of the film. New ads have been drafted building up the girl-meets-boy angle.

"Treason" is the last in a cycle of anti-Commie pix which kicked off with 20th-Fox's ""The Iron Curtain." Big fuss was raised by leftwingers when "Curtain" hit the theatres, but the resultant publicity did not show up in dollars-and-cents at the b.o. Poor to middling revenues were also garnered by Republic on its "The Red Menace"; by Metro on "The Red Danube"; and by RKO on "I Married a Communist." Latter's label was later changed to "The Woman on Pier 13."

Surprisingly, while "Treason" received all-out support from Catholic orgs, film has not shown outstanding results in towns heavily populated by Catholics. Pic's grosses have been uneven, best returns so far coming from the smaller towns.

Wobbly showing of the anti-Red entries is no test of propaganda pix generally, industryites note. First few pix covering the Negro question turned up substantial profits for their distribs. Law of diminishing returns worked in this case since "Intruder in the Dust," last of the series, has corralled disappointing grosses for Metro.

COMPO

Continued from page 3

rather bridled position to serve as spokesman for the industry.

Ned E. Depinet, as chairman of COMPO, has also been suggested for the principal appearance before the committee. He also is in a somewhat embarrassing position, however, as president of RKO. Company is distributing "Stromboli" and "The Outlaw," which were subject of Johnson's wrath in the Senate.

Since all appearances before the committee are voluntary—no subpoenas as in a Congressional investigation—the industry has wide choice of action in its approach. Some of the reps at the COMPO session thus would be enabled to make an appearance and testify.

The industry's case will be forcefully and effectively presented without glamour, circussing or undue attention. No serious thought has been given to the suggestion of disregarding the hearings altogether. One of the suggestions heard in New York for an approach at the hearings has been to take the ball by admitting that some of the Coloradoan's charges may be true, and by agreeing with him that the situations of which he complains are at times deplorable.

"However," the argument would go on from there, "your bill smacks of a fascist approach, and we don't think it is the way to solve the problem. As a matter of fact, we have given that problem much attention and we honestly don't know of any way to solve it any more than Congress has found a way to keep the electorate from occasionally voting a scoundrel or grafter to the House or Senate."

COMPO meet in Washington in April is a logical development. Stanza was originally slated for March, but postponed by delays in the meetings of the constituent organizations to ratify last December's plans for setting up the projected all-industry public relations organ. Washington session would be for the purpose of officially formulating COMPO, although its aims and activities might be greatly restricted from the original concept. That would be necessitated by reservations made by the constituent groups in okaying plan for COMPO.

Some Are A's But Legion Gives 'Em All B-Ratings

National Legion of Decency reviewed seven films this week and affixed its "B" label on the entire batch. Eagle Lion's British import, "Kind Hearts and Coronets," drew an objection because it "tends to condone immoral actions" as did Paramount's "No Man of Her Own" for the same reason.

"Wabash Avenue" (20th) was rapped for its "suggestive costuming, singing and dancing" while U-I's "One Way Street" "tends to condone illicit actions and presents in part a fatalistic concept of life." Remaining "B's" are "Barricade" (WB), "Blonde Dynamite" (Mono) and "Il Trovatore" (Globe).

SEN. JOHNSON DOESN'T LIKE ROSSELLINI

Washington, March 28.

The American film industry "has a blind spot on the morals question," Senator Edwin C. Johnson charged yesterday (27) in a Senate speech blasting Roberto Rossellini as a narcotics addict, Nazi collaborator and black market operator. The speech claimed also that "RKO had full knowledge of all these things when they took Roberto Rossellini on as a partner in 'Stromboli.' RKO employs shrewd and able attorneys and business executives."

"Rossellini," said the chairman of the Senate Interstate Commerce Committee, "sold them on the idea that he would produce just what they were looking for, a red hot sexy film, lurid and devastating. When the guy is 'hopped up' he is a pretty good salesman, and he had RKO in eager anticipation over the prospective boxoffice of his supercreation.

"I regret to say," he added, "that the American motion picture industry, which contributed so much so quickly to the war effort, and which rallies so whole-heartedly to every good cause, has a blind spot on the morals question. To think that so patriotic an industry would engage the services of a notorious Nazi collaborator, pay him a million dollars, and then rally to his defense as a fit person to produce pictures for the American public in the sacred name of freedom and liberty is beyond me.

"Rossellini admitted his drug addiction in a court of record openly and without shame a few months ago when he sought the annulment of his marriage to his last wife in Austria. He pleaded that the marriage was invalid because he was under the influence of drugs when it was solemnized."

GPE Net Halved Though Gross Almost Equal to '48

General Precision Equipment Corp. (Formerly General Theatre Equipment) net income for 1949 amounted to $456,485, after provision for Federal taxes and depreciation, as compared with $936,679 in 1948. This is equal to 76c per share on outstanding common stock as against $1.56 per common share a year ago. Actual net sales totalled $26,711,926 or only about $300,000 less than the $27,008,450 reported for 1948.

Increased labor and material costs plus greater expenses for research, engineering and development of new and improved products were held responsible for the dip in earnings. Outstanding among new products for which the sales outlook is rated favorable are projection type television set, equipment for TV broadcasting studios, new type sound projection for 16m film (especialy suited for television studio use and theatres) and a low-priced magnetic tape recorder.

Profit and loss statement reveals that GPE lost $9,886 on the sale of 2,400 shares of 20th-Fox common stock during the past year. No mention is made of how many shares of 20th-Fox currently are held by the company, but it still remains a substantial stake. Pointing up this is the fact that the corporation received $110,800 in dividends from its investment of 20th-Fox common shares.

Inside Stuff—Pictures

"The Scandals of Clochemerle," French-lingualer imported by Siritzky International, which preemed at the Ambassador, N. Y., Monday (27), had the distinction of getting "no stars" as its rating in the New York News yesterday (Tuesday). It was reviewed by Kate Cameron. Bosley Crowther, of the N. Y. Times, likewise found the picture "a feeble attempt to be witty at the cost of considerable bad taste."

Extensive mayhem—and with considerable reason in the view of most reviewers—was apparently committed on the film by the New York State censors. So much so that Crowther found it difficult to understand what it was all about. VARIETY, which caught a less expurgated projection room screening a few weeks ago, found no difficulty in comprehending that version. Review pointed out that it was "more like a French postcard than a French picture" and that it was extremely anti-clerical. New York state version runs 86 minutes, eight less than that seen by VARIETY.

Current bulletin of North Central Allied gives Monogram a big pat on the back for utilizing a new sales technique on a 15-month-old action film, "Incident." It points out that Mono is offering every independent exhibitor in the Minneapolis territory the chance to buy and book the picture "without any pre-agreement on price." "You contract for it, play it," the bulletin states, "and then send in a check for whatever you think it was worth to you. Actually, you will be under no obligation to pay anything at all, but Monogram knows you will be fair." NCA members are urged to give the offer a trial as it "may encourage other producers to follow an excellent example."

At Mono's New York homeoffice eastern sales manager L. E. Goldhammer said that the "Incident" sales plan was evolved "to get exhibitors interested in a playable picture." Marketing technique, he revealed, is being used nationwide on the film and response since the plan's launching two weeks ago has been "good."

When March of Time was given an Oscar last week for one of the outstanding short subjects of 1949, it was the first time it had been honored for a specific subject. Award was made to "A Chance To Live," a regular M. of T. release, this one dealing with an orphans' community in Italy modeled after Boys Town. March of Time was Oscared in 1936 as an organization that revolutionized the newsreel business.

Thus far, "Chance To Live" has not had a first-run Broadway booking but it may go into the Astor, N. Y., when March of Time's feature, "Golden Twenties," opens there April 8. Booking of this feature was set over the weekend, and will follow "Three Came Home" into the Astor. RKO is distributing "Twenties."

The controversy over the Production Code Authority's withholding of a seal from "Bicycle Thief" generated some open name-calling among the usually polite New York daily critics who differed on the subject. Archer Winsten, N. Y. Post critic, was particularly piqued by the stand taken by Eileen Creelman, World-Telegram and Sun, in support of the PCA. She called the pic "disgusting" and Winsten retorted by name, saying "Such an intolerable attitude should be its own punishment," adding that Miss Creelman was in need "of a more wholesome attitude."

Columbia wasted no time in cashing in on Broderick Crawford's Academy Award by rushing out "Cargo to Capetown" which opens at the Palace, N. Y., tomorrow (Thursday). Top roles in this action pic are held by Crawford and John Ireland. Meanwhile, the distrib has also brought back its prize-winning pic, "All the King's Men," for a run at the Gotham, N. Y. Crawford is starred in this, while Mercedes McCambridge's part in the film won her the Academy accolade as "best supporting actress."

Larry Fagan, veteran city editor of the Pittsburgh Press, Scripps-Howard daily, is going to see himself as a character in films pretty soon. Metro has just bought a New Yorker short story called "Overlooked Lady" by John McNulty, Fagan's dramatic editor in the early '30s and in which the c.e. figures as the central character. McNulty covered shows and pix for the Press a couple of years and was succeeded by Kap Monahan, who holds down job now.

Hottest bet on Broadway for a pic contract currently is 20-year-old Grace Kelly, who made her debut this season in "The Father." Metro, Warner Bros. and 20th-Fox have shown interest. She is the niece of playwright George Kelly and the late Walter C. Kelly, "The Virginia Judge" of vaude. Her father is Jack Kelly, former chief of the Democratic party in Pennsylvania and prominent Philadelphia bricklaying contractor.

When Columbia retitled its "The Palomino" as "Hills of the Brave" for the British market, Stanley Kramer squawked because he felt the new tag was too close to his "Home of the Brave." What action Columbia will take could not be learned this week. "Palomino" is a Technicolor western featuring Jerome Courtland, Beverly Tyler and Joseph Calleia.

"Jackie Robinson Story" (EL) opens at the Astor, N. Y., in May. Maurice Maurer plans opening it when the Brooklyn Dodgers are playing an important series at Ebbets Field. Present intention to come in with it is possibly May 16 when the Dodgers are scheduled to meet the St. Louis Cards.

Music Hall Shifting Ads

Continued from page 4

ners' "Daughter of Rosie O'Grady" tomorrow (Thursday).

To meet the need for greater pre-selling of attractions, Downing said, the M.H. will step up its own publicity and exploitation efforts. In this connection, he remarked that "the present boxoffice slump throughout the nation may have a silver lining for the industry because it has awakened everyone to the new conditions that exist. You can't just open the doors anymore and expect the customers to pour in. You've got to give them something special and you've got to sell them what you're giving them."

Downing spent the entire day last Thursday (23) at the 20th-Fox showmanship meeting in New York. He said he was greatly impressed with the enthusiasm shown by all exhibitors there for adopting a new course and really selling their attractions to the public.

Better product is another requisite to improve business, the veteran of 17 years at the Music Hall declared. "Product is much better now than it was a year ago." he explained, "but we've got to impress on Hollywood that it has to be extra special. Theatres throughout the country not only have new conditions to face, but they've got to overcome the lethargy created by a long run of poor pictures sold at high admission prices."

Downing does not find particularly disturbing the fact that a recent opening week's biz at the Hall dropped to only slightly over $100,000. "Three months ago we couldn't get enough cops to hold back the crowd," he said. "We broke a 17-year-old record. We expect to be doing the same kind of business at Easter."

Rather than economizing, Downing declared, the Music Hall will put even greater effort into improving its stage shows. If there is any cutting needed, he said, it won't be in any facet of the house visible to the public.

PARAMOUNT

**This Year's Winner of More
Academy Awards
Than Any Other Company,
Is Proud That**

WILLIAM WYLER'S

"The Heiress"

**Won More Academy Awards
Than Any Other Picture**

In behalf of the entire Paramount organization and the exhibitors who have played, will play or will set repeat engagements for this distinguished picture, we thank the Academy of Motion Picture Arts and Sciences. And we congratulate

OLIVIA de HAVILLAND
for the best performance by an actress

JOHN MEEHAN and HARRY HORNER
for the best art direction (black and white)

EMILE KURI
for the best set direction (black and white)

EDITH HEAD and GILE STEELE
for the best costume design (black and white)

AARON COPLAND
for the best musical scoring
of a dramatic picture

Theatre Tele Programs

Continued from page 5

speech here today is believed the first point-by-point answer to that query.

There may be 60 or more sports events during the year which, if available to theatres exclusively, would hypo their boxoffice, he said. About half of these are national sports events, such as the World Series, top football games, championship fights, auto-races, air races, bigtime tennis, golf, basketball and the major horseraces. In addition, theatres will find another 20 or so events in their immediate localities of particular regional interest. Too, the number of events staged yearly at Madison Square Garden, N. Y., will include some of value to theatres throughout the country. Promoters of all such events, Halpern said, see theatre TV as the most profitable means yet devised of expanding their own gates, as well as the theatres' b.o.

Theatre video might also be the means of bringing Broadway legit to "Main Street," either on opening nights or during the run of a play. "How many theatres," Halpern asked, "think they would not do great business if they could exhibit the Broadway performance of 'South Pacific' or 'Kiss Me, Kate' or 'Mr. Roberts' by turning on a television switch in their theatres?" People everywhere, he said, would pay gladly to enter their hometown theatres to "share the unique and wonderful emotions of first nights." Most important, he said, theatre TV programming of Broadway legiters would be one of the best means of attracting that over-31 age group, which apparently has lost the film-going habit.

Stage Shows Via Video

Another ready-made programming source, Halpern pointed out, are stageshows presented in key city deluxers. He noted that the boxoffice record set at the Broadway Paramount earlier this month by Bob Hope was "limited unfortunately to a single theatre." Theatre TV, he asserted, "would have provided simultaneous exhibition in thousands of theatres of the original Bob Hope show from the Paramount and revitalized boxoffices in thousands of theatres at the same time." In Manhattan alone, he pointed out, Radio City Music Hall, the Roxy, Paramount, Strand and others produced 128 different shows during 1949, most of which might have been used for theatre TV. Halpern also listed ice revues, circuses, rodeos, etc., as other possible programming sources.

Such shows, however, are only the beginning for theatre TV, Halpern said. "Beyond them," he pointed out, "is a limitless field for the creative development of special entertainment." Because of the tremendous income from a simultaneous theatre TV showing in thousands of theatres, "the greatest spontaneous variety shows and musical extravaganzas ever staged anywhere will become regular features." Such regular variety shows, he said, could conceivably feature "such great performers as Bob Hope and Bing Crosby, Fred Astaire and Gene Kelly, Betty Grable and Danny Kaye, all together on a single super show, well-written, prepared and rehearsed." Halpern added:

"The economics are encouraging. If, for example, 2,000 theatres of about 1,200 seats each on the average carried such a show at an average admission price of 75c., capacity gross for a single showing would be $1,800,000. Making due allowances for theatre operating costs, promotion, advertising, coaxial or relay interconnection costs, overhead and depreciation allocations, other miscellaneous expenses and a fair margin of profit for each theatre, the sum available for production of the star-studded show might exceed $500,000. And if the show is repeated successfully several times, the amount available for programming and theatre profit would increase at a progressive rate."

Summing up, Halpern said, "There is enough material of first-rate quality and possibility in the programming of theatre TV to assure a flying start and long run for this new medium. Opinions may differ on which TV shows may fit best any particular theatre, just as opinions differ on film selections. But the point is that there is a vast source of programs which will afford program choice. Surely the challenge of programming and promoting theatre TV will be met successfully by the greatest showmen in the country—the motion picture people themselves."

Halpern reiterated that theatre TV is not meant to replace films but to supplement them. Noting that the real profits won't be made in the medium until large-screen equipment is installed in enough theatres, he urged the theatre men to start it off. "Although some would prefer to wait until everything is ready," he said, "television cannot wait complacently for a pretty blue ribbon before proceeding. If the motion picture industry continues to wait it out, then television, the already-scarce radio frequencies required for TV distribution, the desirable TV talent and creative people and, above all, the public, will belong not to theatre TV but to somebody else."

Revamp Sales

Continued from page 3

in the past year, although the Government decree has been in operation during that period. Total suits pending vary from 85 to 95 depending on the company with damages aggregating well over $200,000,000.

Prohibitive Paper Work

Attorneys admit that a change in selling, requiring complete revamping of clearances and runs, will bring on substantially increased costs of administration. For instance, if every theatre in New York was sold separately, regardless of their operators, the details in selling would be mountainous. At the same time, attorneys maintain that only this drastic course would halt the suits now piling up in the metropolitan New York area.

Argument is raised by the legalites that only through the treatment of each house separately can the distribs wind up on the winning side in their current battle to hoist rentals. If all distribs took this course, it is argued, selling each house on its own without reference to the operational label, the circuits would be seriously crippled in their resistance to better terms. As things now stand, if Metro, for instance, refuses to sell the Century or Skouras circuits, those chains can buy product wholesale from the other distribs.

N. Y. a Prime Problem

New York area, incidentally, is pointed up by attorneys as a prime sector for drastic changes. Because Loew's and RKO circuits are recognized by all distribs as entitled to first-run in the nabe areas, number of actions have been brought by peeved exhibs. When this happens, all distribs face the music regardless of whether they have anything to gain by the present metropolitan setup.

In effect, what the attorneys are now seeking is a complete reexamination of every city in the country. So-called reforms would consist of a study of each neighborhood without regard to how theatres were previously bracketed. If an indie house in Queens (N.Y.) warrants consideration against a competing Loew's or RKO theatre, previous customs would be scrapped and the indie flickery would be invited to deal with the major for first-run product.

Skouras-RKO

Continued from page 5

slated before the Federal court April 17. The Government may then step in and oppose the RKO proposal but that is not considered likely. Skouras would have no standing in the hearing. Court is expected to name one of four banks listed in the plan as trustee of the stock. That bank would then attempt to sell the RKO interest or end the partnership through any legal means.

While RKO has now solved its hassle with Skouras, company appears no closer to a deal with Walter Reade, major's sole remaining big co-venturer. Talks have not brought a hint of agreement. RKO is currently plaintiff in an action brought in New Jersey where the 14 houses of the Trenton-New Brunswick chain are located to win a dissolution of the corporation.

Technicolorful Easter

Twentieth-Fox, in line with the major distributors' new policy of grouping top product around the holidays, is sending out two Technicolor features at the same time for the Easter season — "Wabash Avenue" and "Cheaper By the Dozen." This is believed to mark the first simultaneous release of two expensive Techni productions.

Twentieth has already lined up a peak number of bookings for the two films. Over 250 have been locked in for "Wabash" during the 10-day period starting April 5, with another 200 for "Cheaper." Easter Sunday occurs April 9 this year.

CORWIN SETS JULY TEST FOR COAST THEATRE TV

Los Angeles, March 28.

First large-screen theatre tele equipment in this territory will be installed in the Orpheum, operated by Sherrill Corwin, in about four months at a cost of $25,500. As veepee of Theatre Owners of America, Corwin told 400 exhibitors the equipment would be ready for tests in July, followed by regular video programming. The exhibs had gathered at the invitation of 20th-Fox to discuss means of bracing the sagging grosses.

Al Lichtman cautioned the theatre operators not to be stampeded by Phonevision, which, some opponents contend, will ruin the film houses. It will take a minimum of five years, and probably seven, he declared, before there will be enough Phonevision sets in the home to induce a film company to turn over first-run product for exclusive use. He added: "Television or any other gadget can't put us out of business if we get back to work and give the public the best."

Salberg WB French Mgr.; Other European Switches

Paris, March 28.

Following the resignation of Theophile Bellini as Warner's general manager in France, Jacques Salberg has been appointed to replace him. Salberg previously had been supervisor for Warners in France, Belgium, Switzerland and North Africa.

Joseph S. Hummel, WB European general manager, in disclosing the switch, also revealed shuffles in several other continental posts. Assistant to Salberg will be Bernard Kopel, who had been district manager in Belgium, Switzerland and North Africa.

Meanwhile, Hummel is temporarily supervising Belgium and Switzerland directly, and the North African area will be handled by Salberg and Kopel. Present makeup of district maagers in France has Joseph Rojko supervising Paris and Nantes; Joseph Florentin, Bordeaux, Lyons and Marseilles, and Maurice Sasson, Lille, Strasbourg and Toulouse.

'Samson' Run

Continued from page 7

with indefinite run, unspecified clearance time, and first and subsequent-run situation after clearance. They had put producer Cecil B. DeMille, actor Henry Wilcoxen and central division manager James Donohue on stand during hearings. Judge Igoe's ruling had put them in a situation where they could entertain bids for long run from all first-run houses.

State-Lake bid to charge 74c. up to 1 p.m., 90c. in the afternoon and $1.20 evenings, as opposed to its normal 50c.-98c. scale. These will be minimum prices, as stated in the bid. B&K may decide to charge more.

Announcement brought a charge by Tom McConnell, Jackson Park theatre attorney, who opposed extension in court, of violation of both Jackson Park decree and Supreme Court decision on price-fixing. McConnell declared that having exhibitor state what his admission price would be enabled Paramount to pick theatre with highest price, thereby actually controlling price film would play at. He has not yet decided whether to take any action. His appeal on Judge Igoe's granting of exceptions to Jackson Park decree is tentatively set for May 1 in Chi court of appeals.

Can't Ostrich-Ize TV

Continued from page 5

no basis," Nizer declared. "There was a similar neurosis in the early days of radio. We have since learned there was no basis for the fears that existed then. It will be the same with television.

"We must be honest and cannot evade the inroads that television may make, but we can use TV to our own advantage. Theatre television can be a new form of stage show and provide a new stimulus to the boxoffice."

While industry toppers who spoke at the sessions, including 20th prexy Spyros Skouras, took the "if-you-can't-lick-'em-join-em" view that theatre tele might prove a boon, lesser exhibs were wondering how they could get into that act. Aside from the great expense of the equipment, they didn't see that small theatres could either get large-screen shows that would prove a draw or that they could afford to pay for them if they did.

Viewed as somewhat more realistic for the immediate future of theatre biz was the promise of sales chief Andy Smith, Jr., that TV trailers would be provided by 20th for all its major product starting with "Black Rose" in September. Pitches at the tele audience will be available even before that time, Smith said, if the company's plans can be perfected sooner.

Robot Theatres?

VARIETY's editorial continues to draw mail, indicating the widespread thinking that the day of reckoning is at hand for the industry. Two typical letters are printed herewith. They represent the two prevailing differences between the correspondents on point of view. Both come to the same optimistic conclusion that films are here to stay, but they get there by different routes. One is highly critical of the industry and sees the need for change to accomplish survival, while the other adopts the attitude that nothing is going to displace the nation's theatres.

J. D. Trop, co-originator of "Hopalong Cassidy" series and now a New York producer of TV, 16m and other pictures, writes:

"The movie theatre used to be a place of magic, a place where you could relax, a place where the management kept faith with you by always trying to put on the best show that he could get together. Above all, the movie house of the past had warmth. The whole family felt the humanity and the friendliness of this place where you could go to escape from the harshness of the workaday world.

"Out my way, in Forest Hills, the theatres are typical. They differ in many respects, but one thing they have in common. They are all cold. In 10 years I have never seen a manager in the lobby. Everyone of them might as well be operated by robots. And really they are. You can't go in as of old and relax with a feeling that somebody cares about how the entertertainment is arranged. You have to be on your guard. First, you must call up and find out what kind of a stinker the second feature is. Then you have to figure out how to arrive so as to miss it. There are enough of us doing this and resenting it (my own Hooper tells me) to have built up a sizable collective grouch against the movies. I think that double features are the biggest single bone in the industry's throat.

"We hear a lot about getting out and selling . . . merchandising . . . and I agree that the most important selling job is to restore the feeling of friendship for the movie theatre. The exhibitor can do it by throwing out double features, putting in managers instead of errand boys, evaluating his attraction, and forcefully and in a truly showmanlike way telling his public about it.

"Producers can use a shot in the arm, too. Of course. Not necessarily to make pictures with daring themes. But to stop backing down to everybody. To censorship, for example. Neither radio nor television are thus shackled. George Jessel recently pointed out that some wonderful stage properties like 'South Pacific' and 'Born Yesterday' would have to be emasculated before they could be presented on the screen. They are okay on the stage. Nobody is contaminated. But on the screen they are banned. We need a legion of men with backbone enough to fight for the right to be their own arbiters of good taste. I would not read 'Forever Amber' and would not walk across the street to see the movie, but, no matter how complacently censorship is eccepted, it is a slow and powerful crusher, and it is helping to squeeze the life blood out of this business.

"Sure, television is a competitor, but as long as the motion picture business sells entertainment and does an intelligent job of it . . . and television's basic job is to huck merchandise, with entertainment only as a means to this end . . . the theatres will have the ultimate advantage.

"We at home like many things on television, but tonight as my wife walks in she expresses the feelings of millions of women when she says, 'It sure feels good to be stepping out. Is there a good picture around . . . ?' "

L. J. Miller, Minneapolis branch manager for Universal, states:

"The alarmists over television's impact on the boxoffice should seclude themselves and calmly consider the facts. Alone with just their own thoughts they will come to a rational realization that TV is not the knockout punch they first suspected.

"As they sit alone with their thoughts let them try to visualize their town, of any town, being absolutely devoid of motion picture theatres. In this 'thought world' let them try to picture wandering down the main stem at night with only such entertainment places open as night clubs, bars and sports arenas. Alas, not a movie has its glowing signs displayed. No one in their right mind would ever venture that such a thing could come to pass.

"There'll always be theatres and there'll always be a motion picture industry. Men with little vision will be shuttled to the sidelines and finally out of the exit doors. But those who think calmly will settle down and tackle the newness of the TV problem with the same fortitude that has always been characteristic of the leaders in our industry.

"Nothing supplants the thrill of a crowd, the contagion of emotions that it engenders, the alive-feeling of moving about where the bright lights are.

"Yes, TV is here to stay and finally settle into adding to the pleasure of a night at home, but it will never fill the place of the motion picture theatre in the hearts of the American Public—God bless 'em."

WB Stock

Continued from page 2

$11 a share and that the three Warner brothers will get about that when they sell in accordance with the decree. That means that at the present price of the stock the production-distribution assets are valued at only $4 a share.

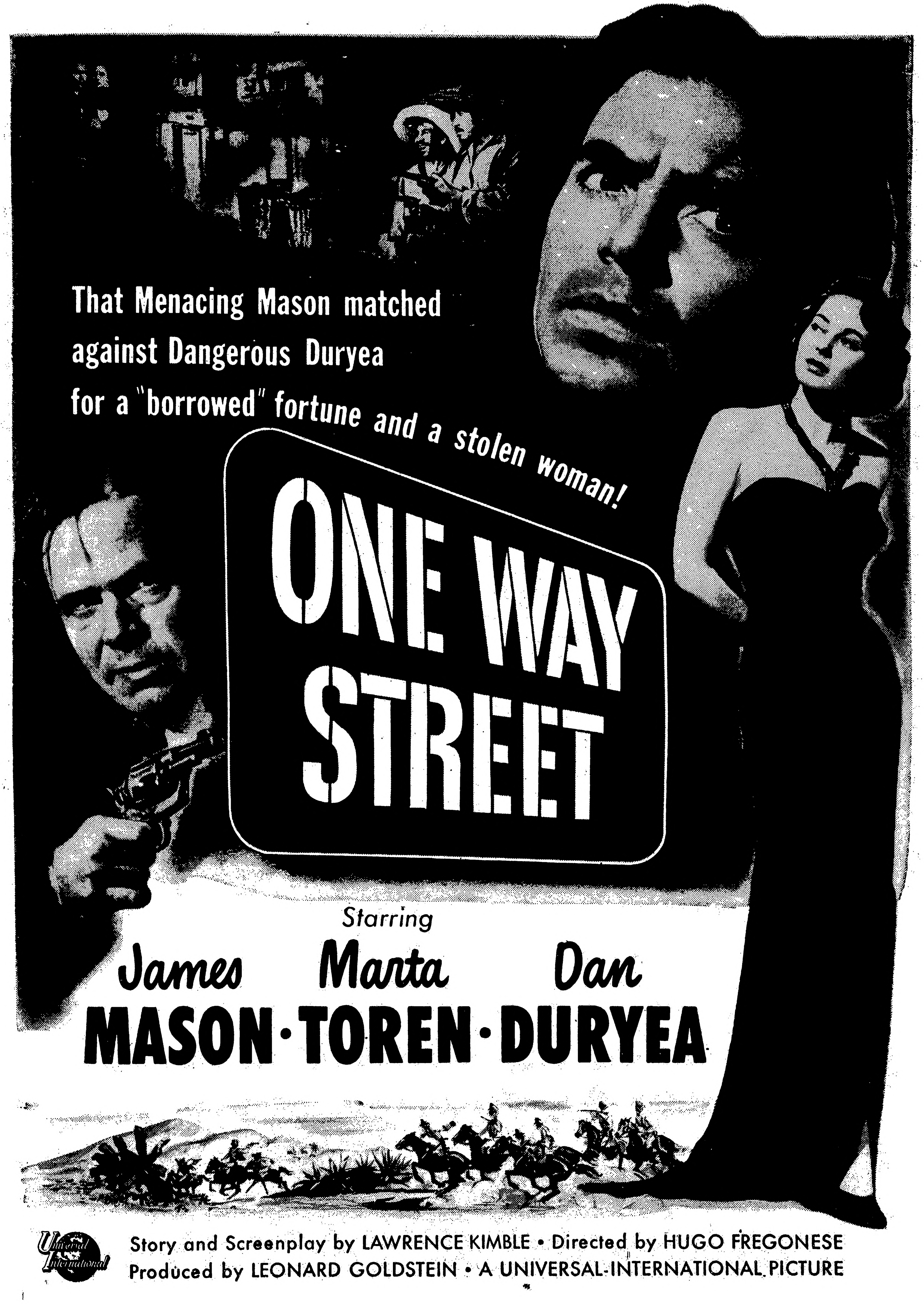
Since these assets include cash, the company's vast residual in pictures, its present inventory of films and its studio, homeoffice and exchange facilities, plus an important interest in the Associated British Circuit in England, they are said to be worth quite a few times the present $4 a share rating. The production-distribution company stock is expected to rise to a level more commensurate with its true value when divorcement is accomplished. That is what has triggered the present activity in the shares.

For each share owned in the present combined company, stockholders will get one share in the new production-distribution company and one in the theatre company, according to reports. That would be similar to the setup in the Paramount and RKO decrees.

There are presently 7,295,000 shares outstanding. On the basis of $11 a share as the value of the theatre holdings, pricetag on the circuit of 441 houses would be about $80,000,000. At $4 a share, production-distribution end of the business would be valued at about $30,000,000.

Much of the buying that has taken place during the past week is said by brokers to have been by insiders. Public entered in only when the huge volume attracted attention and the continued increase in price created interest.

Sales totalled 28,800 shares Wednesday, 39,700 Thursday, 50,400 Friday, 14,600 Saturday and 12,200 Monday.



That Menacing Mason matched against Dangerous Duryea for a "borrowed" fortune and a stolen woman!

ONE WAY STREET

Starring

James Marta Dan

MASON · TOREN · DURYEA

Story and Screenplay by LAWRENCE KIMBLE • Directed by HUGO FREGONESE
Produced by LEONARD GOLDSTEIN • A UNIVERSAL-INTERNATIONAL PICTURE

Metro Minority Squawks

Continued from page 5

Rubin clauses which permit them a share in the profits. Mayer's deal, which calls for a cut in the returns from all pix made under his regime, was singled out for particular lambasting.

Television

Television again moved to the center of the stage as a prime concern of stockholders. Stilling fears of video competition, Rubin saw the new medium as an opportunity for Hollywood "when the time is ripe." "We believe," he said, "that television cannot continue without films and that live entertainment will prove insufficient. When the time comes, we will turn to large-screen television and the people will flock to the theatres because the best television shows will be obtainable only there."

Metro is laying off video "because up until now, the only money being made in that field is by the set-makers," Rubin said. Company has joined in the application with the Federal Communications Commission for special theatre channels so that special shows can ultimately be piped to theatres, he said. Metro will be able to enter TV immediately at the right time because of its past experience with films and radio.

No B.O. Killer

Rubin expressed himself as convinced that television will not prove a b.o. killer. He said he is counting on the fact that good pix will always be the best entertainment and that tele cannot equal films on this score. Gregarious instinct of Americans, which cause them to flock to public places, would count heavily for theatres, Rubin added.

In the course of the meet, management disclosed that Metro had lost $1,000,000 in fiscal '49 from production-distribution. Since company's profits totalled $6,744,761 during the year, exhibition plus other activities such as its record company, radio station, etc., brought in close to $8,000,000.

Breakdown of Metro's pension plan, aired at the meet, showed that the company contributed a total of $20,600,000 in the six years since the plan was established. During that period, M-G paid out $1,600,000 in death and liability claims. Nine top execs contributed $6,200,000 in the form of reduced compensation. Savings from Mayer alone, it was said, amounted to $2,300,000 in view of his agreement to accept a lower ceiling on his earnings.

Lower Costs

In covering the production future, Rubin said: "We are making more pictures than the year before at lower average cost. We hope that the larger number will be produced at nearly the same total cost as that of the previous year without sacrifice of quality. If this is accomplished, as it gives promise of being, our profits should be increased."

Meet also disclosed that the 10,000 shares of common stock which Nicholas M. Schenck, Metro prez, sold to the company have been given to Vincent J. McFaul, Buffalo exhib, as purchase price of McFaul's 13% interest in Buffalo Theatres which Metro now owns outright. Schenck surrendered the stock for $13.33 per share as part of the settlement of a stockholder action.

New contracts for Mayer and Rubin run five years from Aug. 31, 1949. Ceiling of $300,000 is placed on Mayer's annual earnings and one of $200,000 for Rubin. Mayer's maximum was previously $500,000.

Board, unanimously reelected at the meet, convened immediately afterwards to name the same officers for the company, headed by Schenck.

M-G's 26-Year Earnings

Metro's tremendous earnings for its stockholders in the 26 years of the company's operations and the big growth of the concern during that stretch were detailed by J. Robert Rubin, company's veepee and general counsel, in the course of its annual stockholder meet. M-G's book value, Rubin said, has climbed to $138,782,000, or $26.99 per share from a starter of $29,242,000, or $7.45, giving effect to the intervening stock splitup.

In the 26 years, Metro has also paid dividends of $132,500,000. By conservative estimates, he added, M-G has earned $231,800,000 after taxes during this period.

Col. Artists

Continued from page 1

musicians that they have been forced to book through the Columbia Artists Mgt., Concert Booking Bureau, if they wished to make tours about the country. The letters claim, according to Celler, that the average concert artist who does not book through the Columbia bureau does not get the choice engagements.

Celler, already investigating the alleged Shubert monopoly in the legitimate theatre field, hinted that he might schedule hearings in New York within the next couple of months to develop information about the legitimate and concert situations.

While the Dept. of Justice anti-trust division has moved against the Shuberts in the legit theatre monopoly field, it has not gotten into still another charge levied indirectly by the congressman. He had asked for an investigation of whether scalping taxes were being collected on hit show tickets sold far above their face value. Celler said he understands that the Bureau of Internal Revenue is currently checking into this matter, although there is no indication of the findings.

Hersey's Privilege

Continued from page 2

part of the film, or at least backgrounds, in the actual Warsaw locale. No efforts for permission have been made yet. Otherwise, Selznick plans to shoot it in Italy or Israel, or both, his New York office said yesterday (Tues.) He hopes to start production in the fall.

Because of the grimness of the subject matter there was only sporadic interest by film companies in the property, despite the book's phenomenal sale since published by Knopf four weeks ago. Rumors of Selznick's negotiations, however, created considerable interest during the past week. Hersey and Selznick did all the preliminary negotiations themselves in New York. Details were handled for Hersey by agent Annie Laurie Williams, who also sold DOS "Gone With the Wind" for author Margaret Mitchell. Attorney Lewis Stone handled deal for DOS.

"Wall" concerns a varied group of Polish Jews trapped in the Warsaw ghetto. They see friends and relatives disappear before their eyes. Yarn is panoramic in scope. It's March Book-of-the-Month Club choice.

Nabe Control

Continued from page 7

concerning the Royal theatre are essentially local in nature and, while the operations are not unrelated to commerce, I believe that to assert jurisdiction in this case would not effectuate the policies of the Act." Thus NLRB got out from under. Nevertheless, it has made clear that any time it wishes to, it can properly step into labor disputes in a small, independent neighborhood theatre on the ground that such theatre is involved in interstate commerce.

This case goes a step further than the recent one involving labor negotiations at the Princess theatre, a Balaban & Katz nabe house in Dayton, O. There the Board did step in and conduct a bargaining election. It found the Princess engaged in interstate commerce not only because it bought films from an exchange but also because it was part of an interstate chain.

Some months ago, in a California case, NLRB found that a racetrack was in interstate commerce. However, there, too, it declined to get into the labor negotiations. Nevertheless, it has gotten to the point of claiming that any time it wants to, it can find a loophole which will permit it to interfere in a labor dispute involving any segment of the entertatinment world.

Mayer the Head Man

J. Robert Rubin, Metro veepee and general counsel, left no doubts among stockholders at the company's annual meet that Louis B. Mayer, M-G's first veepee, still runs the show at the Culver City lot. In answer to attacks on Mayer's new pact by minority stockholders on the ground that he is no longer needed because of Dore Schary's presence at the studio, Rubin flatly declared: "Mr. Mayer is the last word at the studio. No decision can be made there without his approval."

Supplementing this, Rubin added that it is Schary's duty to select the stories and supervise production, but only subject to Mayer's overall control.

Par's Awards

Continued from page 6

even the glares of Chamber of Commerce spies couldn't get the warmers off the few bobbysoxers who wore them. There were fans there from as far off as India, basking under the high-voltage smiles of film names who recognized the crowd as a highly-vocal segment of that magic thing called boxoffice.

As usual, the people outside knew what to expect in the way of awards and they showed it by their greetings to the winning nominees as the latter arrived. Olivia DeHavilland's entrance was delayed several minutes by a traffic snarl a few blocks from the theatre, and as the 8 o'clock deadline approached, the crowds began to chant "Livvy, Livvy—we want Livvy." She arrived a few minutes after the actual ceremonies had gotten underway.

First of the top nominees to put in an appearance was Broderick Crawford, whose bleacher cohorts enthusiastically assured him that it was "in the bag."

Paramount topped the awards by grabbing off nine awards, including a couple of technicals and a special to Cecil B. DeMille for "37 triumphant years in the industry." Metro was second with eight and 20th-Fox showed with five.

No Thalberg Award

Special awards, voted the previous evening at a meeting of the Academy's Board of Governors, provided the biggest thrill of the evening. In addition to the statuette awarded DeMille, there were Oscars to Bobby Driscoll, as the outstanding juve of the year; to Jean Hersholt, as one of Hollywood's finest citizens who has rendered distinguished service to the industry; to "The Bicycle Thief," as the outstanding foreign film, and to Fred Astaire, for his work in lifting musicals to their present high standards. Astaire voiced his thanks over a special radio hookup from New York.

No Thalberg award was voted this year but the decision was not without wrangling. Previous discord had brought a rule that the award would be made only if there was a two-thirds majority of the vote for any candidate. At the Wednesday night nomination meeting, only 19 members were present, and the battle started almost immediately. On the final balloting, Darryl F. Zanuck had 11 votes, Dore Schary four and Stanley Kramer three. One ballot was blank. Zanuck thus was one short of the necessary two-thirds and lost the award. As a result, there were immediate rumblings for a rule change to give the coveted award to the nominee with the most votes.

UA Uses Former Cops To Publicize Crime Pic

United Artists has called in the cops to help publicize its release of Harry M. Popkin's "D.O.A." A number of retired detectives have been employed to visit key cities in conjunction with pic's initial showing and plug film via radio and television appearances, and newspaper interviews. Yarn is a crime meller.

Deal for the detective publicists was set up by Howard LeSieur, UA's ad-pub director, who's working in conjunction with Bernard M. Kamber, Popkin's eastern ad-pub director.

The Oscars for 1950

Outstanding Production, "All the King's Men" (Col).

Best Performance By an Actor, Broderick Crawford, "All the King's Men."

Best Performance By an Actress, Olivia de Havilland, "The Heiress" (Par).

Best Performance By a Supporting Actor, Dean Jagger, "Twelve O'Clock High" (20th).

Best Performance By a Supporting Actress, Mercedes McCambridge, "All the King's Men."

Best Direction, Joseph L. Mankiewicz, "A Letter to Three Wives" (20th).

Best Original Film Story, "The Stratton Story" (M-G) Douglas Morrow.

Best Written Screenplay, "A Letter To Three Wives," Joseph L. Mankiewicz.

Best Story and Screenplay, "Battleground" (M-G), Robert Pirosh.

Cinematography (Black and White), "Battleground," Paul C. Vogel.

Cinematography (Color), "She Wore a Yellow Ribbon" (Argosy-RKO), Winton Hoch.

Best Original Song, "Baby, It's Cold Outside," from "Neptune's Daughter" (M-G). Music and lyrics by Frank Loesser.

Best Musical Score of a Dramatic or Comedy Picture, "The Heiress" (Par), Aaron Copland.

Best Scoring of a Musical Picture, "On the Town" (M-G). Roger Edens, Lennie Hayton.

Art Direction (Black and White), "The Heiress," Harry Horner, John Meehan.

Art Direction (Color), "Little Women" (M-G). Cedric Gibbons, Paul Groesse.

Set Decorations (Black and White), "The Heiress." Emile Kuri.

Set Decorations (Color), "Little Women." Edwin B. Willis, Jack D. Moore.

Costume Designing (Black and White), "The Heiress." Edith Head, Gile Steele.

Costume Designing (Color), "Adventures of Don Juan" (WB). Leah Rhodes.

Special Effects, "Mighty Joe Young," (ARKO Production-RKO). Willis O'Brien.

Sound Recording, "Twelve O'Clock High."

Film Editing, "Champion" (Screen Plays-UA). Harry Gerstad.

Short Subjects (One-Reel), "Aquatic House Party" (Par). Produced by Jack Eaton.

Short Subjects (Two-Reel), "Van Gogh," Cinema Distributors. Produced by Gaston Diehl, Robert Haessens.

Short Subjects (Cartoon), "For Scent-imental Reasons" (WB). Produced by Edward Selzer.

Documentaries (Feature), "Daybreak In Udi," British Information Services. Produced by Crown Film Unit.

Documentaries (Short), "A Chance to Live," March of Time-20th. Produced by Richard de Rochemont; "So Much For So Little" (WB). Produced by Edward Selzer. (Pictures tied in dead heat.)

Special Awards, Cecil B. De Mille, for his 35 years of industry leadership; Bobby Driscoll, outstanding juvenile actor of 1949; Fred Astaire, for his work in lifting level of musicals to present high standards; Jean Hersholt, for being one of Hollywood's finest citizens, his work as prexy of Motion Picture Relief Fund for past 12 years and other distinguished service in film industry; "The Bicycle Thief," outstanding foreign motion picture of the year.

TECHNICAL AWARDS

Eastman Kodak Co., for the development and introduction of an improved Safety Base Motion Picture Film.

Loren L. Ryder, Bruce H. Denney, Robert Carr and the **Paramount Sound Department**, for the development and application of the Supersonic Playback and Public Address System.

M. B. Paul, for the first successful large-area Seamless Translucent backgrounds.

Herbert E. Britt, for the development and application of formulas and equipment producing artificial snow and ice for dressing motion picture sets.

Andre Coutant and **Jacques Mathot**, for the design of the Eclair Camerette.

Charles R. Daily, **Steve Csillag** and the **Paramount Engineering, Editorial** and **Music Departments**, for a new precision method of computing variable tempo click tracks.

International Projector Corp., for a simplified and self-adjusting take-up device for projection machines.

Alexander Velcoff, for the application to production of the Infrared Photographic Evaluator.

4A's Snafus Par's Vaude

Continued from page 1

Chicago theatre in Chi, transmit it via coaxial cable to the Broadway Paramount and then, through its film storage method of large-screen video, throw it on the Par's regular screen. Show was to have been part of a special demonstration for a group of 40 European radio execs and technicians, invited to the U.S. by the State Dept. to study American TV operations. When confronted with the 4A's demands, Par offered a token payment. Artists' union turned this down so Par gave up on the idea.

Two-week pay ruling has been on the 4A's books for some time and has often been invoked in the past to prohibit any filming of a stageshow or Broadway legit production in the theatre. Ruling was bypassed in the case of CBS-TV's recent "Tonight on Broadway" series, which featured excerpts of current Broadway legiters directly from their theatres. In that series, however, all talent and labor unions cooperated since the shows were to pay off in extra publicity and ballyhoo for all of legit.

[Kibosh put on Paramount's plan to transmit a stageshow from Chicago to New York via theatre television by the Associated Actors and Artistes of America could seriously hamper the ambitious plans of such large-screen video boosters as 20th-Fox prez Spyros P. Skouras and theatre TV consultant Nathan L. Halpern, it is believed.

[Because of the tremendous grossing potentialities of a number of theatres linked in a theatre TV network, Skouras has suggested that the interconnected houses could talk business with the top Broadway hits, such as "South Pacific." Halpern, speaking yesterday (Tues.) before the Theatre Owners of Oklahoma, held out the big-screen video lure of four or five top-name stars appearing on a super stageshow. (See story on page 5.) Neither idea would be possible if the 4A's nix sticks.]

Instead of televising the Chi stageshow, Par substituted a closed-circuit demonstration in N. Y. European execs were televised in the Par's music room and, by the time they filed into seats in the theatre loge, Par had the theatre TV films of them ready for the screen. Par's film storage method involves filming the TV images directly off the face of the tube and, in a matter of seconds, processing the film and feeding it into the regular booth projectors.

Jack Kirsch Reelected

Chicago, March 28.

Jack Kirsch, prez of Allied Theatres of Illinois, holds his post for another three years following election of officers and directors last week at the organization's 20th annual meeting.

Van Nomikos was named veepee, while Benjamin Banowitz was voted secretary-treasurer. Both were elected for one-year terms, as were some 15 directors.

THE BEST PICTURE OF THE YEAR WINS THE ACADEMY AWARD!

—and top honors in every important poll!

BEST PICTURE

ROBERT ROSSEN'S
PRODUCTION OF "ALL THE KING'S MEN"

BEST ACTOR

BRODERICK
CRAWFORD
("ALL THE KING'S MEN")

BEST SUPPORTING ACTRESS

MERCEDES
McCAMBRIDGE
("ALL THE KING'S MEN")

New York Film Critics Circle, **Best picture. Best actor — Broderick Crawford** • Associated Press, **Best picture. Best actor — Broderick Crawford** • Hollywood Foreign Correspondents, **Best picture. Best direction—Robert Rossen. Best actor—Broderick Crawford. Best supporting actress — Mercedes McCambridge. Best feminine newcomer — Mercedes McCambridge** • Screen Writers Guild, **Best written American drama — Robert Rossen** • Robert Meltzer Award (Screen Writers Guild), **Robert Rossen** • San Francisco Critics Forum, **Best picture** • Look Magazine, **Best actor — Broderick Crawford. Year's best writing — Robert Rossen. Special award to newcomer — Mercedes McCambridge** • New York Newspaper Guild, **Best picture** • New York Foreign Language Press, **Best picture. Best actor—Broderick Crawford. Best direction—Robert Rossen. Best writing — Robert Rossen • And selected as Best Picture of the Year by leading newspapers from coast to coast, including N.Y. Daily News, Chicago Tribune, Washington Post, Washington Star and many others.**

COLUMBIA PICTURES presents
ROBERT ROSSEN'S PRODUCTION of

ALL THE KING'S MEN

Based upon the Pulitzer Prize Novel "All The King's Men"
by Robert Penn Warren
with
Broderick CRAWFORD • Joanne DRU • John IRELAND
John DEREK • Mercedes McCAMBRIDGE
Written for the Screen and Directed
by ROBERT ROSSEN

COLUMBIA PICTURES

Harry Brandt Carries Ball

Continued from page 6

to sell any of their new films to video. Moreover, Wobber declared, "they will not do so as long as exhibitors exert showmanship in handling and selling their product to the public."

Occasion for the Wobber statement was the 20th-Fox showmanship conclave held at the Sir Francis Drake hote., attended by 467 Northern California theatre owners and managers. The session was a replica of similar meetings sponsored by 20th, and directed to stimulate its "movies are better than ever" campaign.

The Frisco meeting was addressed by Wood Soanes, critic of the Oakland Tribune and president of the San Francisco Critics' Council. Other speakers included H. V. Harvey, Joe Blumenfeld, Ray Cooper, Spense Levey and Eddie Yarbrough.

Dallas Confab

Dallas, March 28.

Over 250 Texas theatreowners and operators met in Dallas last week to discuss plans and promotions for the "attendance" problems and plan their rejuvenation campaign.

Execs of 20th-Fox hosted the group at the Baker hotel. The day-long meeting featured speeches by Fox execs and leading exhibitors, and a roundtable discussion was held on the many problems facing the large and small houses.

24-Sheet Push That 'Movies Better Than Ever'

Minneapolis, March 28.

Out of the 20th-Fox "Showmanship" drive meeting here, attended by 250 of the territory's circuit heads, independent exhibitors and house managers, came a theatreowner's suggestion which M. A. Levy, local Fox branch manager, who presided, said he'll ask his company to have incorporated in the campaign. It's the proposal of George Gould, Glencoe, Minn., exhibitor, to have the drive slogan "Movies Are Better Than Ever" put on 24 sheets and posted by General Outdoors Advertising on billboards throughout the country.

Levy will suggest to his homeoffice that all distributors contribute to a pool to provide the finances for "plastering the country with the slogan." He points out that "this should benefit everybody," so all the film companies should share the cost.

Harry B. French, Minnesota Amus. Co. president; Bennie Berger, North Central Allied president and circuit owner, and other exhibitor leaders sat in on the two sessions, praised Fox for getting the campaign launched, declared it was one of the most constructive moves in the industry's history and expressed confidence it will accomplish its purpose of increasing theatre attendance substantially and that television and increasing night sports' competition "will be licked."

Exhibitors and house managers present pledged themselves to return to "old-fashioned showmanship," to follow suggestions and adopt ideas set forth in the Fox brochures and to leave no stones unturned to let everybody in their communities know that "movies are better than ever." It was revealed that, following the Chicago meeting which launched the campaign, some exhibitors already have obtained their newspapers' cooperation for the drive.

A mild furore was created during the open forum session when Jerry Silver, Cannon Falls, Minn., theatreowner, taking the platform, assailed Will Jones, Morning Tribune columnist and film critic, who had accepted the invitation of M. A. Levy, branch manager, to be one of the two morning speakers.

Without naming Jones, who wasn't present at the time, Silver, charging that a "hostile" press and radio were harming the boxoffice, impliedly criticized Fox for having Jones as a speaker. The only outside speaker and lone critic to address the meeting, Jones in his widely read columns has aroused much resentment among exhibitors because of his frequently sarcastic and caustic comments on films.

"You had on this platform a self-appointed critic who has done more harm to pictures and theatres than any other one person in the state," declared Silver. Silver charged that Jones made it a habit to "rap" and "pick on" good boxoffice pictures "that the masses like" and that his comments keep many people away from the theatre. The kind of pictures that Jones lauds "aren't worth a dime" in towns like Cannon Falls, he asserted. He said the Morning Tribune has a big circulation in his town and he suggested that a delegation of Twin City exhibitors should call on the Tribune editor to tell him "what harm bad critics are doing to their business."

In introducing Jones, Levy pointed out how the Tribune columnist "beats the drums" for what he, Jones, considers good pictures and that "he might be one of our best friends."

FOX'S ANNUAL MEET TO GET DECREE TERMS

Date for 20th-Fox's annual meet has been set for May 16, giving the company plenty of room to come in at the conclave with a settlement of the Government's anti-trust decree. If a deal should be made before then, plan would be presented to the stockholders for their approval. On the other hand, if dickering collapses, Spyros Skouras, 20th's prexy, will report on the company's proposed appeal to the U. S. Supreme Court at the meet.

No other important business is up for consideration at the meeting. Stockholders of record, April 10, are eligible to vote for the new board.

Upped Prod.

Continued from page 7

in that direction. Most originals, inasmuch as they were written expressly for the screen, have been on subjects that lent themselves to less costly types of pix than generally have books, plays and short stories.

Also a factor, of course, is that studios have shied away somewhat from the high prices placed on many published works. Prices have come down considerably in recent years, however, on everything but yarns in which there is real competitive interest. That may also explain why more published stories are starting to appear on studio schedules.

Prime reason is believed to be, however, merely that the studios need more stories because they're making more pictures. They've used up much of the stuff they've had on their shelves and they're forced to go out into the market and acquire additional material.

Purchased during the past week, but not yet registered with the MPAA, was "The Second Oldest Profession," a novel about newspapering, by Robert Sylvester, amusement editor of the New York News. It was bought by 20th-Fox. Gregory Peck will be starred in it.

Film Classics last week staked claim to the title, "Fire Island, N. Y.," with the MPAA. Hakim Productions previously had registered "Fire Island" with the title bureau, but as yet hasn't put its yarn before the cameras. Also in the Fire Island sweepstakes is indie producer William L. Taub, who plans to make "Dry River" on the sandy resort off Long Island.

Art House

Continued from page 3

cities. City Investing has a 25% stock interest in Lopert.

Carnegie house would be the second leased by CI to Lopert. Bijou theatre, an off-Broadway house, will be taken over by Lopert when the current run of "The Red Shoes" winds up. Lopert is also closing a lease in Chicago for the Studio theatre. Company will probably move into the flickery in September on a 15-year deal.

CI has an understanding with Lopert that it will use its influence in real estate deals and also scout likely art house sites for the chain. Company played a part in the Studio deal.

Lopert now runs three houses in Washington; two in New York and one apiece in Detroit, Chicago and Louisville.

Wall St. House Sees Par Bldg. and DuMont Swelling Par Divvys

Possibility of Paramount dividing a special melon of $5-$6 per common share among stockholders when the company sells the Paramount building, its Times Sq. headquarters, and its holdings in DuMont Television stock is seen by White, Weld & Co., Wall street brokerage house, in a brochure which the outfit is currently circulating among investors. At its present market price, brokerage firm tags Par's common stock as "an attractive longterm speculation."

If Par does make this distribution after realizing approximately $20,000,000 on the two deals, it would mean the present stock purchaser would be getting the stock for $13-$14 per share, brochure points out. Another possibility weighed in the report is that Par will devote this extra coin to retiring part of its outstanding common stock. "This might mean a reduction of one-quarter to one-third of the present common shares, thereby greatly increasing the earnings and dividends per share on the remaining stock," brokerage house declares.

Report sees Par earning $1.75 per share yearly or approximately $5,000,000. As for those stockholders who now own both Par and United Paramount shares because of the splitup, report suggests that present restrictions on UP dividends can be avoided by the sale and immediate repurchase of Par common. Consent decree bars retention of original shares of both companies in blocks exceeding 500 shares.

White, Weld sees Par's current policy of buying its own stock on the open market "as an important price support for these shares in the period of market unsettlement following the recent establishment of the two new companies." "It is believed," report says, "that many investors are selling the Paramount common in order to avoid the dividend restrictions that will otherwise exist on shares of the new theatre company. This appears a major reason why Paramount common is behind not only the general market but leading movie stocks as well."

20th Appeals

Continued from page 3

stay and another 30 days when and if an appeal is taken.

Stay would be directed against two decree provisions. One provides for filing a divorcement plan within six months of the date that the decree was entered and another clause which orders a plan of divestiture within one year. Delay is sought because such plans require tremendous work and would impede with the preparation of an appeal.

Warners is currently carrying on talks in Washington with the D of J. Twentieth is expected to enter discussions in the near future.

Harry, Jack Warner in N. Y.

Despite insistent reports on Wall street and within the industry that Warner Bros. was on the verge this week of inking a decree to end the present anti-trust suit, no confirmation could be obtained from any source in New York.

Pointed to by insiders as the most significant tipoff that a deal is nearing the signing stage is the presence in the east of both Harry and Jack Warner. Major Albert Warner, third brother in the triumvirate, normally makes his home in New York.

Reports have had it that the WB decree offers a considerably better deal for the stockholders than did the RKO or Paramount consent judgments, but no details have been forthcoming.

D. of J. Denies Deal

Washington, March 28.

Dept. of Justice is throwing cold water on reports circulating in the film industry that Warner Bros. has finally reached agreement on a consent decree with the Government. A top figure in the D of J and one active in the negotiations declared here today (Tuesday) that no settlement has been reached. He conceded that there might be a deal later in the week but left the impression that it would still depend on the unpredictable results of talks slated for continuation on Thursday (30) or Friday.

Where Show Biz Came In

Continued from page 2

getting as much thrill from radio description of fight as from sitting in $2 or $3 seat at distance from ring.

Some producing managers still maintain radio bringing money into boxoffice.

Music business hardest hit by radio, which no longer a fad, but growing in popularity.

March 12, 1924

Kreisler on Radio Causes 1½G Refund

Following announcement Fritz Kreisler's Boston concert would be broadcast, over $1,500 advance sale was returned. Concert had in excess of $3,000 advance when radio stunt was announced, and wholesale cancellations followed. Incident is regarded by showmen as indication of fallacy of trying to sell something and at same time give it away.

March 19, 1924

Tex Rickard Bans Radio

Tex Rickard is first big fight promoter to ban radio on account its effect on gate at big fights. Rickard refused broadcast recent Jack Delaney-Paul Berlenbach bout at Madison Square Garden figuring an announcement that bout would be broadcast would affect the gate, particularly the cheaper seats. As result, bout pulled over $50,000 with an admission scale of $1-$7, one of largest grosses at those prices ever accumulated at the Garden. All of championship bouts promoted by Rickard last year were broadcast, and nothing thought of it although several times the cheaper seats failed to attract capacity crowds. This was brought to the attention of the promoter and resulted in decision not to broadcast any more bouts, particularly those held indoors.

March 26, 1924

Keith Tabus Acts on Radio

Keith circuit has extended its radio ban to all Keith acts playing benefits. No Keith act shall broadcast when appearing at places where entertainment is radioed. Radio announcer is to announce that the next, a Keith act, will not broadcast. Keith first vaudeville circuit in country to incorporate a non-radio clause in its contracts.

April 16, 1924

Lopez Forced to Exit Radio

Following protest from Keith circuit to Vincent Lopez anent broadcasting from Hotel Pennsylvania, N. Y., while playing Keith houses, musician has agreed stop broadcasting in two weeks, when his present contract expires. A checkup, according to Keith officials, showed Lopez had fallen off considerably as a draw in vaudeville houses. Specific instances of seat cancellations occurred at Alhambra and one other Keith house. Patrons protested they heard Lopez so often via the ether they would remain away that week.

April 16, 1924

Radio Piped Into Theatres

First theatre to adopt radio as an entertainment feature is the Empire, Brooklyn, N. Y. (Columbia Wheel house), which is to install set this week. Empire plans entertain early arrivals before matinee and night shows with radio selections, given prior to overture. Empire is located in heart of family residential district in Brooklyn, where almost everyone owns a radio. Empire's idea appears to be to offset competition if possible by fighting it with its own weapon.

May 20, 1924

Concert Managers Blast Radio

Aftermath of questionnaires sent out by Mrs. Katie Wilson-Greene, president of the National Concert Managers Assn., with headquarters in Washington, D. C., is a general indication, as gleaned from 48 of 51 concert bureaus, to "absolutely and strenuously" oppose the booking of concert vocalists who broadcast for radio, with the majority irrevocably refusing to consider such talent. The broadcasters, in encouraging concert talent to render services gratis for radio up to now, have held forth as the most salient argument that radio increased public interest in the soloist's work and has its material returns in forthcoming concert bookings through wide interest thus awakened. This premise was refuted once in Providence when Fritz Kreisler, after drawing a $3,000 advance sale, found that half of it was cancelled when it was announced his entire concert program would be broadcast.

July 16, 1924

Monotonous Programming

Sameness of programming and commercials on "advertising" stations causing a loss of interest in radio. Broadcasters have failed to inject any of the touches of professialism so necessary to impress the audience.

August 6, 1924

No Opera Next Season on Radio

To hear the opera next season music lovers will have to go and pay. With this decision is another—that local broadcasting of opera be discontinued for all time. Last season, during which the opera was freely broadcast, it became evident that the cheaper seats remained unfilled.

House Probe

Continued from page 6

ed as a lobbyist for TOA, but not for COMPO.

COMPO's Warning

Washington, March 28.

Nearing a decisive test of the Federal admission tax on the floor of Congress, legislation committee of the Council of Motion Picture Organizations has warned exhibs against slackening their drive for full repeal of the 20% bite. COMPO, in a report to its members, pointed out that the industry must not only have enough pledged votes to pass a satisfactory bill but must also have enough to override a Presidential veto.

With the likelihood that Congress may adjourn for the Easter vacation, COMPO is urging exhibs to visit their local representative to nail home the need for tax repeal. Full instructions on how to continue waging the campaign has been detailed in a new circular to the heads of the industry's tax committee in each areas.

Patterned after regular pressbook ideas, the circular recommends letter-writing contests for patrons, with free tickets as prizes, the formation of permanent tax fan clubs to combat local moves to impose taxes, highschool essay contests and the liberal use of radio spot announcements. COMPO also suggests a switch in the letter-writing technique to Congressmen. Instead of requesting support for total repeal, COMPO is now asking for active intervention by the legislators in the Congressional hearings and debates in behalf of the industry's program.

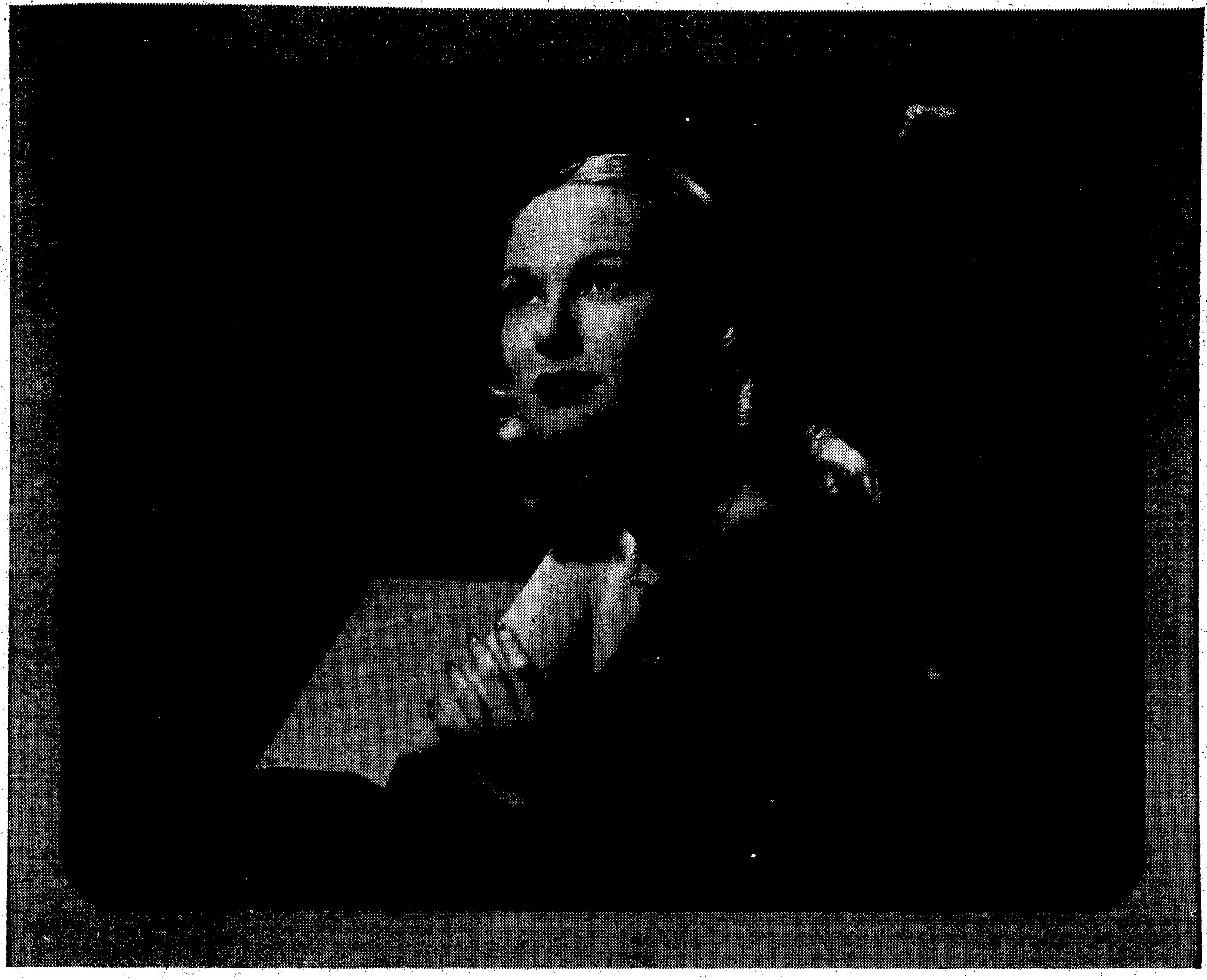
SAG Drive

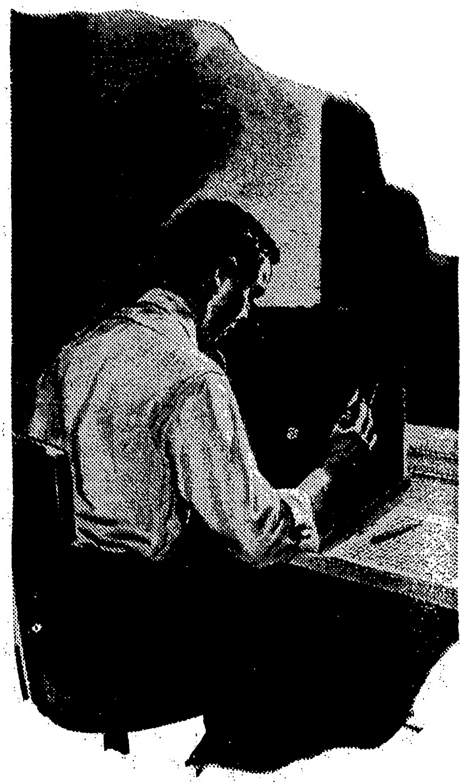
Continued from page 5

strangers are hired because they look like a character the casting director has in mind. In a letter to studio executives, SAG says in part:

"We are not suggesting that producers, directors or casting directors cease their legitimate search for new talent. We recognize that new blood is essential to our business. This must be distinguished however, from the casual new faces in minor roles. It may well be true that the public tires of the same face perpetually cast in the same type of role, but a little more imagination could lead to a conscious effort to cast these people in other roles. In other words, the answer to type casting is not a new face.

"If attempts were made, wherever possible, to obtain an experienced motion picture actor whose life is devoted to this industry, it would materially aid our members, and could lead to discoveries of broader talent in an actor who is always cast as a cop, a waiter, a bartender or a reporter. Such faces have made the role, not the role the face. The same talents can well be used in other roles."





He makes the most of moonlit moments . . .

IT'S mighty important to star . . . director . . . movie-goer . . . to have this moonlit moment come alive upon the screen.

And when it does—in all its subtlety of mood in light and shadow—the credit's due in no small measure to the important contribution of the laboratory control engineer.

For his knowledge of photochemistry, his "eye" for photographic quality his vigilant control of printing density and contrast . . . do much to make moonlight footage *look* like moonlight, and help to bring out the best in every frame of film.

Quality of film contributes, too; and this important assistance the laboratory control engineer is sure of when he works with the famous Eastman family of motion-picture films.

V

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Film Reviews

Continued from page 11

Walls of Malapaga

who has killed his much-younger sweetheart because she spurned him for a younger man. The film's opening finds him in flight from the police. He has taken refuge on a ship that anchors in Genoa, and it is there that he meets a waitress who becomes his benefactor, then his mistress. The complications that ensue derive from her 13-year old daughter, a brutal husband from whom the woman is estranged, and the gradual closing-in of the Italian police on the fugitive.

Gabin plays the fugitive with his usual understatement; it is an excellent performance. Isa Miranda, as the waitress, is likewise fine in a characterization that requires—and gets—superb shading and projection. In this role Miss Miranda has sacrificed glamour for realism as she expertly projects the futility of a mother torn between love for her child and the new-found friend who has helped her to find her first happiness. In Vera Talchi, making her film debut, the Italian cinema has a superlative young talent. As the daughter, the youngster envelops the film with the stark symbol of adolescent frustration.

Rene Clement's direction has captured the pervading feeling of expectation and futility in building the film to an emotional pitch. The adaptation by Jean Aurenche and Pierre Bost (who did "Symphonie Pastorale" and "Devil in the Flesh") represents tight, splendid characterization. *Kahn.*

Cantiga Da Rua
(Song of the Street)
(PORTUGUESE)

Lisbon, March 7.

Lisbon Filmes release of Filmes Albuquerque production. Directed by Henrique Campos, from a story by Amadeu do Valle. Musical score by Jaime Mendes and Fernando de Carvalho; camera, Aquilino Mendes; sound, Henrique Domingues; editor, Antonio Ferrao. Stars Alberto Ribeiro; features Deolinda Rodrigues, Eunice Munoz, Maria Olguim, Luiza Durao, Costinha, Augusto Fraga, Manuel Santos Carvalho. At Teatro Trindade, Lisbon. Running time, **140 MINS.**

Director Henriques Campos has scored another winner with his new film. This time it is Lisbon, with its typical streets and life, that is the real "star" of the pic. Surrounding is ideal for the introduction of young tenor Alberto Ribeiro, who from next August will be under contract to Sol Hurok, who will present him in England and America.

The story is just an excuse to give an opportunity to Ribeiro, Deolinda Rodrigues and other folk-singers to sing many melodious songs, but it moves quickly and holds interest to the end. Comic sketches are provided by Costinha and Santos Carvalho. Journalist Augusto Fraga, of Universal offices in Lisbon, is making a promising bow as a young lead. Pic is already assured good booking in the provinces and in Brazil. Camera work on location is excellent and sound track better than usual. *Garr.*

Nous Irons a Paris
(We Shall Go to Paris)
(FRENCH-SONGS)

Paris, March 2.

Corona release of Hoche production. Directed by Jean Boyer. Screenplay by Franz Tanzler; dialog, Serge Veber; music, Paul Miraski; lyrics, Andre Hornez; camera, Charles Suin; editor, Fanchette Mazin. Stars Ray Ventura and orch, with Peters Sisters, Henri Salvador, George Raft, Martine Carol; features Pasquali, Philippe Lemaire, Francoise Arnoul. At Marigan and Marivaux, Paris. Running time, **104 MINS.**

Jacques	Philippe Lemaire
Micheline	Francoise Arnoul
Paul	Christian Duvaleix
Julien	Henri Genes
M. Grosbois	Pasquali
Maman Terrine	Maryse Martin
Honorin	Max Elloy
Radio producer	Georges Lannes
Radio secretary	Jean Hebey
The suitor	Destain
Gaine Lotus	Marcel Charvey
Gendarme	Vilbert
Singing gendarme	Amato
Auguste	Baconet

Also Martine Carol, Monsieur Champagne, Les Peter Sisters, George Raft, Henri Salvador.

This Ray Ventura picture is a sure grosser here and likely to do well in foreign circuit. For the U. S., if suitably adapted, it looks like one of the best remake bets ever. The theme permits introduction of stage, screen and radio stars at comparatively small cost, and lends itself to many effective gags, some of which have been ably introduced.

The story razzes the French Radio Administration, which fires a young singer. Latter, who is in love with the daughter of a corset manufacturer, leaves Paris with another couple of friends to produce clandestine radio broadcasts, and is eventually joined by the girl. The gang's broadcasts draw considerable attention from the authorities who try and locate them. They are finally arrested when pretending to be the crew of a barge, but are then hired by the Administration and boy gets gal.

Throughout the film, Ventura and his orch supply plenty music. Incidentally, since Ventura is also a publisher, he collects rights for his firm's songs. On rights alone the 62,000,000 franc picture ($160,000) should get hefty returns for the publisher-producer, apart from valuable publicity. How much French and how much American music a remake would have to get, depends on what deal would be made.

The marquee value trick is obtained by getting the gang to meet wellknown show people on their travels. George Raft is met when motoring. Martine Carol is brought in when the gang meets in a village inn. Mr. Champagne is the local Radio Quizzer, and is met when discoursing to school children on a rural visit.

As is, the picture is highly entertaining. The girl is a new face, Francoise Arnoul, and she acquits herself well. Pasquali does his usual antics as the corset manufacturer and the whole cast is satisfactory. Ventura is a good actor besides leading his music combo well. Direction by Jean Boyer is effective though suitably unobtrusive. *Maxi.*

Miss Italia
(ITALIAN)

Genoa, March 16.

Lux film release of ATA production. Stars Gina Lollobrigida, Richard Ney, Constance Dowling; features Luigi Almirante, Luisa Rossi; Carlo Campanini, Umberto Melnati. Directed by Duilio Coletti. Story and screenplay, Fulvio Palmieri, Nino Novarese; camera, Mario Bava; music, Felice Montagnini. At Lux, Genoa. Running time, **95 MINS.**

Starting out with a basically sound idea—that of showing the behind-the-scenes aspects of Italy's No. 1 beauty pageant (for the election of a Miss Italy) the authors, in an attempt to cover as many different angles of the contestants' private lives, have overloaded their script with various bits, pieces, and cliches which too often lack conviction and depth.

The hunt for a jewel thief who becomes involved with one of the contestants takes up the bulk of the pic's second half, but lacks punch in proportion to the footage consumed. Consequence is that the beauty contest itself, which with its imaginable attributes might have helped it considerably, boxoffice-wise, is pushed into the background and gets very little play.

Pic's values essentially boil down to a locally strong title and the names in the cast. Richard Ney, here starring in his first Italian film, will please the ladies as the writer in search of a story who digs into the beauties' private lives. Constance Dowling almost convinces in the improbable role of a prostitute whose last hope in life is to become Miss Italy.

Gina Lollobrigida, a comer, is slighted by script and camera as the Cinderella-type seamstress who wins the beauty title. Luigi Almirante as her father stands out in an able supporting cast. Duilio Coletti directed within limits of his material, and film is technically sound. *Hawk.*

L'Auberge Du Peche
(The Inn of Sin)
(FRENCH)

Paris, March 7.

Pathe-Consortium release of Simoun Film production. Directed by Jean de Marguenat. Written by Andre Cuel, adaptation, Charles De Grenier. Stars Ginette Leclerc, J. P. Kerien, Jean Paredes; features Delmont, Andre Valmy, Colette Georges, Christiane Barry. Camera, Maurice Bonin; music, Henri Verdun; editor, Charlie Buner. At Olympia, Paris. Running time, **110 MINS.**

Laura	Ginette Leclerc
Briquet	J. P. Kerien
Notary	Jean Paredes
Pierre	Andre Valmy
Innkeeper	Delmont

Overlong whodunit makes up in local color what it lacks in suspense. A good pruning of the story deadwood could give the pic some movement and pace. This cohesion would make it an ingratiating film for second-run spots. On the spot lensing in the south of France gives pic a good background, and colorful characters make it seem a down-to-earth murder yarn.

Story concerns a robust barmaid who has millions of francs dumped in her lap by a wounded gunman. He tells her it is hers if he does not return in 10 days. He is found dead before the inn next day, and complications ensue. A vacationing police inspector and a local nitwit notary solve the crime, to the annoyance of the local constabulary.

Ginette Leclerc gives another earthy performance here. J. P. Kerien is pleasant as the nosy inspector, and Paredes garners some laughs as the fumbling would-be detective. A host of minor roles add body to the slow-paced suspense. Delmont is particularly persuasive as the old innkeeper infatuated by the charms of the barmaid. Lensing is slick and editing slow but smooth. Director Jean de Marguenat falls in between a chase and character film, and succeeds in neither one. Though cheaply made, pic manages to give the aura of good production value. *Mosk.*

Bond Street

"Bond Street," British-made, which opens at the Normandie theatre, N. Y., today (Wed.), was reviewed in VARIETY from London, June 2, 1948. Film was tabbed by reviewer *Cane* as having a "slim future" in the U. S. According to review, yarn is made up of "four episodes linked by slender framework." Three of the stories were credited with being "old-fashioned and in novel form," while the fourth was labeled "adult and amusing."

Film, which stars Roland Young and Jean Kent, is being released in the U. S. by Stratford Pictures.

L'Imperatore di Capri
(The Emperor of Capri)
(ITALIAN)

Genoa, March 4.

Lux Film release of Carlo Ponti production. Stars Toto, Yvonne Sanson, Marisa Merlini, Alda Mangini, Laura Gore; features Mario Castellani, Nerio Bernardi, Galeazzo Benti. Directed by Luigi Comencini. Screenplay, Metz, Marchesi, Comencini, from story by Teresa Bartolini, Gino De Santis; camera, Giuseppe Caracciolo; music, Felice Montagnini; editor, Otello Colangeli. At Lux, Genoa. Running time, **84 MINS.**

Latest of a long string of successful comedies starring Toto, "The Emperor of Capri" shouldn't be far behind its predecessors, boxoffice wise, and may easily top them on local runs. Script, though weak in spots, provides enough backing for Toto's bizarre improvizations, and especially in scenes satirizing Capri high life, is a sure-fire provider of laughs. With the exception of some slapstick, however, the Italian slant of the comedy won't let this item stray too far from Italo language areas.

Script essentially follows musicomedy-revue patterns loosely tied together by a mistaken-identity twist in which Toto is thought to be an Indian prince on a visit to Capri. Yvonne Sanson, as a slavic temptress, and Marisa Merlini, as an eccentric baroness, provide decorative backing in a supporting cast which includes Mario Castellani as a broken-down actor and Galeazzo Benti as an island dilettante. It's Toto's pic all the way, however.

Location-filmed Capri scenes and camera work by Giuseppe Caracciolo are among Carlo Ponti's production assets. *Hawk.*

Svenske Ryttaren
(Swedish Horseman)
(SWEDISH)

Stockholm, March 1.

Kungsfilm production and release. Stars Elisabeth Soderstrom, Ake Soderblom; features Ingemar Pallin, Gull Natrop, Carl-Henrik Fant, Gunnel Brostrom, Harry Ahlin, Magnus Kesster, Sture Ericsson, Barbro Nordin. Directed by Gustaf Edgren. Screenplay, Adolf Schutz, Paul Bauditsch; camera, Ake Dahlquist; music, Bertil Bokstedt. At Skandia, Stockholm. Running time, **88 MINS.**

This new historical romance, about love and sharp revenge, is a rarity, as Sweden sees few costume pix. Film should do very well in Scandinavia, with good prospects abroad.

Elisabeth Soderstrom, as the girl, is a newcomer and very promising in her debut. Ake Soderblom, as the adventurer, gives an outstanding performance. Direction by vet Gustaf Edgren is fine. *Winq.*

'Bicycle Thief'

Continued from page 3

tains that the desired cuts can be made without injuring the continuity of the scenes. Unless Burstyn is convinced that that can be done, he will not make the cuts.

Distrib indicated to VARIETY last night that he'd listen to Breen's suggestions, but that he thought it unlikely the deletions could be made to his satisfaction. Should he decide to fight, he said he would file suit against Warner Bros. if it continues to refuse to show the pic at the Princess, in Philly, where it pulled the date earlier this month because of "Thief's" lack of a seal. Burstyn maintains he has a contract with WB that does not mention the requirement of MPAA code approval.

In order to bring the film in conformity with "standards of morals and good tastes of the production code," the board ordered elimination of one sequence showing the boy about to relieve himself, and of another which lenses the inside of a brothel. Burstyn can re-submit the revised film at any time.

Breen came east especially to attend the hearing. Wide publicity has been given Burstyn's battle over the code demands. He and other foreign distribs maintain that the rigid PCA standards should not be applied to imported pix.

Fifteen members of the board were on hand at the meeting presided over by Francis S. Harmon, MPAA veepee, in Columbia's boardroom. Attending were Barney Balaban, Nate J. Blumberg, Theodore Black, William Clark, Jack Cohn, Earle W. Hammons, Joseph H. Hazen, Austin C. Keough, W. C. Michel, John J. O'Connor, J. Robert Rubin, Norton V. Ritchey, Abe Schneider, Samuel Schneider and Paul Terry. Sidney Schreiber, MPAA attorney, acted as secretary.

No 'Czar' Slated

Continued from page 3

the outfit have come in from Europe and the Coast.

Report will be heard and voted on next week from an organizational committee of 12 members. Group divided into three subcommittees which met together last Thursday (23). Sub-groups were (1) planning and scope; (2) public relations, and (3) membership and budget.

The organization will get away from the concept of the Motion Picture Assn. of America or the Society of Independent Motion Picture Producers and other trade organizations which have a highly-paid exec head. It will be run instead by a board of governors.

As for anything resembling the MPAA's Production Code Administration, the new group plans to stay as far away as possible from it. The aim is to preserve foreign pix from any type of bluenosing that might rob them of their unique or creative quality.

When set up, as a matter of fact, organization will probably take up cudgels against scissoring of any members' picture. Had the group been fully organized, it is said, it would have been represented at yesterday's (Tuesday) appeal to the MPAA board on Joseph Burstyn's Italian import, "Bicycle Thief." MPAA ordered cuts to which Burstyn objected.

Principal expenditure by the group will go into the publicity campaign, which will be carried on a nationwide scale. Participating will be British producers as well as makers and distributors of lingualers. Morris Helprin, American v.p. of London Films Productions, Sir Alexander Korda's outfit, is temporary chairman.

20th's Edge

Continued from page 5

as second-features. Latter come under a separate quota category.

Heavy bookings of 20th product on the Rank chains is seen as possibly being tied up with Skouras' hurried visit to London several weeks ago. He got there three days before Rank was slated to sail for New York and had several conversations with the British exec. Circuit bookings were actually set before that time, however.

Skouras has cooperated more closely with Rank than any other company topper with the possible exception of Nate Blumberg of Universal, in which Rank is an important stockholder. 20th is the only U. S. distrib to abandon the "unit system" of booking in England, which has badly hurt Rank. It provides that no Hollywood film can be dated as a second-feature to an English pic, so that Rank can't use Yank product to help sell his own.

20th is a shareholder in the Gaumont-British circuit and it is partly to protect this investment that Skouras has played along closely with Rank. However, his cooperative attitude has also won 20th other concessions, such as the present high proportion of bookings.

400 at NBR's 41st Conv. Hear Taxes, Prod., Pix Problems Discussed

National Board of Review, at its 41st Anniversary Conference held at the Hotel McAlpin, N. Y., last week, urged elimination of the wartime admission tax and expressed unqualified opposition to legal censorship of films in any form. Conclave was attended by some 400 delegates, who represented the NBR's affiliated nationwide organizations.

Board's stand on the Federal admish bite was hailed by Metro sales promotion manager H. M. Richey, one of nine industryites to address the meet. Maurice Bergman, Universal public relations chief, in analyzing the effect of film advertising, pointed out that no ad formula yet has been devised to make the public attend a poor picture.

Arthur H. DeBra, Community Relations Director for the Motion Picture Assn. of America, also thumped for tax reduction and sharply attacked Senator Edwin C. Johnson's (D-Colo.) proposed Federal licensing bill for policing the film industry. He particularly lashed out at persons "who wilfully undertake to confuse the morality of an actress or actor with the moral soundness or artistic merit that are inherent in films."

All-day session clarified the behind-the-scenes industry techniques to the delegates. Nuances of story selection were explained by 20th-Fox story editor Bertram Bloch. Indie filmmaker Niven Busch discussed production; George Sidney, direction; Joseph Lerner, of Laurel Films, film truth, and Teresa Wright, acting. Unable to read his address on distribution, because a subpoena called him out of town, George J. Schaefer had his speech read by his son, G. J. Schaefer, Jr.

MAY 1 HEARING ON JAX PARK CHALLENGE

Chicago, March 28.

Appeal by Jackson Park theatre challenging Chi Federal District Judge Michael Igoe's power to grant exceptions to Jackson Park decree has been set tentatively for hearing May 1 before Chi circuit court of appeals.

Action stems specifically from Judge Igoe's granting of extended run to "Come to the Stable" a year ago. Decree, filed in November, 1947, limits first-runs to two weeks for defendant distributors and exhibitors. Since promulgation of decree, Judge Igoe has granted 12 exceptions, latest of which is extended-run and three weeks clearance for "Samson and Delilah."

Judge Igoe has granted exceptions on basis of changing conditions since filing of decree, and individual circumstances in each case. Relief for "Samson," for example, was given because of pic's high cost and acclaim by religious leaders.

Thomas McConnell, Jackson Park attorney, has argued that continual exceptions are destroying effect of the decree. McConnell must appear in court for each hearing to represent Jackson Park theatre, since each petition for exception is action under Bigelow et al. vs. RKO et al., original suit.

Rathvon Accents

Continued from page 7

able to squeeze the extravagance out of a film," he added.

"We're really in a tough field these days," Rathvon continued. "I don't think independents can possibly compete in this market unless every element of safety and cost control is observed. No sort of carelessness can be risked without it showing up in the final results."

His company, formed to put up the risk money for indie production, will finance about 10 films during a 12-month period, he said. Besides six pix already completed, Rathvon will bankroll Marcel Hellman's "Happy Go Lovely," to be directed in England by Bruce Humberstone. Rathvon has several new deals cooking with Eagle Lion but these have yet to be inked.

He sails for Europe today (Wed.) aboard the Ile de France with his wife and two daughters. While on the Continent, Rathvon will study the possibilities of backing some pix ventures overseas. Producer plans to spend seven weeks on the Continent.

The Paramount News-of-the-Week In Variety's Picture Section:

Keep Your Campaign Going Strong To Kill The Movie Tax!

Bing Crosby's

Best Picture in Years

Frank Capra's

Riding High

WORLD PREMIERES SAT., APR. 1, FRONT ROYAL, VA.— SPEARHEADING MORE THAN 300 DAY-AND-DATE EASTER WEEK ENGAGEMENTS...

This typical American town and its neighbors for miles around, will celebrate Bing Crosby Day in a great big way and Bing'll be there in person. A gala event fanning out to national promotion for *you* as coast to coast news and radio coverage headlines it across the land...

Now turn to VARIETY'S RADIO SECTION and read how every facet of show business is helping to sell "Riding High"...

Frank Capra's "RIDING HIGH" starring BING CROSBY · Coleen Gray · Charles Bickford · Frances Gifford with William Demarest Raymond Walburn · James Gleason · Ward Bond · Clarence Muse · Percy Kilbride · Harry Davenport · Produced and directed by Frank Capra · Screenplay by Robert Riskin · Additional Dialogue by Melville Shavelson and Jack Rose · Based on a Story by Mark Hellinger · New Songs: Lyrics by Johnny Burke · Music by James Van Heusen

Eye Single Bills to Aid B.O.

Continued from page 6

be just as deadly to the b.o. as continued ignorance of the possibilities of TV.

What to do about it? General reaction points to a wholesale adoption of 20th-Fox's institutional ad campaign, with special adaptations on the local level to fit particular operations. There was a continued cry for film companies to furnish TV trailers of pictures hitting theatre screens. In this respect, 20th-Fox has let a contract to National Screen Service to make video ballyhoo reels for its product but it will be up to the exhib to buy the TV time to get them used.

Showmanship

A revival of good, old-fashioned showmanship, right down to the neighborhood theatre, as a business stimulant, plus a revival of customer awareness and courtesy to those who pass their change through the ticket window.

SCTOA's Friday meeting went further than the others in exploring financing possibilities to back the institutional ad barrage which is calculated to lure old customers back to the theatre and win new ones. Principal coin source suggested was the re-channeling of the old ASCAP tax money into the campaign. It was proposed by an exhib with only one small house, who was willing to continue paying out to a general fund, but this time one that could be good for his business instead of just being a levy that profited no exhibitor's boxoffice. Another was a percentage tap on merchandising profits.

With those two possibilities as added resource, SCTOA members will launch their campaign with a fund derived from a levy according to run and seating capacity. Emphasis will be on getting the set-watcher out of the home and into the theatre, be it neighborhood or first-run, through a campaign stressing "Let's Go Out to the Movies *TONIGHT*."

Film Festival

To highlight the unified industry drive of better pictures and revived showmanship, SCTOA proposes a gigantic film festival that could be made an annual event, with production and distribution joining in to sell the best in what's coming up and not just what was great the past year. It has been suggested that the annual film festival be tied in with the annual conclave of Theatre Owners of America so that national importance of the event would take on additional meaning.

Large-screen theatre television comes to Los Angeles this fall. That was the top local piece of news to come out of 20th-Fox's regional meeting. Sherrill Corwin, local circuit operator and a vice prexy of TOA, announced equipment had been ordered from RCA. Installation in the Orpheum, vaud-film house in the downtown area, is expected in about four months. Until definite video programs are lined up, the equipment will be available to all exhibs in this territory for actual workshop experience in how this new medium can be adapted to the theatre boxoffice.

Price-cutting also took a beating during the week. While no names were mentioned, it was easy to trace some of the concern to the substantial slice made by the two Fanchon & Marco-operated first-run Paramounts here. Exhibs generally cried out against what they termed futile efforts to revive b.o. by bargain admission price. Their arguments would seem to be borne out to a certain degree by the failure of the two Paramount theatres to rally strongly despite price-slashing and stage shows.

UA Unleashes 'Storm'

Los Angeles, March 28.

United Artists, in an out-of-court settlement agreed to turn back "Summer Storm" to Joseph Lucachevitch, one of the bankrollers of the film, produced some years ago by Seymour Nebenzal.

Picture starred Linda Darnell and George Sanders.

"For all-over Lux Loveliness I use this new BATH SIZE!"
says Rosalind Russell
SCREEN STARS ARE RIGHT—THIS BIG BATH SIZE IS WONDERFUL!
LUX TOILET SOAP Bath Size
Rosalind Russell
Star of Columbia Pictures' "A WOMAN OF DISTINCTION"
Now Showing Locally

"My Lux Soap beauty bath is so refreshing!" says Rosalind Russell. "The new bath size makes it more luxurious than ever. The rich creamy lather just seems to *float away* fatigue, leaves skin softer, smoother. Perfumed with a delightful fragrance that *clings!*"

Take a tip from Hollywood's lovely stars! Try this longer-lasting bath size Lux Toilet Soap. You'll find a Lux Soap beauty bath a wonderful way to make daintiness *sure*.

Another fine product of Lever Brothers Company

9 out of 10 Screen Stars use Lux Toilet Soap

Schary's 'Next Voice' For April Release

Hollywood, March 28.

Due to minimum of cutting following a Pomona sneak, Metro's "Next Voice You Hear . . ." will be ready for mid-April release. Speed of sendout follows production trend, James Whitmore-Nancy Davis starrer having wound up March 9 after 14 lensing days.

Homeoffice execs have already started discussions for special handling of the Dore Schary production due to unusual theme. Understood one of terms currently under discussion is clause demanding single billing in all first-run situations. Although no booking definite, preem is being earmarked for either the Capitol or Music Hall in N. Y.

Ray Stark Quits Levee To Join FA as Partner

Hollywood, March 28.

Ray Stark, partnered in the former Levee-Stark talent agency, ankled organization to join Famous Artists as a veepee and full partner. He had been with Levee-Stark four years.

Outfit recently joined with Goldstone-Wilner and Victor Orsatti agencies to form Artists Agency Corp. Mike Levee remains president of AAC.

TOA Takes Lead

Continued from page 7

them to announce publicly the readiness of their companies to submit to arbitration on individual disputes. Such an announcement would encourage exhibs to request arbitration rather than sue. It would serve as a stopgap.

Understood behind the TOA move are Gael Sullivan, exec director, and Herman M. Levy, general counsel. Levy would neither confirm nor deny the step. He did say that any action along these lines would be "to cut down on unnecessary litigation in the industry."

"A substantial portion of this litigation," Levy said, "is brought because an exhibitor does not have a speedy and effective tribunal in which to have heard minor disagreements. Wherever we have gone (Sullivan and Levy) to speak at regional meetings, we find the desire of arbitration is almost unanimous. It is generally at the top of the agenda at these meetings."

Revolving Debts

Continued from page

eral years back, Par owed $10,000,000 to three banks. Company whittled this sum to $4,500,000 by pre-payments. Final $4,500,000 was wiped off when United Paramount circuit took over this obligation and $13,000,000 more under the divorcement plan. Latter sum went to the production-distribution company as added capital.

More Open Credits

RKO has now cut its revolving fund debt to $6,500,000 from an original total of $9,000,000. Universal's indebtedness to the banks is at $6,000,000. Company owed $9,000,000 but has been steadily paying off the loan in the face of net losses for the past two years.

Open credit of $25,000,000 is still available to 20th-Fox from the banks. However, 20th borrowed an original $5,000,000 on this credit and has not increased that sum. Columbia obtained a credit of $10,000,000 but recently lopped its obligation to $6,000,000 by paying a $1,200,000 installment.

Warners' funded debt is at the lowest point in many years. Company is indebted for the sum of $12,728,000 on a loan which totaled close to $30,000,000 immediately after the war. Warners has been pre-paying its installments. Within the next year it will have reduced the debt by another $3,182,000.

Metro has also been steadily retiring its longterm obligations. Company owes $55,656,912 on bonds which its circuit secures. That figure was well over $60,000,000 at the war's end.

Mpls. Suburban 900-Seater

Minneapolis.

William Levy, owner of Heights, Columbia Heights, Minneapolis suburg, announced plans for another 900-seat theatre to cost $200,000.

SULLIVAN STUMPING ALL OVER THE MAP

Raft of regional meets by affiliates of the Theatre Owners of America crowd the calendar until the end of June. Gael Sullivan, TOA exec director, and Herman M. Levy, general counsel, will speak at the annual convention of the Motion Picture Theatre Owners and Operators of Georgia, May 21-23. Meet has been postponed from original May 14-16 date.

Sullivan took the platform Monday (27) in Oklahoma City at a conclave of the Theatre Owners of Oklahoma. He then spoke yesterday (Tues.) before the Kansas-Missouri Theatre Assn.

Other annual meets include that of the Virginia Motion Picture Theatre Assn. at Old Point Comfort, Va., June 19; New Mexico Theatre Assn. in Albuquerque, last half of June; and Independent Theatre Owners of Arkansas, Little Rock, May 23-25. Motion Picture Exhibitors of Florida and Kentucky Assn. of Theatre Owners will also meet within the next couple of months.

Spring Valley, N.Y., Indie In Trust Suit vs. Majors

Anti-trust action against RKO, Paramount, 20th-Fox, Warner Bros., Universal and the Spring Valley Theatre Corp. has been filed in N. Y. federal district court by Betty Freeman, operator of the Parkway theatre, Spring Valley. Treble damages of $450,000 is demanded in the action which charges the defendants with conspiracy in restraint of trade.

Plaintiff contends that she built the theatre in 1945 and was forced to shutter it in August, '46. In line with the alleged conspiracy, complaint contends that the distribs granted the Spring Valley Theatre outfit first-run and relegated her house to a 90-day clearance restriction.

Additionally, suit claims that block-booking was forced on her house as well as minimum admission charges.

Music Load

Continued from page 4

something of value and received what he paid for."

Exhibs need have no concern over individual suits by copyright holders to collect on the use of music played in theatres for the past couple of years without a performance license. Prohibition in the consent decree against ASCAP collecting any fees for this period also applies to ASCAP's members, Levy declared.

"It is the duty of production," Levy report said, "to keep the performance fees that it will pay to ASCAP at such a minimal level that it will not be necessary for it, nor will it be tempted, to exact these charges from exhibition. The consent decree requires that the fées be reasonable. Further, it provides an opportunity for the producer to go to court to have the court determine what is a "reasonable fee". if the parties cannot agree within a 60 days' period of negotiation. Exhibition will expect production to take advantage of that privilege, rather than to accede to any unreasonable demands by ASCAP."

Bill Rodgers

Continued from page 5

as well as some other circuits scattered through the country.)

Company is releasing 37 pix during the present fiscal year which ends Aug. 31. It may up its volume by a few films next year but no large-scale increase is planned, Metroite disclosed. In the past few years, Metro has gradually raised its sights "because shorter runs meant the market could absorb more films."

Rodgers declared himself "very optimistic over the future of films." "We reach about the same number of people each year," he said. "I think that television is just another form of competition."

Situations where Metro is selling its product by competitive bids is still growing, he said. Generally, company is selling by that method when exhibs want it and the situation warrants the method. Metro is bid selling in several hundred situations at the present time.

CONGRATULATIONS EDDIE

26—WED., Mar. 22, 1950 ★★★ New York Journal-American

Eddie Cantor's '40 Years . . .'

One Man Show One Of the Season's Best

By ROBERT GARLAND

Last evening, Carnegie Hall was replete from stage to ceiling with enraptured Cantorians assembled for their Eddie's one-man show. For all of two hours, with never an intermission, he gave them exactly what they came for. From a quarter to nine to a quarter of eleven, he exposed his very personal cavalcade of song, anecdote and controlled nostalgia.

At the close of the exposure, Mr. Cantor was decorated with a couple of, I'm certain, well-earned citations. With the one came a James H. Sheldon from the Boston University. The professor's was the One World Award and the single showman was as pleased as punch to get it. With the other came Mary Margaret McBride from the National Broadcasting Co.

These collegiate and airwayward activities were still in progress as we several members of the metropolitan working press departed to report, as I am doing, on Mr. Cantor's "My Forty Years in Show Business." This particular report, as you shall see, is by way of being high, wide and handsomely pro-Cantor.

* * *

Looker-Backer

Accompanied sort of on-and-offishly by George Tibbles, Arthur Siegel and a pair of grand enough pianos, the one-man showman began his one-man show just where a one-man show should properly begin. With the one-man showman who, at Carnegie Hall, was Eddie Cantor. He, plus his invisible fellow showmen during four decades of American good showmanship.

Now, in his new role of looker-backer, Mr. Cantor remains a showman first, last and always. Yesterday's self-styled "personal cavalcade of songs and anecdotes" was no casual concoction of ballads and wheezes assembled carelessly for the assembler's own amazement. Instead, it was a carefully prepared, rehearsed and projected evening's entertainment.

* * *

Glad to Be There

People, from Florenz Ziegfeld through Winston Churchill to FDR, were coming to his mind. He told about them, concisely. Songs, from "If You Knew Susie" to "A Pretty Girl is Like a Melody" and back and forth again, were being talked about. Then sung. Shows, from "The Midnight Revue" through the better "Ziegfeld 'Follies'" to "Whoopee," were vividly relighted.

As a matter of report, Eddie Cantor has improved as a showman. It was, indeed, a lesson in perfect showmanship to sit in Carnegie Hall and watch Mr. Cantor hold it and its contents by the magic of his craftsmanship. All evening he had the members of his congregation where we wanted them to be. They, in turn, wanted happily to be there. Me too . . .

"My Forty Years in Show Business," all by, all with and all about Eddie Cantor, turned out to be one of the very best shows of the 1949-1950 season.

CANTOR LOOKS BACK AT 40 STAGE YEARS

One-Man Show by Comedian At Carnegie Hall Serves as Review of His Career

By LEWIS FUNKE

Up at Carnegie Hall—several blocks north of the stages on which he scored his great successes—Eddie Cantor presented his program labeled, "My Forty Years in Show Business," last night under the auspices of the One World Award Committee.

For almost two hours, without a break, the little fellow with the rolling eyes and bouncing legs held a capacity audience in a pleasant, nostalgic glow as he presented a cavalcade of anecdotes, personal experiences and, best of all, the songs with which his name has become inextricably involved.

The program, as designed by Mr. Cantor and presented on tour, is geared to entertain those who remember him from his earliest days down to the present, as well as those who only know him by hearsay.

Yet, the evening is so shrewdly put together that even if you didn't see Mr. Cantor in "Kid Boots" or "Whoopee," his style of putting over a song is winning. There is the familiar legwork, the expressive leap into the air, the expressive hands and, over all, the deep warmth and sincerity which characterize his work.

In taking his audience through the years, Mr. Cantor pays tribute to the great stars, past and present, with whom he worked, Will Rogers, W. C. Fields, Gus Edwards, Marilyn Miller, Al Jolson and the rest. He tells stories, laudatory and funny, about them, kids Jolson and Jessel, as he has been doing for some time, and, at intervals as he traces his progress, he breaks into one of the celebrated tunes such as "Mandy," "Margie" and "If You Knew Suzie." In fact, what it all amounts to is an outline for a book of memoirs should Mr. Cantor ever decide to do one.

At the conclusion of the program last night, Mr. Cantor received the One World Award Citation in recognition of his efforts in behalf of peace. Prof. James H. Sheldon of Boston University, chairman, introduced Mary Margaret McBride, who made the presentation. In addition, he received the La Guardia Citation from the Non-Sectarian Anti-Nazi League for his humanitarian work. The latter was presented by the Honorable Herman Hoffman, chairman of the board of directors of the organization.

A portion of the receipts from the evening's entertainment was earmarked by the sponsors for the Eddie Cantor Camp Committee, which helps support the camp at Cold Spring, N.Y., where 2,000 underprivileged city children go each year.

New York Times

CURTAIN CUES

By Vernon Rice

Cantor Brings Glory to the Old Days

If there is a person who can make the good old days in show business live up to their reputation, it's Eddie Cantor. Eddie, filled with nostalgia and reminiscences, brought glory, dignity and sentimentality to the theatre of the past last night in his one-man show, "My 40 Years in Show Business," to a packed house at Carnegie Hall which carried over onto the stage. There was room up there for the little clown and his two pianists, George Tibboth and Arthur Siegel, who brought along their concert grands, but that was all. The rest of the space was taken by those who couldn't get into the auditorium.

There were other reasons for the former Ziegfeld star to play the shows besides the one to trace his history from Henry St. to his forthcoming career in television. First, Cantor was giving a benefit for his Surprise Lake Camp for children at Cold Springs, N. Y., and second, it offered him a chance to receive citations for his charitable deeds from the One World Award Committee and the Anti-Nazi League. Mary Margaret McBride, Prof. James H. Sheldon of Boston University and other notables were there to see that he got them with proper praise.

It was a night, however, dedicated to the business about which Irving Berlin wrote a song. Eddie used the number to open and close his performance and in between there paraded Jessel, Jolson, W. C. Fields, Will Rogers, Ziegfeld, Fannie Brice, Gus Edwards, Marilyn Miller, Bert Williams, the Marx Brothers, Sophie Tucker and all the great of the days we now call "the good old," as seen through Cantor's rolling and popping eyes.

Between stories he sang songs and you can bet there were such tunes as "Waitin' for the Robert E. Lee," "Mandy," "A Pretty Girl Is Like a Melody," "My Best Girl," "Ma, He's Makin' Eyes at Me," "Yes Sir That's My Baby," "Dinah," "Making Whoopie," "Ida," "Margie" and "If You Knew Susie."

You can bet that he did his funny little prancing steps, clapped his hands, rolled his eyes and had a wonderful time. The wonderful time was shared by the audience.

New York Post

Theatre Week In Review

By WARD MOREHOUSE

Cantor's Great Show

Now, on the credit side, Broadway's week gave us Eddie Cantor in his own one-man show, and a rather wonderful show it is. I might even be inclined to vote for it as the best play of the season.

Cantor, performing before a huge audience at Carnegie Hall, with the overflow customers almost surrounding him on the stage, went all the way back to the days of his youth at Catherine and Henry streets and came on through the years as he offered his very special bill, "Forty Years in Show Business." He brought forth laughter and applause, contented sighs and chuckles. He turned back the clock and sang the old songs and talked of the great moments and the great people of his theatrical career.

He pranced and he danced; he wiggled and squirmed; he jumped up and down, swung his arms, spread his fingers, rolled his eyes—and delighted a multitude. He paid his tributes to some of the theatre's stars of today and yesterday—to Al Jolson and George Jessel, to Irving Berlin and Ted Lewis, and to Will Rogers, W. C. Fields, Marilyn Miller, Bert Williams, Gus Kahn and Walter Donaldson, George M. Cohan and the great Ziegfeld.

A Broadway Run?

Of Marilyn Miller he said: "She never danced; she just floated in." Of Bert Williams: "To stand in the wings and watch him was to go to a dramatic school." Of Al Jolson: "Unquestionably, the most God-given voice."

Eddie Cantor's show is expertly organized; he is in command all the way. I wish he would bring it into a Broadway playhouse for a limited engagement. He would sell out.

World Telegram and Sun.

WILLIAM MORRIS AGENCY

Clips from Film Row

NEW YORK

Jerome Baker, manager RKO Coliseum, N. Y., and Goodwin Sable, manager Keith's in Dayton, copped the February RKO Showmanship Awards. Both were handed certificate plus $25.

Columbia Pictures will hold its annual sales convention in two sections this year with Abe Montague presiding at both meetings. First conclave is slated for Drake hotel, Chicago, May 1-4. Second is scheduled for Atlantic City, May 15-18.

Century circuit opens its newest theatre, the Shore, Huntington, L. I., April 8. New house is a 1,500-seater.

Emanuel Youngerman named to handle all Eagle Lion's domestic sales of overseas product. Youngerman, who replaces Fred Stein, previously served with EL in company's Pittsburgh and Buffalo exchanges.

Philip Miles has resigned from the staff of the Sam Goldwyn flackery in New York to join the new Lynn Farnol publicity outfit. Miles worked for Farnol when latter headed Goldwyn publicity-advertising. Paul Perez, former tradepaper writer and Eagle Lion exploiteer, is replacing Miles in handling road assignments for Goldwyn.

PITTSBURGH

Jerry Marks is Eagle Lion's new city salesman; replaces John Zomnir, upped to manager of the exchange.

Mark Sanders succeeded L. Hayes Garbarino as manager of Bradford Playhouse, Inc., operators of Dipson's Bradford, Pa., theatre. Garbarino resigned to join his father in running the Firestone store in Clarion, Pa.

Arthur E. Frosio, former city manager for Fabian theatres at Pompton Lakes, N. J., succeeded Ward B. Kreag as city manager for the chain in Altoona, Pa. Kreag transferred to circuit's city post at Allentown, Pa., supervising the Colonial, Rialto and State. Allentown spot vacated recently by death of Charles Bierbauer.

Louis Lutz named general manager of Penn and Victor theatres in New Castle, Pa., and James G. Bell, his predecessor, stays on with new operating corporation as assistant to Lutz.

David Fineman, who managed McKee theatre for five years, resigned; house now being operated by its owner, Mrs. Archie Fineman. Fineman continues in exhibition at nearby Rankin.

MINNEAPOLIS

Minnesota state supreme court has under advisement arguments in appeal taken by owners of Albert Lea, Minn., theatres from lower court decision holding their theatre bank nights a lottery and illegal. Counsel for the amusement company contended bank night wasn't a lottery because winners didn't have to buy ticket or be present to qualify for cash prizes.

St. Paul East Side Youth conducting a drive to bring better children's films to that area's theatres.

Agenda for North Central Allied's annual convention set forward here to May 3-4, includes discussion of film buying, forced percentage, Legion of Decency, tax fight and other legislative problems and television.

Bert Langley, manager of Park theatre, Duluth, Minn., awarded $1,050 verdict against two policemen for false arrest on charge of operating theatre without license. License application was pending and city had cashed check covering it. Ray Lumsden, theatre's owner, had been acquitted of same charge and charges against Langley had been dropped.

CHICAGO

Jack Kirsch reelected to three-year term as president of Allied Theatres of Illinois.

Jack Maluk took over operation of Park Manor theatre from Jack Stern.

Bill Hollander, Balaban & Katz publicity chief, vacationing in Palm Springs with Harriet Stone in charge of the office.

Harris Silverberg, National Screen Service manager here, hospitalized after heart attack last week.

Essaness circuit last week surrendered operation of 400 theatre, north side house here. While still retaining lease on theatre, chain licensed Johnny and Aaron Jones, operators of McVickers and other houses here, to run it.

INDIANAPOLIS

Ted Mendelssohn, Universal manager here, resigning to devote full time to drive-in interests at Terre Haute, New Castle and Princeton. Also will set up buying and booking service for drive-ins.

O. F. Sullivan, Wichita, Kans., will speak at first meeting of Indiana drive-in operators April 5 at Indianapolis Athletic Club. Session is sponsored by recently activated drive-in committee of Associated Theatre Owners of Indiana.

About 250 exhibitors from Indiana-Kentucky area attended 20th-Fox showmanship meeting under chairmanship Tommy McCleaster, Indianapolis branch manager, at Antlers hotel. Marc Wolf was moderator.

John Cook, Crawfordsville, sold Ritz there to Bert D. Rayburn, his former partner.

H. J. Ochs, Cleveland, took over operation of Wayne Auto Theatre, Fort Wayne, from Horace E. Schock.

Party of 35 friends will celebrate Carl Niesse's 35 years in show business March 31. Niesse is owner of Vogue.

Max Page, formerly of Greenfield, now managing Hollywood theatre here.

KANSAS CITY

Heads of National Theatres divisions and publicity chiefs met at Fox Midwest offices here last Monday and Tuesday (27-28) to work out details of annual drive beginning Easter week and also on a plan of following up the interest generated by 20th-Fox in its showmanship meetings.

Turn-out of nearly 300 exhibs for the 10th-Fox showmanship meeting at Continental hotel last Wednesday (22), judged biggest gathering of industry folks here in about 30 years.

"Broken Arrow" set by 20th-Fox for a saturation campaign in this area for three weeks.

ST. LOUIS

Bill Slater won an "Oscar" for "Francis" from St. Louis University Theatre Society as part of bally for this film.

Carter Smalley took over management of Ritz, Van Buren, Mo., formerly operated by Walter T. Ballinger.

The Sikeston, Mo., drive-in sold its alfresco house near Skieston, Mo., to O. W. McCutcheon Circuit, Blytheville, Ark.

Commonwealth Theatres, Inc., Kansas City plans drive-ins for Fulton and Clinton, Mo.

B. J. McCarthy, formerly with Republic, replaced M. J. Steinberg on Eagle Lion sales staff. Latter resigned to manage the Ritz, Alton, Ill., in which he bought an interest.

Dave Kramer, formerly with Warners, succeeded Jack Hynes on RKO sales staff. Hynes resigned to join an ad agency.

William Williams, Union, Mo., exhibitor convalescing after appendectomy operation here.

DALLAS

Shamrock hotel, Houston, will be the site for four-day national convention of the Theatre Owners of America starting Oct. 30. R. J. O'Donnell, of Interstate Theatres Circuit, named general convention chairman.

Mark Sheridan, Jr., promoted to manager of local 20th-Fox exchange, coming here from New Orleans; replaces Phil Longdon who has requested a new assignment due to illness. Bille Bryant named manager in New Orleans.

TORONTO

Joseph H. McPherson becomes Toronto branch manager of Eagle Lion Films of Canada, Ltd., April 1. Formerly branch manager in Winnipeg, McPherson succeeds Harold Kay, who resigned because of long illness. McPherson was with RKO before joining Eagle Lion. Phil Geller takes over McPherson's old post.

City council here unanimously voted to ban all marquees and overhanging illuminated signs along southerly four-mile stretch of Yonge St., Toronto's main stem. All must be removed by Dec. 31. Understood the Motion Picture Theatres Assn., with 111 member owners or operators involved, will not retreat from their fight, not only from standpoint that such signs direct attention to their theatres but also that existing marquees and standards represent a big investment.

PHILADELPHIA

William Goldman's Karlton Theatre will shut down in May. Structure will be torn down and house will be rebuilt as a modern deluxer.

A. Laurence Mackay, manager of mid-town Arcadia, resigned, effective April 8. Mackay, who started with Stanley-Warner chain in Germantown, has been managing the house since present ownership took over in November, 1929.

Warner Theatre, Atlantic City, will play stageshows again this season. "Brigadoon" has been booked in, starting June 18.

Al Davis and Harry Penneys head Salvation Army's appeal for the exhibs this year. John Turner, UA branch manager, will head trade participation among distribs.

WASHINGTON

The Plaza, latest addition to town's growing art circuit, set for April preem with "Salt to the Devil," the J. Arthur Rank film, starring Sam Wanamaker. Theatre owner Sam Roth hosted press luncheon in honor of Wanamaker currently here in legiter, "Goodbye, My Fancy." The 250-seater will be first downtown house in Roth chain.

OMAHA

More than 200 exhibitors from Nebraska, Iowa and some spots in South Dakota responded to 20th-Fox rally clinic on pictures last week. Exhibitors at Blackstone hotel with Branch Manager Joe Scott presiding. Bob Livingstone of Lincoln, Neb., director of Theatre Owners Assn., tried to allay fears on sliding business and television.

COLUMBUS

Walter Kessler, manager of Loew's Ohio, back after six months' absence caused by auto accident in Arkansas in which he and his wife were seriously injured. Carl Rogers, who was manager during Kessler's absence, returns to his post as Loew's Broad manager.

LOUISVILLE

Louisville Theatre Owners Assn. adopted resolutions calling for repeal of state's 10% admission tax on amusements. Group also urged that Gov. Earle C. Clements appoint a commission to revise the tax program. Action followed speech by Guthrie F. Crowe, head of Kentucky Assn. of Theatre owners.

TOLEDO

Theatre Leasehold Corp., former leaseholder of land where 3,400-seat Paramount stands, and Carl H. Selwyn Theatres, Bowling Green, O., which operated the house since 1948, merged into new Schwyn Theatre Leasehold Corp. Jack Armstrong continues as general manager of Schwyn theatre interests, which also operate the State here and several smaller houses and a drive-in in northwestern Ohio.

OUTDOOR REFRESHMENT CONCESSIONAIRES
FROM COAST TO COAST OVER 1/4 CENTURY
NOW SPECIALIZING IN REFRESHMENT SERVICE FOR DRIVE-IN THEATRES
SPORTSERVICE Corp. JACOBS BROS.
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New York Theatres

JOHN GARFIELD MICHELINE PRELLE
in Ernest Hemingway's
"UNDER MY SKIN".
A 20th Century-Fox Picture
On Stage—THE CHINA DOLL REVUE
ROXY 7th Ave. & 50th St.

ALAN LADD
"CAPTAIN CAREY U.S.A."
co-starring WANDA HENDRIX
a MITCHELL LEISEN Production
A Paramount Picture
IN PERSON MEL TORME ELLA FITZGERALD SAM DONAHUE and His Orchestra JOHNNY MORGAN
PARAMOUNT
Midnight Feature Nightly

RADIO CITY MUSIC HALL
Rockefeller Center
"THE DAUGHTER OF ROSIE O'GRADY"
starring June Haver - Gordon MacRae
Color by TECHNICOLOR
A Warner Bros. Picture
Plus
The Music Hall's Great Easter Stage Show

Picture Grosses

Seattle

(Continued from page 8)

Strong $6,500 after big $8,300 last week.

Liberty (Hamrick) (1,650; 59-84) — "Davy Crockett," (UA) and "Federal Agent" (Rep). Big $10,000. Last week, "Nancy To Rio" (M-G) (2d wk), oke $6,800.

Music Box (Hamrick) (850; 59-84)—"Eiffel Tower" (RKO). Fairly good $4,500. Last week, "Guilty Bystander" (FC) blah $1,600 in 6 days.

Music Hall (Hamrick) (2,200; 59-84) — "Malaya" (M-G). (2d wk). Okay $6,500 after big $11,700 last stanza.

Orpheum (Hamrick) (2,600; 59-84)—"Francis" (U) and "Molly X" (U). (3d wk). Still socko $10,000 after $11,300 last week.

Palomar (Sterling) (1,350; 50-$1) — "Big Wheel" (UA) plus stage show headed by Elton Britt. Good $7,000. Last week, "Dear Wife" (Par) and stage bill topped by Louis Armstrong orch, terrific $13,300.

Paramount (Evergreen) (3,039; 59-84)—"Outlaw" (RKO) (2d wk). Still great $11,000 after $17,000 last week.

'12 O'Clock' Soaring To Wow $20,000 in Mpls.; 'Francis' Terrif $16,500

Minneapolis, March 28.

Current boxoffice best seller is "12 O'Clock High, big at Radio City. But "Francis" looms nearly as smash at RKO-Orpheum. "Hasty Heart" also is doing surprisingly well at the State.

Estimates for This Week

Century (Par) (1,600; 50-70) — "Whirlpool" (20th). Fair $5,000. Last week, "Guilty of Treason' (EL), $4,500.

Lyceum (Nederlander) (1,900; $1.20)—"Henry V" (U) (3d run). Third time for this picture here and again at roadshow prices; but this time no reserved seats. Opened Monday night for six nights only, having to make room for Mae West in legiter "Diamond Lil" next Sunday. Okay $5,000.

Lyric (Par) (1,000; 50-70) — "Dakota Lil" (20th). Moderate $4,500. Last week, "Montana" (WB) (2d wk), $4,000.

Radio City (Par) (4,000; 50-70)—"12 O'Clock High" (20th). Soaring to huge $20,000. Last week, "Free for All" (U) and Horace Heidt show onstage (50-85), good $26,500, but under estimate.

RKO-Orpheum (RKO) (2,800; 50-70)—"Francis" (U). Terrific at $16,500. Last week, "Man With Horn" (WB), good $12,500.

RKO-Pan (RKO) (1,600; 50-70)—"Man With Horn" (WB) (m.o.). Good $7,500. Last week, "Outside Wall" (U), fair $7,000.

State (Par) (2,300; 50-70) — "Hasty Heart" (WB). Mild $9,000. Last week, "Capt. China" (Par), $8,500.

World (Mann) (400; 50-85) — "Tight Little Island" (U) (2d wk) Helped by crix' praises and word-of-mouth. Fancy $3,500 after big $4,000 first week. Goes third round.

'Horn' Average $18,500, Denver; 'Hand' Light 10G

Denver, March 28.

Boxoffice is generally slow at first-runs this stanza. "Young Man With Horn" will take in the most coin but only average in four spots. "Black Hand" looks light at Orpheum.

Estimates for This Week

Broadway (Wolfberg) (1,500; 35-74)—"Ambush" (M-G) (2d wk). Nice $7,500. Last week, $12,000.

Denham (Cockrill) (1,750; 35-70) —"Dear Wife" (Par) (2d wk). Fair $9,000. Last week, big $14,000.

Denver (Fox) (2,525; 35-74) — "Man With Horn" (WB), day-date with Tabor, Esquire, Webber. Fairish $13,000. Last week, "Mother Didn't Tell Me" (20th) and "Unmasked" (Rep), $15,000.

Esquire (Fox) (742; 35-74) — "Man With Horn" (WB), also Denver, Tabor, Webber. Fair $2,000. Last week, "Mother Didn't Tell Me" (20th) and "Unmasked" (Rep), $3,000.

Orpheum (RKO) (2,200; 35-74)—"Black Hand" (M-G) and "Daring Caballero" (UA). Light $10,000. Last week, "Malaya" (M-G) and "Man of Evil" (UA) (2d wk), $8,000.

Paramount (Fox) (2,200; 35-74)—"Backfire" (WB) and "Blue Grass Kentucky" (Mono). Mild $7,000. Last week, "South Sea Sinner" (U) and "Rugged O'Riordans" (U), fair $7,000.

Tabor (Fox) (1,967; 35-74) — "Man With Horn" (WB) and "Tarnished" (Rep), also Denver, Esquire, Webber. Fair $2,000. Last week, "Flying Saucer" (FC) and "Pirates Capri" (FC), good $5,000.

Vogue (Wolfberg) (600; 60-74)—"Stone Flower" (Indie) and "Palace Scandal" (Indie). Modest $2,000. Last week, "Major Barbara" (Indie), $2,500.

Webber (Fox) (750; 35-74) — "Man With Horn" (WB) and "Tarnished" (Rep), also Denver, Esquire, Tabor. Mild $1,500. Last week, "South Sea Sinner" (U) and "Rugged O'Riordans" (U), good $2,500.

8 Pennsy Ozoners Seek Better Pix or Earlier Dates of All Distribs

Philadelphia.

Mel Fox, indie chain operator acting as booker and buyer for eight drive-ins in this area, has sent letters to all exchanges here asking for day-and-date runs with indoor houses in the area or the privilege of bidding on product.

Fox has an interest in four of the eight ozoners, although he holds a controlling interest in none of them. All the outdoor theatres, however, are members of the recently formed National Assn. of Drive-In Theatres. Fox's attorney, Harry Kalish, is also counsel for the association.

The action was taken by Fox to clear muddled booking, buying and clearance situation for the ozoners. Court action is planned if distribs fail to come through on the written demands, Kalish said. Attorney has suit ready for filing in District Court for the Starlight theatre, Gloucester, N. J., drive-in, which is seeking damages from the majors and the Varbalow Circuit in Jersey.

Starlight wants second-runs, and has already been given them by Metro. Park-In Theatres, which operates the Gloucester ozoner, is seeking damages for its two years of operation, claiming the distribs refused to sell them product until after the Varbalow chain had turned the pics down.

Another of the ozoners, the Delsea Drive-in in Bridgeton, N. J., is asking for first-runs and has already gotten them from RKO and Metro, according to Kalish.

Ill. Drive-Ins Organize

Chicago.

New association of drive-in theatres is being formed in Chicago area for purpose of "promoting good-will and creating new patrons." This unit, the Illinois Metropolitan Drive-in Theatre Assn., is headed by Louis F. Jelinek, owner of Skyhi Drive-in, Elmhurst, Ill. Organization will operate chiefly as a promotion unit.

Allied-TOA

Continued from page 7

America has already instructed its regionals to direct organizational efforts towards owners of the open-air flickeries. Gael Sullivan, TOA exec director, currently trekking through the country to drum up memberships, is pitching particularly for the big unorganized drive-in field.

Straddlers

Both Allied and TOA have a number of members that own both conventional houses and drive-ins. Philly outfit, for its part, is using as a hook the current battle being waged by ozoners for better runs against standard houses. Org is banding together all drive-in ops who are now in the courts with demands that they have the right to bid for first-run product.

Philly group, initiated last September, now has some 100 members in 22 states. Membership fee is set at $50 yearly for each drive-in operated by an exhib. Harry Kalish, Philly lawyer, is acting as counsel for the outfit.

Aside from its current battle for a better break on clearance and run, drive-in unit contends that ops must organize to take on a number of other problems including zoning regulations and insurance rates. Fire insurance, for instance, is more than double the rate of standard houses, it is said. High tab on insurance has been set because the companies have had no experience on drive-ins, a relatively late development in exhibition.

NBC'S WANT AD: 'CREATIVE V.P.'

Four-Network Biz Boxscore

FEBRUARY

(Estimated Gross Time Sales)

	1950	1949	
CBS	$5,597,240	$5,314,300	+5.3
NBC	5,210,600	5,279,800	—1.4
ABC	3,169,100	3,845,600	—17.8
Mutual	1,407,200	1,670,250	—16.5

CBS' 5.3% Feb. Billings Leadership; ABC's 17.8 Nosedive; MBS 16.5 Under

CBS continued to hold its lead over the other webs on the year's gross time sales based on January-February billings returns. Web, for the second consecutive month, registered a plus (5.3%) compared with billings for February in 1949, while the other three networks wound up with minus figures.

"Startling" aspects of the two-months billings figures are the ABC and Mutual scorecards, with the former down 17.8 for February compared with the same month in '49, with Mutual nosediving 16.5 on comparative figures for the month. (Last week's revelation that the Mutual network was carrying a "for sale" shingle with a $1,200,000 price tag, has brought in its wake a new report that the web actually can be had for the amount to which MBS is on the hook to the stockholders—$500,000).

For the month of January, Mutual was down 10.5, while ABC was 13.0 under the previous January.

Sterling Drug To Close Up 'Album'?

Sterling Drug looks set to drop the NBC Sunday night "Album of Familiar Music" program at the end of the season. Show has been one of radio's hardy perennials.

Axing of the longtime musical would tie in with the current Sterling radio reshuffle, the drug company only last week negotiating with ABC for a five-times-a-week pickup of "My True Story," representing $900,000 in gross billings. Sterling also sponsors the cross-the-board "Bride and Groom" on ABC, but whether the latter show would come under reconsideration hasn't been determined.

Dancer, Fitzgerald & Sample is the agency.

Emerson Drops 'Sanctum,' Buys 'H'wood Playhouse'

Emerson Drug, via BBD&O agency, is dropping Hi Brown's "Inner Sanctum" package, but is retaining the Monday night 8-8:30 CBS segment.

Emerson, instead, is buying an MCA package, "Hollywood Star Playhouse effective April 17." Although "Playhouse" will have a Coast origination, Norman Brokenshire will stay as announcer, being cut in from N. Y. for the commercial spiels. "Sanctum" was sponsored by Emerson for the past four years.

Vanda, Pryor Now V.P.'s

Philadelphia, March 28.

Donald W. Thornburgh, prexy of the WCAU stations, was named to the board of directors at the latter's annual meeting here Monday (27). Charles Vanda, director of television, was upped to TV veepee, and Robert N. Pryor, promotion-publicity director, also won veepee stripes.

Thornburgh took over presidency of the Evening Bulletin station last August, after serving as veepee of CBS's western division. Vanda, who was exec producer for the CBS Coast operation, came to WCAU in September, and became TV director in January. Pryor has been in the public relations post since 1944.

Beau Campeau

Detroit, March 28.

J. E. (Ted) Campeau, president of CKLW, has been named one of Canada's 10 best-dressed men.

He was described as an "immaculate exponent" of good grooming in the radio world.

Coast Preem For Hooper's 'Rating While You Wait'

Hollywood, March 28.

C. E. Hooper has approached local AM-TV stations with plans for a new type program rating survey which he plans to test here before entering other markets. Understood he will keep present call service in operation.

New service consists of mechanical unit inserted in television, radio receivers, connected to telephone service. Hooper staff merely dials telephone number, promptly gets channel to which teleset or frequency to which radio set is tuned. One call will register as many as five radio or video sets in one home. Hooper plans to insert 400 units in local homes with phone calls to be made every 15 minutes. It's planned to rotate homes periodically to get true rating service.

Hooper says new method will permit any station to know on following morning the rating of any program. Regular phone call service will be published once in two months, but the new survey will be published monthly. Rates will be counted during the first two weeks of month, published end of the same month. Hooper has been testing in Philadelphia for some time, keeping it a closely cloaked secret. No price range has yet been set up. He hasn't revealed cost of installing units in 400 telephone homes.

Pitch Up Dorothy Shay As Coca-Cola's Summer Refresher Vice Bergen

Although the summer hiatus situation won't clarify itself at least for another month or so, Coca-Cola has already served notice on CBS that it's going to hold on to the 8 to 8:30 Sunday night time during the 13-week period that Edgar Bergen vacations.

Summer replacement show hasn't been set, but Music Corp. of America in the meantime is pitching up a Dorothy Shay package to D'Arcy, agency on the Coke account.

Coca-Cola stayed out of radio last summer, cancelling its Spike Jones show (picking up Bergen in the fall). Miss Shay, incidentally, was featured on last season's Jones musical program.

SEEMAN EXITS 'TUNE-O'

Seeman Bros. is dropping "Tune-o" on WMCA, N. Y., effective Friday (31).

Quizzer is aired in 100 other markets, backed by a variety of sponsors.

MC CRAY TO COAST IN PROGRAM SHIFT

Within two weeks after setting up a "paper reorganization" of its programming department, NBC has decided to start all over again. Tom McCray, who has been directing the AM program operations without benefit of veepee echelons since Ken Dyke exited about a year ago, is being switched to the Coast. Meanwhile, the network is on the prowl for a creative programming operator who will be brought in with title of v.p.

Although McCray ostensibly is transferring to the Coast to fill a gap on AM program operations, immediate conjecture was whether the shift was the prelude to the exiting of Sid Strotz, with McCray moving into web's No. 1 Hollywood spot.

Timetable on the shift of McCray to the Coast hinges on how soon NBC succeeds in finding a successor. The web has already started to "audition" for the key program spot, top qualification apparently being someone within show biz-agency-network circles with a creative flair who can vest the depleted NBC program roster with elements of freshness and commercial savvy.

While McCray's administrative knowhow has long been recognized by the web echelon, the fact that he's stepping out of the pivotal program spot in N. Y. doesn't come as a particular surprise to NBC colleagues.

In reappraising the NBC vs. CBS scorecard, it's generally conceded even within NBC circles that the network has failed to date in counter-maneuvering the Columbia program ascendancy (in the wake of the inheritance of Jack Benny, Amos 'n' Andy, Edgar Bergen, Red Skelton, Bing Crosby, Groucho Marx, et al.). While the program-sales department liaison has been clicking in terms of half-hour program sales, chief squawk is directed at the fact that NBC is still minus that "creative touch."

NBC president Joseph H. McConnell and board chairman Niles Trammell have just returned to N. Y. from a quickie looksee at the Coast operations—presumably setting the groundwork for the McCray move-in. McCray, too, is Coast-bound, but strictly on a pleasure jaunt. He returns, in charge of national programing, until a successor is found.

Meanwhile, Hal Bock, manager of NBC's tele station KNBH in Hollywood since it took to the air, has resigned and will be succeeded by Tom McFadden, manager of NBC's radio and television station in N.Y.

Bock resigned when Strotz indicated to him that such a move was in the making. Bock recently switched to tele from NBC publicity, which he headed. Recently he suffered a light heart attack. It's understood he may remain with the network in another capacity.

NBC May Be Left Holding Sustaining Bag in Looming Sunday Night Shifts

The "iffy" structure of Sunday night on NBC as it pertains to the upcoming '50-'51 season is causing no little anxiety among the web's upper-strata execs. In contrast to the present impressive lineup of the Rexall, Wildroot, U.S. Steel, Sterling, and Eversharp commercial auspices that blankets 7:30 to 10:30 with incoming coin, there's a strong likelihood that, on the basis of cancellation prospects, NBC may be left holding the Sabbath sustaining bag.

Rexall is dropping the 7:30 Phil Harris-Alice Faye show, and while Harris has negotiated a contract with NBC whereby he captures the time period, the network has yet to wrap up a new client for him.

Major Sunday casualty looming is "Theatre Guild on the Air," with U.S. Steel's five-year contract terminating at end of the season. It's considered unlikely that Steel will negotiate a new "Guild" pickup, even though it should decide to remain in radio, which is also conjectural at this point. Cancellation would throw open the 8:30 to 9:30 Sunday night segments. "Album of Familiar Music," which follows "Theatre Guild," may be axed by Sterling Drug, according to present plans. And continuance of the 10 o'clock Eversharp show, "Take It or Leave It," is dependent on a successor to Eddie Cantor.

Elsewhere along the line, NBC has felt the brunt of some cancellations, notably the brace of daytime shows exited by Sealtest and Kraft; Anacin's relinquishing of "Hollywood Theatre," Mars' dropping of "Curtain Time" and Camel's serving notice that it is giving up "Screen Guild Players," plus the time period.

As Allen Sees It

Fred Allen has it all figured out. He sees a bigger-than-ever future for radio.

With educators already complaining that 15% of the educational impact is lost on the kids because of TV viewing, Allen estimates that the situation will get increasingly worse; in fact, portending a whole new generation of morons.

It's obvious then, says Allen, that radio will bounce back, with everybody flocking to quiz shows.

Belding Prexy Of F-C-B Vice Foote; Smoke Out Lucky?

One of the major agency realignments of the year took place this week when Don Belding, Coast head and partner of Foote, Cone & Belding, stepped into the presidency of the agency, following announcement that Emerson Foote has taken a year's leave of absence. (Latter is presently in Bermuda). General trade consensus, however, is that the Foote leave is the prelude to his permanent exit, with Belding, a strong man on the Coast with valuable contacts in the east, taking over the New York operation. Foote, Belding and Fairfax Cone, head of the Chicago operation, are equal partners in the agency and it's considered likely that the latter two will buy out Foote's interest.

Immediate conjecture was whether the agency, sans Foote, would be in a position to jockey the American Tobacco (Lucky Strike) billings back into the FC&B fold. Since the agency lost the $10,-

(Continued on page 48)

OFFICE SHIFT ENDS CBS PROGRAM 'COMMUTING'

CBS last weekend went through the throes of an office as well as administrative integration to close the gap on a four-floor AM-TV "commuting" job.

The web's creative program setup, for years established on the 18th floor at 485 Madison ave., N.Y. (veepee Hubbell Robinson, Robert Heller, Irving Mansfield, Lester Gottlieb, Gerald Maulsby, etc.), has moved down to the 14th floor with the TV program boys.

Network's Operations Dept. takes over the 18th floor.

'Round No. 2' On Tap for CBS?

There's an air of anticipation around CBS over a hush-hush maneuver or succession of moves reportedly on tap for next season. Already it's being referred to as "Round No. 2" in Bill Paley's spectacular bid for radio supremacy ("Round No. 1," of course, resolving itself into last season's acquisition of Jack Benny, Bing Crosby, Groucho Marx, Red Skelton, Edgar Bergen, et al.).

Speculation centers principally on the possibility of another wholesale shift of programming CBS-ward, now that the network has clinched sponsor acceptance and has moved into the No. 1 billings spot on the basis of January-February figures this year.

This speculation embraces reported overtures initiated by Columbia to win over the U. S. Steel business from NBC, plus a "come on in" invitation to Wildroot to return "Sam Spade" to CBS. Both "Spade" and U. S. Steel's "Theatre Guild on the Air" are current NBC Sunday attractions. Outcome of the romancing of Steel will hinge on whether the company returns to radio in the fall. (It's a cinch, too, of course, that NBC will be in there pitching to retain the billings.)

Factor in CBS' favor is the reported change in attitude existing between Ben Duffy, prexy of BBD&O, agency on the Steel and Wildroot accounts, and Paley. Whereas a year ago the trade was cognizant of a rift between the agency boss and the web's board chairman (with Duffy throwing in his lot with NBC during crucial program switches), a more friendly relationship now pervades the atmosphere.

'Consequences' Bearish, If True

Hollywood, March 28.

Prospect of Ralph Edwards winding up the season with loss of sponsors on both his NBC shows, "Truth or Consequences" (Procter & Gamble) and "This Is Your Life" (Philip Morris), was seen here as adding to the casualty confusion attending the '49-'50 radio season.

"T or C" has been one of the longtime Saturday night stalwarts on NBC, but P & G, it's known, is questioning the wisdom of continuing with the show, on the premise that it has outlived its audience impact. (Show celebrates its 10th anni on April 1.)

Edwards' other airer, also carried on NBC, is a more recent entrant, but Philip Morris is reported somewhat apprehensive over the show's rating pull.

Meanwhile, "T or C" has been kine-auditioned for TV.

DAMM FOLDING HIS BRACE OF FM OUTLETS

Milwaukee, March 28.

WTMJ-FM, first FM station to go on the air west of the Alleghenies, and sister station, WSAU-FM, Wausau, both owned and operated by the Milwaukee Journal Co., will be permanently shut down April 2, Walter J. Damm, veepee and general manager of radio, announced Monday (27). Lack of FM audience in the area was given as the reason for the shut down.

WTMJ-FM went on the air as W9XAO in February, 1940, and the Wausau outlet was added in 1948. The Journal company did not sell time on either station. "Since it derives no financial revenue from either station the only justification for underwriting the cost of continued FM service would be a body of listeners far larger than the very limited one which our research has shown to be in existence at the present time and which shows no signs of material growth," Damm said.

U.S. Senate 'Barrage' for Richards Is Cue That L.A. Hearings Have Hurt

Washington, March 28.

Are the FCC hearings in Los Angeles hurting G. A. Richards, owner of KMPC and two other 50 kw stations—WJR, Detroit, and WGAR, Cleveland?

Evidently, they must be. For the heat is being turned on the Commission from a powerful forum—the U. S. Senate. Two Senators have already gone to bat in behalf of the Michigan broadcaster (now a Californian). They've indicated the matter has been brought to their attention. It won't be surprising if others of Richards' political alignment join in.

Having failed in his efforts to prevent the hearings (even ex-Sen. Burton Wheeler, who was employed as counsel for that purpose, couldn't do the trick) Richards is now trying to make a cause celebre of the FCC investigation. While his counsel was still trying to ward off the hearing, the case was being fought on legal issues involving FCC's authority on various questions. Due process, the Bill of Rights and other constitutional guarantees were brought up as arguments.

But now the pitch is different. Suddenly, it's become an Administration plot against a Republican. Sen. Styles Bridges (R, N.H.), asked for a Congressional investigation last Friday (24) to look into possible political motivations of the FCC. Bridges said he had been told that Richards is a former New Dealer whose views were never questioned until he broke with the Democrats in 1940. "It would be outrageously un-American," he added, "if any radio station were denied an extension of its license merely because the management of that station did not subscribe to the political opinions of the present administration."

Cagey on Issues

Senators going off on the Richards tack are being careful to hedge their remarks on the subject, involving as it does anti-Semitism and other issues packed with political dynamite. Bridges took pains to say that he was not accusing FCC Chairman Wayne Coy or any other Commissioners of using their authority for political ends. He conceded it would be "a serious charge" if Richards were found to have distorted news. However, he

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Diana Bourbon Retires To the Quiet Life After 16 Yrs. With Wheelock

Hollywood, March 28.

Diana Bourbon, whose name has been synonymous with the Ward Wheelock agency for most of radio's adult years, will take one last look at the teletype in early summer and turn over the office keys to Carroll Carroll. She is retiring after 16 years as Wheelock's radio director and closing out an active career that started 31 years ago.

It was little known to the trade that Miss Bourbon was a stage actress before she turned to newspaper work and for a time headed up the feature end of the N. Y. Times Paris bureau. During the last war she was stationed in England with psychological warfare (propaganda) division.

Hollywood best remembers her as Bill Bacher's right hand on the old "Hollywood Hotel" broadcasts for Campbell Soup. She could write a book about that experience and probably will in the luxurious leisure of her Pasadena residence. As her valedictory to radio, she said: "I've worked and I've saved, now I'm going to live and enjoy it." After 16 years in radio she hasn't an ulcer to show for it, so some of the agency boys may question her success.

Art Bailey, veepee of the Wheelock agency, came in from Philly but ostensibly to see Bob Crosby take off again on "Club 15." While here he may interview candidates for the job or may not even go out of the office for a successor. Carroll Carroll has been script supervisor for the shop's two strips ("Club 15," "Double Or Nothing") and has a thorough knowledge of radio and the Wheelock approach. There's also Ace Ochs on deck, another highly competent journeymen.

N.Y. RACETRACKS IN RADIO, TV TIME BUYS

Racetracks in the New York City area are showing greater interest in radio and teevee, with the result that Gotham stations are benefiting from their intensive short-term campaigns. Jamaica track, which opens April 1, started its monthlong drive this week with time signals on WINS, WMCA, WMGM and WFAS and 20-second animated cartoons on all video outlets in the area (except WNBT, which had no cream adjacencies available). Ed Friendly, Al Paul Lefton AM-TV director, is handling the account.

Friendly is also working on the new Yonkers raceway (formerly Empire City) and Belmont. Yonkers, which opens April 24 with trotting events on 61 evenings in three meetings, will use a one-minute jingle on 15 stations in Greater N. Y. Belmont will use morning participations on the four network keys and station break slides on WPIX to plug its season, which starts May 5.

Also using radio heavily will be the Roosevelt raceway, which begins its trotting events at the end of May and competes with Yonkers directly for two weeks in August. Roosevelt, which places its business through BBD&O, has used spots extensively for the past few years and built up attendance through its broadcast advertising.

New Spotlite On Richards' Polit. Slant at L.A. Meet

Washington, March 28.

Keep hearings examiner J. Fred Johnson on the probe of the Richards stations until all evidence is presented, FCC was requested today (Tues.) by its general counsel, Benedict Cottone. Johnson had said last week he planned adjourning hearings on Friday (31) because of other proceedings requiring his presence.

Cottone told the FCC that there is urgent need for hearings to go on without interruption and a decision reached. He added that the commission is under severe limitations with respect to finances and that postponement would involve great expense.

Hollywood, March 28.

New facts of G. A. Richards' political views came to light as the FCC hearings on application for renewal of KMPC's license entered its third week. Chief witness, Chester G. Renier, program director at the station for more than two years, told of some 15 to 20 staff meetings held during that period. Lasting four or five hours, the meetings were devoted to Richards' long anti-Democratic, anti-Administration lectures, with Renier, station manager Robert Reynolds, sales manager Herb Wix-

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HARRY SALTER
MUSICAL DIRECTOR
Stop the Music—ABC

Competish Can't Rule Out Any New Station, Sez FCC

Washington, March 28.

Even if one radio station drives another out of business, that is no reason why a second outlet should not be allowed to establish itself in a community, the FCC ruled yesterday (27) in denying a petition to set aside a construction permit for a one kw. daytimer in Cullman, Ala. Station WKUL, a 250-watt fulltime outlet in Cullman, had claimed the new station would not serve the public interest, for the reason that there are insufficient advertising revenues available in Cullman to support both operations.

In rejecting WKUL's claim, the Commission said the public interest "strongly favors competition in the broadcast industry. The whole scheme of regulation . . . is based upon the proposition that the Governmental policies appropriate to the areas of free competition rather than those applicable in the public utility and common carrier fields will achieve the most satis-

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Godfrey Vs. Garroway In CBS Vs. NBC Battle For Morning Listeners

Chicago, March 28.

A major duel for morning Nielson ratings is taking shape between CBS' Arthur Godfrey and NBC's Dave Garroway. After nibbling at Godfrey's a. m. spread with a 15-minute network show cross-the-board Monday through Friday, Garroway gets an additional 30 minutes on web across-the-board against the CBS star, starting April 3. New series will have 9:30-10 a. m. time slot.

Sustainer will have same title, "Next Dave Garroway," and will use same format and talent as current show aired from 10:15-10:30 a. m. Talent includes Connie Russell and Jack Haskell, Art Van Damme Quintet and pianist Caesar Giovannini. Show, directed by Parker Gibbs, will be broadcast before a studio audience.

RADIO BINGO BANNED IN CANADA ON PAY ANGLE

Toronto, March 28.

Effective May 1, all radio bingo games, lotteries and giveaway programs are banned in Canada when a contestant pays to participate in the program, it was ruled yesterday (27) by the Canadian Broadcasting Corp., which holds regulatory restriction powers over all independent stations in this country.

Decision follows a series of meetings with the CBC in which church groups branded bingo as a breeding spot for gambling, with civic authorities and chapters of international service clubs countering that such proceeds went to local hospital and other community welfare projects. Claim of the CBC Board of Governors was that such broadcasting of games is "not a proper use of public air channels."

The ban will not apply where cash or other prizes are awarded to contestants who send in box tops where this is a qualification in answering quizzes or identifying a song title.

Cuban Overload Of Stations Still Snarled; U.S. Quits

Washington, March 28.

After seven weeks of unsuccessful negotiations to work out differences between the U.S. and Cuba in formulating a new North American Regional Broadcasting Agreement (NARBA), the American delegation returned yesterday (27) from Havana. A full conference of the signatory countries is to be reconvened probably about Aug. 1 in the U.S., the location to be determined later. It is expected that Mexico, which sent an observer to earlier sessions in Montreal, will appear officially at the U.S. meetings. The neighbor country has indicated an intention to participate in drawing up a new agreement.

Return of the U.S. delegation from Havana, headed by FCC Commissioner Rosel Hyde, it was learned, followed a conclusion that nothing could be gained by further negotiation. The U.S. position respecting allocation of channels—clears, regionals and locals, it was felt, was made as clear as possible. What happens when the conference reconvenes will depend on the attitude of the participants.

Difficulty in reaching an agreement in Havana, it developed, followed publication of unfounded reports of "secret" conferences among the U.S. delegates. All conferences were public, it was learned, but the reports "did not conduce to the effectiveness of the U.S. effort to reach an agreement."

Meanwhile, in view of the pending conference in the U.S., all the signatories, except Cuba, are re-

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AM-TV Fight for Daytime Audiences Sharpens; Both Cite Upped Billings

The fight between radio and video for daytime audiences is sharpening, at the same time that both media are reporting advances in before-dark billings.

In New York City, C. E. Hooper reports, TV's share of the 12 noon-6 p.m. audience was 23.4% in January-February, '50, compared with 9.6% for the same period in '49. Additionally, tele is likely to cut still further into radio's share not only by the growth in TV set circulation, but also by extension of the video day.

Next week, WJZ-TV will start airing 90 minutes earlier daily, at 12:30 p.m. instead of 2 p.m. The ABC outlet is launching a two-hour series with hillbilly Zeke Manners and has picked up "Mr. Magic" from WPIX. Daily News-owned indie, which owns the kid-talented show with Vinlaw, Inc., released it to ABC so it can networked.

WNBT in May will incept morning service. The fact that Kathi Norris, whom it lured from WABD, is getting an annual guarantee of $100,000, points up the big payoff of daytime video. Wilbur Stark-Jerry Layton outfit, which packages the Norris show, feels that daytime TV has a great pull because the housewife, home alone during those hours, is more responsive than evening audience, which may be distracted by family talk.

However, AM stations claim that the daytime picture is also improving for them. WOR, Mutual's N. Y. outlet key, states that it has waiting lists for its paricipating shows, such as John Gambling's "Musical Clock," "Breakfast With Dorothy and Dick," Martha Deane, Barbara Welles, etc. Sales veepee Pete Maddux say that many sponsors are not only moving into daytime radio, but trying to gain dominance. The result is the growth of a saturation theory, hitting home the sales message to regular listeners and gaining new customers through audience turnover. Products involved are chiefly foods and soaps, but drugs, appliances, beer and bread are also coming in strongly.

Networkwise, at least a half-dozen major spenders are mulling daytime radio for products purchased by the housewife. Cigaret firms have been upping daytime budgets, based on the fact that women make 65% of cigaret purchases and that the majority of femmes buy their smokes at grocers.

Bankrollers stressing daytime cite the Charles Luckman fracas at Lever. While Lever is relatively weak in daytime radio, Procter & Gamble has 3½ hours before dark every day. Not only are the soaps bought by women, it's pointed out, but shows are cheaper and rates less expensive.

Added reason for the trek to daytime AM is the desire to get a franchise on time against the time when teevee makes even greater inroads into nighttime radio's audience.

No Menace to Aircraft, Sez WOR in Bid For Higher Jersey Tower

Washington, March 28.

In a strong bid for sanction to go ahead with plans for higher towers at its transmitter site in Carteret, N. J., WOR of New York told the FCC last week there is "no substantial evidence" the project will menace air navigation, but that at most it would impose "an economic burden of uncertain degree" upon aircraft approaching Newark from the southwest.

Through its Washington counsel, Hogan & Hartson, the station asserted in a 44-page summation of findings on its application to construct a new directional antenna system requiring two 638-foot towers:

1. That the improvement will increase WOR's nighttime fading-free service by as much as 10,000 square miles and, population-wise, by anywhere from 1,344,000 to 4,500,000 persons.

2. That it will substantially reduce interference which the 50 kw KIRO in Seattle (also on 710 kc) now receives from WOR, permit-

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If It Isn't Lux It's Benny, and Vice Versa

(New Nielsens—Week Feb. 12-18)

Current Rank	Previous Rank	Program	Current Rating Homes (000)	Current Rating Homes %	Points Change
1	1	Lux Radio Theatre (CBS)	10,881	27.7	+2.2
2	2	Jack Benny (CBS)	8,917	22.7	+0.8
3	3	Talent Scouts (CBS)	8,563	21.8	+0.6
4	8	My Friend Irma (CBS)	7,974	20.3	+2.3
5	14	Groucho Marx (CBS)	7,581	19.3	+2.5
6	5	Amos 'n' Andy (CBS)	7,463	19.0	0.0
7	4	Fibber & Molly (NBC)	7,424	18.9	—1.1
8	15	Dr. Christian (CBS)	7,071	18.0	+1.3
9	22	Bing Crosby (CBS)	7,071	18.0	+2.9
10	6	Walter Winchell (ABC)	7,031	17.9	—0.6
11	10	Mr. Chameleon (CBS)	6,913	17.6	+0.4
12	27	Crime Photographer (CBS)	6,678	17.0	+2.2
13	26	People Are Funny (NBC)	6,638	16.9	+2.1
14	7	Edgar Bergen (CBS)	6,599	16.8	—1.5
15	9	Mystery Theatre (CBS)	6,599	16.8	—0.7
16	24	Fanny Brice (NBC)	6,442	16.4	+1.5
17	18	Red Skelton (CBS)	6,442	16.4	+0.4
18	33	Dennis Day (NBC)	6,442	16.4	+2.3
19	20	Gene Autry (CBS)	6,442	16.4	+0.9
20	11	Bob Hope (NBC)	6,403	16.3	—0.8

BASEBALL SPONSORS CRY 'FOUL'

Sports Only Bright Spot in Italo Radio; U.S. Hits Oust Native Music

By TED HUDES

Rome, March 21.

Whereas the French government-owned and controlled radio is making an attempt to improve its level and is eagerly seeking for new ideas in broadcasting, the Italians seem to be perfectly happy with its old formula of presenting radio to its audience.

RAI (Radio Associada Italiana), is, on paper, at least, a privately-owned enterprise, but it is safe to assume that the government has a considerable hold on its operations. Giuseppe Spataro, president of RAI, was recently promoted to Postmaster General. The programming of RAI is poor and without imagination. Its commercials are monotonous plugging of products.

American hits are very popular and you hear them on all transmitters the day long. Very seldom do you near real Italian music. Bert Lind and I wanted to record some popular Italian tunes. In Rome, Florence, Siena, Genoa, Milan and Torino, we were wandering from one spot to another and the orchestras of mandolinieros and guitaristas were especially eager to play for us the most recent hits of Bing Crosby and Dinah Shore. This goes for the whole entertainment world in Italy, which takes its cue from New York.

The bright spot in Italian radio is the excellent sports reporting. The soccer games and the bicycle competitions have the only commentators on the air, to whom people listen in the squares and streets of any city on the peninsula.

The jobless hero of "Bicycle Thief," Lamberto Maggiorani, will appear in a new Italian soap-opera,

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May 'Trial' Set For Giveaways

Washington, March 28.

Court arguments in New York on the legality of FCC's giveaway ban are likely to be held during the first week of May, VARIETY learned today. A target date for around May 1 is being discussed among the parties. Although, a definite day has not yet been pinned down, there's every indication the case will be heard at the beginning of the month.

A three-judge tribunal of the U. S. District Court for the Southern District of New York will hear the case. Whether the judges who sat (Simon Rifkind, Vincent Leibell and Charles Clark) when a stay order was granted last September will hear the arguments has not

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NBC Loops on To Chi Staff in Revamp

Chicago, March 28.

The practically weekly communique on NBC staff changes came last week with the announcement by Irving Showerman, Chi NBC veepee, of a flurry of readjustments apparently designed to establish definite authority in a variety of departments. Latest moves are believed to be a followup to orders from New York to eliminate bugs in operations of NBC owned and operated affiliates.

John F. Whalley, controller, has been made responsible for accounting, financial, personnel, office services and labor relations. Leonard Anderson, who has been personnel manager, was named manager of integrated services, with responsibility for music, program traffic and continuity departments.

Howard C. Luttgens has been named engineer-in-charge of all radio and TV engineering. William Ray was put in charge of news, press and public affairs.

Uncle, Dear Uncle

Robert Hall Clothes store in Tulsa, Okla., received the following letter last month from a young boy in Jane, Mo.:

"I heard your announcement for your store over the radio this morning and was wondering if you could be the Robert Hall who is my uncle who I haven't heard from in so long and have wondered so often where he could be. . . . I would like to know if you are my uncle. Please write me."

Tulsa store forwarded the letter to the Sawdon agency, which handles the clothing chain's account.

Bristol-Myers Faces Poser In Wed. Nite Brace

With the Bing Crosby-Groucho Marx comedy parlay chalking up Wednesday night as the newest CBS conquest, it's now a question of what Bristol-Myers intends to do about its 60-minute brace of shows in the competing time segments on NBC.

The Marx comedy-quizzer is in the No. 5 spot in the new Nielsens just released, making it one of the most valuable properties in radio today. Crosby is not far behind, in ninth position. That's a far cry from the year-in-year-out Wednesday NBC supremacy, when Bristol-Myers' back-to-backing of Mr. District Attorney" and "Duffy's Tavern" stole the midweek show. With "Duffy's" now selling Blatz Beer, Bristol-Myers has "Break the Bank" doing the Wednesday duty, but the payoff isn't the same.

It's recalled that at last season's end, Bristol-Myers was considering a flock of maneuvers before finally renegotiating for the Wednesday NBC time. That somewhere along the 9 to 10 Wednesday line something and someone have got to give, is considered a certainty.

Sherman Ellis Fed Up With Retirement, Joins B&B on Plans Board

Sherman K. Ellis has come out of a two-year retirement to join Benton & Bowles as a veepee and member of the Plans Board. Oddly enough, it reunites two of the major entrants in the radio agency field of a quarter-century ago, when Ellis and A. W. Hobler, who is now chairman of the board of B & B, took over the New York operation of Erwin Wasey Co. back in 1925.

Ellis stepped out of his own agency two years ago when Chet LaRoche moved into the No. 1 spot of the LaRoche & Ellis agency. Ellis admits being fed up with retirement.

Royal Invades Cleve. As Toscy Advance Man

Cleveland, March 28.

Calling himself a "one-day public relations man" John Royal, NBC veepee came to town to ballyhoo the coming May 21 performance of Arturo Toscanini and the NBC Symphony. During one-day stay in town (24), Royal made two speeches before mixed groups and a five-minute WTAM talk. Also revisited Euclid Avenue theatre row and RKO Palace which catapulted him to NBC power.

Toscanini show here will be in Music Hall and all indications point to a sellout of the almost 4,000 seater.

VIDEO PLUGS HURT RADIO POTENTIAL

The pre-baseball season in New York has been attended by what some clients contend are off-base tactics. The sponsors who have pacted for the Yankees, Dodgers and Giants radio broadcasts are reported miffed over the current pre-season "trailers," claiming that they're left dangling out in left field. Owners of the ball clubs involved, too, are understood to be unhappy over the treatment they've been getting.

The situation has to do with the spot commercials the stations are running on behalf of TV set manufacturers, with the inevitable clincher that there's no more rewarding summer than watching your favorite ball club on your favorite video set.

Thus in the case of WINS, which again has Ballantine and White Owl sewed up for the Yankee games, the station, via its spot TV set plugs, is practically telling listeners to stop listening to the games on radio; that nothing can match a TV ballgame.

Ball Owners Sore, Too

By the same token, the ball club owners resent the line taken by the TV commercials, which invite the listeners to stay away from the ball parks since the telecasts are nothing sort of super. The ball club managements point out that, basically, they've permitted the radio-TV pickups as a means of bolstering in-person park attendance, and they want to know "what gives?" on the spot commercials.

WMCA is carrying the Giants game, with Chesterfield picking up the tab. The "watch the game on TV" approach, it's pointed out, adds up to a cuffo invitation to switch allegiance to WPIX, which is telecasting the Giants games.

Similarly, the Dodgers games are being carried by WMGM, with Schaefer Beer and the Post Cereal Division of General Foods splitting the season tab. On the other hand, WOR is TVing the Dodgers games, and it's argued that the radio spot commercial TV come-on could only redound to WOR's benefit at the expense of potential Schaefer-Post Cereal buyers via the radio pickup.

BARRY GRAY SET FOR N.Y. JOCKEY RETURN

Miami Beach, March 28.

Barry Gray will return to New York next month after an absence of two years (except for a two-month stint in '49), when he opens at Chandler's restaurant, on N. Y.'s eastside. Station on which the former WOR all-night disk jockey will beam hasn't been set yet, but it will not be WOR.

Gray's Chandler stint is for 13 weeks with a guarantee of $1,000 weekly, with options on two additional 13-week cycles calling for upped guarantees. Contract was set by Miami agent Buddy Allen directly with Lou Rubin, owner of the steak house. Gray's attorneys, Jaffe & Jaffe, are handling negotiations with two stations.

Platter-spinner's return to Miami for next year is not set. It's possible Gray will remain in N. Y. Only Miami spot suitable is the Copa City, now in receivership. Gray closed at the Copa Sunday (26), and will air until April 16 from WMIE's studios.

Ruth Maier Exits Pepsi

Following in the wake of the Pepsi-Cola reorganization, with Al Steele moving into the presidency, first major administrative casualty has transpired, with Ruth Maier exiting as assistant veepee in charge of public relations.

Although Milton Biow is Pepsi's 15% commission house, the agency's publicity department has handled but little of the soft drink publicity, occasionally doing some blurbs for "Counterspy," the ABC show which Pepsi sponsors.

Radio Takes Up Its Newest Cry: 'What's Your Rate Schedule, Bub?'

WFIL's (Philadelphia) rate adjustment because of TV inroads is seen as only the beginning. That the time is approaching for careful reappraising of the basic rate structure of all radio is seen a certainty. In important agency-client circles, they are beginning to ask questions.

When, last week, John McLaughlin, Kraft Foods advertising manager, told the Chicago Radio Management Club that AM audience losses must soon be compensated by rate card readjustments, he was seen as echoing the sentiments of top spenders within the medium.

While the networks are expected to hold out at least for some time to come on the basis that mass radio circulation still prevails despite TV's upsurge, it's anticipated that the initial agency victories will be chalked up in terms of new discount structure, with relationship of time periods as another factor, rather than a blanket rate slash.

What WFIL has already done in Philadelphia is expected to be repeated in other cities where TV has hit the bigtime. But the holdouts will come from stations like WNEW in New York where, in fact, rates have gone up on the basis that audience increases.

Ripley in the New York market (major TV center of the world) are the Pulse ratings for March as they pertain to WNEW. For the 18-hour 6 a.m. to midnight stretch, the ratings, Monday through Saturday, have hit 3.3—an increase of 14% over March of last year. Similarly, the March, 1950, rating

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Kaye's Kut-Ups

"Theatre Guild On the Air" director Homer Fickett did some fast masterminding to get BBD&O agency off the U. S. Steel commercial hook on last Sunday (26) night's "Milky Way" presentation, which starred Danny Kaye.

At the run-through and dress rehearsal, Kaye literally panicked 'em with his cut-ups while George Hicks was institutionalizing on behalf of U. S. Steel. It was apparent that, come air time and Kaye played the studio audience for laughs, those commercials would never get through the mike.

Fickett had "hidden" commercials, transcribed in advance, and played from backstage. Hicks' onstage commercials were only "plants" and, as expected, Kaye gagged it up plenty for the audience—but the home listeners got the uninterrupted disk version.

CBS Radio Guild Pickets Sponsors To Stir Up Web

Members of the Radio Guild, comprised of approximately 600 white-collarites at CBS, last week gave the go-ahead to members of the United Office Professional Workers of America to picket offices of sponsors of Columbia network programming.

As result, picket squads were set up last Thursday (16) in front of the N. Y. headquarters of Lipton Tea, General Foods and American Tobacco Co., with the pickets bearing placards asserting that they are "patronizing an anti-union company." UOPWA members, on behalf of Radio Guild, plans to rotate pickets in front of various clients' offices from week to week.

Radio Guild initiated the picketing on the claim that CBS is not bargaining in good faith. White-collarites state that, eight weeks after the election which voted in favor of the union as the bargaining agent, CBS is making contract offers even less desirable than before the election.

Union members also claim that CBS pressure to eliminate the Guild still continues.

WMOR in Chi Is Still Toffenetti's FM Dish As He Pours Back Coin

Chicago, March 28.

WMOR-FM, which has recently undergone management difficulties, got a new lease on life with return of financial support of Dario L. Toffenetti, Chi and N.Y. restaurant operator. Toffenetti moved back into picture as member of new board of directors named after resignation of old board Monday (27).

Returning with restaurant man is about 20% of station's revenue lost when he severed connections with FMer last month after a dispute over "liberal" policies. Prior to break, Toffenetti had been biggest client and his withdrawal had left station in weak financial position.

Donald Kiesau is new board prexy replacing Bernard Miller, who is also resigning general manager post. Steve Wood was named secretary-treasurer and Charles Stevenson and David Pivan are new veepees.

CBS Takes Moore, Mebbe 'Take It'

With Garry Moore signing a seven-year exclusive deal with CBS making him available to move in all directions, including AM and TV either from N. Y. or Hollywood, the network, as an offshoot of the maneuver, may find itself inheriting NBC's Eversharp "Take It Or Leave It" within coming months.

Eddie Cantor's serving of notice on his sponsor that he's exiting "Take It," preferring occasional TV shots next season, has set Milton Biow, agency on the Eversharp account, on an audition binge to wrap up a successor to Cantor for the emcee role. Biow reportedly would like to have Moore return to his onetime m.c. role on "Take It," but a deal with Moore would automatically commit Eversharp to a CBS sponsorship. "Take It" is now heard Sunday nights on NBC at 10.

With Cantor departing in June, "Take It" would require a substitute emcee for its summer run.

Moore, incidentally, is due in N. Y. from the Coast within 30 days to huddle with CBS program execs on his future plans.

ABC Moves to Keep Metop in Its Future

With the Metropolitan Opera having opened its contract to competitive bidding by all four webs, ABC (which has a pact with the opera through the fall) is trying to establish its hold on the Saturday afternoon longhair audience by launching a new recorded opera series this Saturday (1).

Filling part of the time which the Texas Co. vacated last week, ABC will air diskings of operas from 2-3:30 p.m., with Milton Cross serving as emcee and interviewing guests. Announcement was made by ABC vice chairman Mark Woods, who is also a director of the Met.

TV Color Interest Centers in RCA Single-Tube Unveiling in D.C. Today

Washington, March 28.

The most important development since the FCC began its color television hearings last September—the single tri-color picture tube—is to be demonstrated publicly for the first time here tomorrow (29). On the basis of advance reports, the new RCA 16-inch kinescope will do what its developers claim: simplify the construction of receivers and produce good color. Video circles are awaiting the press showing tomorrow with great anticipation. The tube is to be officially demonstrated before the Commission April 6.

Reports following a private showing of the tube last week before a few members of the Commission and key staffers were generally enthusiastic. The view was expressed that RCA had fulfilled its promises regarding the capabilities of the multi-color instrument. Color pictures shown on a direct view receiver using the tube were said to be at least as good as images previously shown on receivers using an optical system reflecting hues from three separate tubes.

RCA displayed both a "single gun" and "triple gun" tube, with the latter reportedly giving the better performance but requiring more additional equipment in the receiver than the former. Doubts were expressed as to the usefulness of the tube for converting present receivers to color.

FCC'ers who saw the demonstration, the first outside the RCA laboratories, included Commissioners Robert Jones, George Sterling and Edward Webster, and assistant general counsel Harry Plotkin, chief engineer Curtis Plummer, assistant chief engineer John Willoughby, technical information chief Edward Allen, laboratory division chief E. W. Chapin, and attorney Joseph Nelson.

What effect the tube will have on the outcome of the color proceedings is the subject of considerable speculation. There's no doubt the development puts a new complexion on the situation. It simplifies the "cumbersome and costly procedure" of the RCA system, permitting direct view sets and doing away with the impractical dichroic mirror arrangement. But even with the tube, RCA will still require 10 to 20 more receiver tubes than is required in its black and white sets.

Another problem which the tube does not solve is the inability of the RCA color to travel over existing coaxial cable facilities. A witness of the American Telephone & Telegraph Co. testified it would take two years to modify the coaxial to carry RCA color throughout the TV network. This is considered a major issue in determination of the color question.

RCA has admitted the single tube will work in both the CBS and Color Television, Inc. systems. CBS has contended right along it could use the tube to replace its whirling color disk which limits the potential size of screen and requires a magnifying lens, limiting the viewing angle. Chairman Wayne Coy recently stated in an address at the U. of Oklahoma he was putting great hope in the tube as the solution for the color problem.

DuMont Mystery in Fast One-Week's Run in Pitt Due to Appeal of 'Mama'

Pittsburgh, March 28.

DuMont TV web's mystery show, "Hands of Murder," had a fast run on network's own station in Pittsburgh, WDTV—exactly one week. Program had been taken on for the 8 o'clock Friday evening slot to replace "Mama," and immediately gave Channel 3 here a quick and unmistakable headache.

WDTV was promptly flooded with letters from children and their parents protesting the dropping of "Mama," which has built up a tremendous video rating locally, and the writers were particularly incensed because a blood-and-thunder half-hour had been spotted instead. Folks of small fry pointed

(Continued on page 48)

Danny Dare to NBC-TV

Danny Dare, Hollywood and Broadway producer and dance director, has joined NBC television in N. Y. as a producer. What shows he will handle for the web has not yet been determined.

Most recently under contract to Paramount, Dare handled the dances for "Road to Rio," "Variety Girl" and "My Favorite Brunette" among others. He follows Edward Sutherland and Robert Montgomery, other top Hollywood personalities, into the NBC production fold.

Easter Parade's NBC-TV Sponsor

Sanson Hosiery Mills this week signed to sponsor NBC-TV's complete two-hour pickup of the Easter parade on N. Y.'s Fifth avenue Easter Sunday (April 9). Show will be fed to a 29-station interconnected network, with Ben Grauer and Maggi McNellis doing color interviews with the paraders. Sanson, making its video bow with the show, reportedly dropped plans for a full line of ads in Sunday newspaper supplements to move into TV.

With the parade as the focal point of its early Easter afternoon programming, NBC plans 11½ hours of solid shows that day. Web will tee off at 11 a. m. with a pickup of church services from Philadelphia, then carry the parade until 2. Special hour-long film turned out at the Jerry Fairbanks studio on the Coast and featuring a number of Hollywood stars, will hold down the 2 to 3 spot. NBC is still lining up plans for the 3 to 3:30 period.

"Tour of the Holy Land," another special film, will be aired from 3:30 to 4, with the regularly-scheduled "Today with Mrs. Roosevelt" going from 4 to 4:30. "Meet the Press" is in from 4:30 to 5, "Armed Forces Hour" follows that and then the Bob Hope-Frigidaire show takes over from 5:30 to 7. Web then picks up its regular network programming until the 10:45 p. m. closing.

TONI'S 'TWIN TIME' TALENT FIND TV SHOW

Toni, home permanent outfit which has been shopping for a television package since it optioned a half-hour almost a month ago on CBS, has finally decided on a vaudeo-talent search format titled "Toni Twin Time." Show will spotlight promising young performers, with Jack Lemmon as emcee and the Ray Bloch orch providing music backing. It tees off April 5 in the 9 to 9:30 p.m. slot, where it will alternate each week with "What's My Line," to be bankrolled by Stop-Ett deodorant.

With the Ed Wynn show, meanwhile, moving from its present Saturday night period to Tuesday nights at 9 to escape the competition of NBC's "Saturday Night Revue," CBS has decided to fill the Saturday slot with a TV version of its new radio panel show, "We Take Your Word." "Stagedoor," Carol Irwin package aired Tuesday nights, which was originally to have swapped places with Wynn, consequently was dropped after last night's (28) airing. CBS also confirmed this week reports that it is dropping the "Abe Burrows' Almanac."

Brewery's 1,000 Spots

Detroit, March 28.

WJBK-TV announced what it termed "one of the largest saturation schedules for television advertising in Detroit" as a result of the Altes Brewing Co. purchase of 1,000 spot announcements for 52 weeks.

Saturation schedule was made possible because of the station's extended programming—2 to 11:15 p.m. Additional advertisers taking advantage of the expanded air time include the Frankenmuth Brewing Co. and Hood Rubber Co.

CBS, NBC Tint Log

Washington, March 28.

Here's how CBS and NBC would feed out color television programs to their affiliates in the event their systems are given the green light by the FCC.

Within a few days of the decision, CBS would commence originations from New York. Within three months, it would be colorcasting at least 20 hours per week, of which three hours would be carried daily before 6 p. m., one-half hour daily between 6 p. m. and 8 p.m., and one-half hour following regular black and white schedules. Daytime programs would appeal primarily to women and children, and also serve for demonstration aids for dealers. Within two years, providing manufacturers produce sufficient color sets, Columbia would be on a 100% color broadcasting basis.

NBC, already colorcasting eight hours a week in Washington, would increase its schedule to 12 hours a week, with programs relayed to New York for audiences there. This schedule would be expanded to at least 18 hours a week within a year. NBC stations in Chicago and Cleveland would receive these programs via radio relay and rebroadcast them in color locally.

CBS programs would go over the entire network. NBC programs could move only into cities connected from Washington or New York by radio relays. The RCA color system cannot be transmitted over existing coaxial cable facilities.

Grunt & Groaners Now Big Package Biz for Crosley

Cincinnati, March 28.

Launching into film packaging of wrestling shows originated in the studio of WLW-D, Dayton, O., one of its three TV stations, Crosley Broadcasting Corp. already has optioned the initial 13-week series to more than 20 video operations across the country, Robert E. Dunville, president, announced this week.

Filming of Saturday night grunt-and-groan oprys, which are piped to Crosley's WLW-T here and WLW-C in Columbus, O., is shaved to 55 minutes and allows for integrated local commercials.

Among major TVers named by Dunville as carrying the canned programs are WEWS, Cleveland; WAFM-TV, Birmingham; KTTV, Los Angeles; WBKB, Chicago; WBZ-TV, Boston, and WWJ-TV, Detroit.

Each 13-week series provides a minimum of four women's wrestling matches, a feature of added interest in the few states which bar femme grapplers from participation in live shows.

Crosley's tussles bring together top names among the mugging muscle and tumbling fraternity, with bookings by Al Haft, vet wrestling impresario in these parts.

Graybar Electric Co. sponsor originating programs in WLW-D, the nation's first video station to set up a wrestling ring in its own studio, for Raytheon TV sets. Film Associates, Dayton commercial photographic concern, makes the movies. Don Faust of WLW-Television directs production, and sales are handled through Russ Landers of WLW Promotions, Inc., Cincy.

Milwaukee Clients Hop On Video Bandwagon

Milwaukee, March 28.

Increased acceptance of video by Milwaukee advertisers is reflected in the April schedule of Cramer-Krasselt ad agency clients. Wisconsin Plumbing and Heating Supply has bought the C-K package, "It's a Man's World," weekly half-hour sports show on WTMJ-TV. Schuster's department store steps up frequency of its 30-minute "Feminine Viewpoint," daytime strip on WTMJ-TV, to four times weekly.

Weinbrenner Shoe Co. is testing teevee with three one-minute films weekly on same station with possible expansion into other markets.

Mail Order House Interest in Tele Seen Hypo to Regional, Local Ad Biz

Chicago, March 28.

A mild flirtation which has all the possibilities of a full-fledged romance is shaping up between television and the major mail-order houses and their retail outlets. A check last week of houses headquartered here showed definite video interests. Sears, Roebuck, Aldens and Spiegels reported they have or are in the process of testing the medium and hinted at major entrance into TV by next fall. Montgomery Ward officials expressed the least enthusiasm of firms surveyed.

Entry into tele is seen as an important item for local stations because most of the mail order and retail ad campaigns are conducted on a regional or local basis. Neither Sears nor Ward, leaders in the field, maintain national advertising budgets. Their retail stores and regional mail order plants handle their own advertising. Because of this decentralization, only Aldens expressed any interest at this time in network programming.

Currently, Aldens is the only company using a tele show in the Chi area—"Square Dance Time," a half-hour stint on WENR-TV. Although nothing definite is planned as yet, response to this program is reportedly causing sponsor and agency to give thought to network use. After preem (4), 1,000 requests for free catalog offer hit the station the same night. Aldens, an early tele client, had a local show on WABD, N. Y., in 1944.

Sears Spot Campaign

The 22 Sears retail stores here are in the midst of a spot campaign, which is the first video venture for this group. The stores have ordered time for 260 spots on three stations, WENR-TV, WNBQ and WGN-TV. Twenty 20-second films were ordered last week to supplement the 15 60-second films used during February, according to Charles Zeller, handling the account for Guenther-Bradford agency. A similar campaign is being conducted by the Sears retail outlets in the Los Angeles area. The N. Y. market is currently being surveyed as to tele viewing habits by the Sears Philadelphia branch, with the possibility of a major TV campaign emerging.

Last fall, Spiegels used a 15-minute show on WGN-TV for 13 weeks, with the expressed purpose of testing the medium. Although it returned to radio with a $50,000 schedule of 80 spots concentrated within a week in major markets plugging its spring and summer catalog, the company is watching video closely and looms as a potent seasonal buyer.

Ward toppers reported practically no TV activity going on at present time among its 650 retail stores throughout the country. The individual managers pick their own media. The company has just completed a six-week AM spot campaign in six markets in support of its recently issued farm catalog.

Richard Arlen's TVer

Hollywood, March 28.

Richard Arlen has been signed to star in "Hollywood in Three Dimensions" by indie producers Mal Boyd and Robert Joseph, replacing Alan Mowbray. Show, aired over KTTV here, is sponsored by Admiral Radio.

Plans are being set for kinescoping the show on a nationwide basis during Boyd's visit here. He returns to N. Y. April 5, when he'll report on the Coast video situation to his partners, Mary Pickford and Buddy Rogers.

NBC's Tues. Nite Showcase TVer

NBC television, with a half-hour of prime evening time opening up next week for the first time during the season, plans to use the period to showcase a series of new shows for audience and sponsor reaction.

Half-hour is the Tuesday night 9:30 to 10 slot. Period had been occupied by "Life of Riley," which the web dropped after last night's (26) show when Pabst Beer bowed out as sponsor. Armstrong Cork, meanwhile, has bought the time for a new series of half-hour dramatic shows but won't tee off until June 6. NBC, as a result, will have the time for two months and so decided to utilize it for showcase purposes as a lead-in to its summer programming activities.

Web plans to spotlight shows produced both by its own creative programming department and by indie packagers. Among these is a series titled "Mr. Omm" (for omniscient), comprising short, true-to-life vignettes with O. Henry-type endings. Another is "Come Out Fighting," a projected dramatic series starring Lee Tracy, which is being packaged by the Louis G. Cowan office. NBC also has a half-hour series based on Michael Arlen stories, which will emphasize adventure material. In addition, the web is packaging a series based on "First Person Singular," the one-acter produced by Fred Coe several years ago which introduced the subjective camera technique to TV.

GLEN ALLVINE INTO VIDEO PRODUCTION

Glen Allvine, former New York press chief for the Motion Picture Assn. of America and for the past three years in charge of film and video activities for the New York State Dept. of Commerce, is resigning from the latter post to go into TV filmmaking.

He has acquired dramatic rights to "The 22 Brothers," recently published by Simon & Schuster and May selection of the Unicorn Book Club. It will be produced as the first of a series for Star Television Corp., N. Y.

Allvine recently completed for the state a half-hour film, "H_2O-N.Y.", which he wrote and directed and Basil Rathbone narrated. It will have its video preem next month.

DuMont's 'Magic Cottage' Gets Brace of Sponsors

"Magic Cottage," DuMont cross-the-board show for moppets featuring Pat Meikle, picked up its first two sponsors this week. Peter Paul pacted to bankroll the last 15 minutes of the show Wednesdays on a five-station network through the Maxon agency, while the rest of the show through the week will be sponsored by Taylor-Reed on WABD, the web's N. Y. outlet.

Show is now in its 40th week. In addition to N. Y., it is carried in Washington, Philadelphia, Cleveland and Dayton.

Detroit—Assistant Detroit Lions football coach George W. Wilson has joined the sports staff of WJBK and WJBK-TV. He will team with sportscasters Al Nagler and Joe Gentile in an expanded schedule of motor city sports.

That Ole Prying Video Eye Spoils Soft, Cosy Setup of Detroit Cops

Detroit, March 28.

Sports-minded Detroit policemen have become bitter critics of television, a former favorite off-feet diversion.

The change in attitude came about because Police Commissioner George F. Boos was gazing into his video set the other night watching a Detroit Red Wings hockey game. The camera swung from the action on the ice to pin point the penalty box. And right between a couple of rowdy hockey players sat a policeman in his pretty blue uniform.

Right away Boos issued a statement: "Sports outfits ought to hire their own police." Then he dug into records and found that in 1948, police spent 29,246 man-hours at Briggs Stadium—the equivalent of 15 officers each and every day in the year—policing baseball and football games. Other sports arenas took another 10 men.

Boos said that as a result of his TV peek, he would consider refusing sports promoters the services of city policemen.

TELE'S 'LET'S KEEP IT CLEAN'

Inviting a TV Code?

Hullabaloo resulting from the television broadcasters' attempts to clean up their programming has revived talk of an industry-wide code. Blueprints for two such "standards of program practice" have been in the works for some time but, with the varying opinions of broadcasters, agencies, sponsors, indie producers and others who must okay them before acceptance, it is believed they will not come into being for some time yet. Behind moves for a code, of course, is the industry's fear of outside censorship unless broadcasters do something on their own.

One such code was proposed three years ago by Television Broadcasters Assn. prexy J. R. Poppele. TBA has since done considerable work on the plan but decided last year that video programming is still in too much of an evolutionary state to tie down broadcasters with iron-bound rules at this time. Organization, as a result, mailed copies of the film industry's Production Code to all member stations last year, advising them to study it for possible guidance until a TV code could be established.

Second code, which includes a point-by-point system of regulations, was formulated last year by the Independent Television Producers Assn. in N. Y. That organization has since started negotiations with Television Producers Assn. of Hollywood for a possible merger into a nation-wide body. Any decision on the code, as a result, has been held up, with the probability now that it will be okayed by the groups on both coasts and then submitted to the networks for their approval.

Scheduled appearance of Joseph I. Breen, the film industry's production code administrator, at an American Television Society luncheon in N. Y. April 21, meanwhile, is expected to draw an SRO audience. Breen is expected to speak on how the film code might be adapted to video uses.

NBC 'Saturday Nite Revue' Now Being Peddled at 19G Half-Hour Segments

With NBC-TV still out on a limb in trying to sell its "Saturday Night Revue" on a 15-sponsor participating basis, the web is now trying to peddle the show in half-hour segments. Single bankroller would pick up each period for a total talent and production cost of $19,000.

NBC would still like to follow its original intention of bringing in the 15 bankrollers at a cost per each of $6,000. But, because of the FCC's rule restraining the web from ordering affiliate station time except in half-hour blocks and the slowness with which both agencies and potential clients are going for the participating deal, it is forced to switch its plans. Entire two and-a-half hour package has cost NBC something like $50,000 per week so far.

Admiral Radio reportedly already offered NBC $25,000 per week for the N. Y. portion, but was turned down. Traditionally small video audience during the dog days will make it even more difficult for the web to interest bankrollers in the show. In fact, to make possible the potential switch to a five-segment operation, NBC has reportedly established a 13-week ceiling on any sponsor who buys a participating spot now.

NBC Lost Sponsor

It has also been revealed that NBC has lost one interested participating sponsor because of the FCC restraining order, which was prompted by DuMont's original objections. Under the ruling, NBC must line up three sponsors at a time before it can convert a sus-

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CBS-World Video Script Contest Among Colleges Rouses Authors League

Authors League's National Television Committee, which is currently formulating proposals and a trade practices code for negotiations later in 1950 with the several radio-television networks, is very much opposed to the current CBS-World Video "television script contest for university students." This is due to the title to all winning scripts being vested 100% with CBS—for one single $500 fee. Scripts must be originals, not adaptations, an added objection to the Committee (composed of delegates from the four writing Guilds—Screen, Drama, Radio, Authors).

CBS awards are open to minors who have to file a CBS release form signed by their parents or guardians. "The perpetuation in television of the one-sided company practices set up in radio must

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Mebbe He's Prejudiced

With several Democratic Senators and party leaders upholding the Government's foreign policy Sunday (26) on NBC-TV's "Today with Mrs. Roosevelt," President Truman put in a request for a transcript of the show. NBC had no kinescope print available, so sent Mr. Truman a transcription of the sound track.

Mrs. Eleanor Roosevelt, who moderates the NBC series, had a group of Republican Senators discussing the foreign policy on her show the preceding week. The President did not request a transcript of that one.

Hi-V's Heave-Ho To CBS Plans As Godfrey Ukes It

CBS television, which found itself in the position this week of selling time it wanted to keep open for a while longer, has written one of TV's first two-week preemption clauses in its contract with the sponsor.

Bankroller is the hi-V Corp., which ordered the 7:45 to 8 p. m. period Tuesdays and Thursdays starting next week (4) for a new series of shows featuring Arthur Godfrey giving ukulele lessons to viewers. Godfrey recently became a stockholder and board member in the frozen fruit juice outfit. Since he's responsible for $7,000,000 yearly in billing to the CBS coffers via his other radio and TV shows, CBS was almost forced to give up the time when hi-V placed the order.

Web was saving the two quarter-hours each week for its projected series of shows to emanate from

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L.A.-to-N.Y. Shuttling Spree for Ted Mack

Ted Mack, who emcees the Old Gold "Original Amateur Hour" on radio (ABC) and video (NBC), does some N.Y.-to-L.A. shuttling during the next two weeks while a brace of Coast-originating radio shows are cut on behalf of Seattle and Los Angeles charities.

Tuesday night TV airer, however, requires Mack to put in a Gotham appearance, necessitating the brace of round-trips.

PERFORMERS GET NETWORK EDICTS

Television cheesecake appears to be going the way of all flesh. Worried at the mass reaction to Arthur Godfrey's recent off-color remarks on his CBS-TV show, the broadcasters are laying down the law to their producers, directors and talent, ordering them to clean it up and cover it up, or else.

Threats by CBS affiliates to cancel all subsequent Godfrey TV shows unless the web would guarantee that there would be no repetition of the blue lines apparently paid off. CBS execs declined to elaborate this week on what orders they gave Godfrey, but insisted that no affiliate has placed a cancellation order. Other networks, however, took their cue from CBS, moving in fast in an effort to avoid a similar situation, both because of possible affiliate reaction and a possible tide of public indignation. Tremendous amount of time being spent in front of their TV sets by moppets and teenagers, as reported in recent school surveys, has convinced broadcasters that their work is cut out for them, according to one web spokesman.

Illustrative of the general tightening up was NBC-TV's slap on the wrist to producers and directors, issued as a general staff warning to be careful of possible infractions of the better morals move. Initial result has been the elimination of those low-cut gowns formerly fea-

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Kids Not Kidding

Oklahoma City, March 28.

At least one segment of Oklahoma youth doesn't take kindly to having adults decide what television programs they should watch.

Only recently P. A. Sugg, manager of WKY-TV, Oklahoma City, announced a policy against telecasting "horror story" programs until after 9 p. m., when it is presumed all small fry should be in bed.

The youngsters didn't take the decision lying down, however. The day after the story of the new policy appeared in a local newspaper, WKY-TV received a letter on which the news story had been pasted. Above it were the words, "We protest!" It was signed by 22 youngsters, all of them 11 and 12 years old.

BOLEN SHIFTS EAST IN B&B SHUFFLE

Hollywood, March 28.

Murray Bolen, radio-television producer, is being transferred to N. Y. by Benton and Bowles to head up agency's live television department. Under the company's expansion program, tele will be divided into two basic departments, with Herbert Leder managing telefilm operation. Changes are effective April 15.

Tom McDermott continues as radio director. All departments report to Walter Craig, veepee in charge of radio and television. Bolen, veteran radio producer, recently directed many television programs here. He's prexy of local Radio-Television Directors Guild.

Product Conflict Cues Hull's 'Cavalcade' Bowout

Warren Hull has bowed out as emcee of DuMont's "Cavalcade of Bands," after the broadcast yesterday (Tues.), because of a product conflict. "Bands" is produced by Drug Store Products for various drugstore items and Colgate is picking up the tab for "Strike It Rich," cross-the-board afternoon show on CBS, starting April 3.

MCA, which packages "Bands," has replaced Hull with Max Showalter, starting April 4. Hull also has his own show for Doubleday on CBS-TV and does four ringside interviews weekly on WPIX, N. Y.

Azcarraga Sees TV Sombrero Circuit Ready by Fall; 6-Station Latino Web

By **BERT BRILLER**

Television's sombrero circuit should be a reality by fall, according to Emilio Azcarraga, Mexico's leading broadcaster, who sails on the Queen Elizabeth today (Wed.) for a three-month auto tour of Europe.

By year's end, Azcarraga told VARIETY, Latin America should have six video stations—two in Brazil (Rio and Sao Paulo), one in Havana (backed by CMQ's Goar Mestre) and three in Mexico City (bankrolled by newspaper publisher Romulo O'Farril, inventor Gonzales Camarena, and Azcarraga). Because the Latino TV pioneers expect heavy losses they are planning a teevee network to exchange programs. They envisage, for example, trading their newsreels among each other and bartering their Latin-American film for U. S., Canadian and European newsreels. When the Interamerican Assn. of Broadcasters (which represents all the countries south of the border except Argentina) meets around September, tele will be one of the key issues.

"Any of us who go into TV now know we are practically committing suicide," Senor Azcarragas said. "But we have to take the step to keep up with the rest of the world and because our writers, performers and producers, as well as the public, want it. The only ones who will make money at first are the set distributors, but we'll have to prevail on them to support us by sponsoring programs. If the dealers sit on the sidelines TV's development will be slowed up."

A big problem Latinos face, according to the Mexican broadcaster, is getting a sympathetic attitude from U. S. manufacturers. Economically the set-makers won't turn to the Spanish-speaking market until the Norte-Americano market is saturated, he feels. Another difficulty is the Latinos' shortage of Yanqui dollars. Mexico is currently debating whether to set a ceiling of 20,000 or 40,000 sets to be imported across the Rio Grande each year. However, he expects the improved financial condition of Mexico will permit import of 60,000 receivers next year.

Programwise, Azcarraga expects

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WOR-TV Adopts Curbs

Reaction of WOR-TV, N. Y., to demands for a cleanup campaign in video was its adoption Monday (27) of the principles of the Motion Picture Production Code for both live programs and vidpix. Announcing the move WOR prexy Theodore C. Streibert said, "Before long the industry should develop its own code incorporating principles peculiar to television. Through self-regulation the industry can anticipate public criticism, prevent excesses and promote an elevation of public tastes."

While the film industry's code includes detailed prohibitions on crime, sex, vulgarity, etc., some broadcasters point out that Hollywood has a Production Code Administration to handle application of policy of specific instances and borderline cases. Without such an administrative setup, it's felt, continuity acceptance departments of the stations and webs and directors on each show will have to continue carrying the ball.

Major Matinee Musical Entry On CBS Agenda

CBS is grooming what is perhaps the first major attempt to inject a nighttime programming element into daytime network video. The network last night (Tues.) auditioned a half-hour musical show headed up by Bert Parks as emcee. It is eventually intended for cross-the-board slotting in an after-lunchtime segment and designed as a "relaxing" showcase, but with all the component parts of a nighttime musical stanza.

In addition to Parks, the show will feature a quintet, with a girl vocalist and a choral group. Comedy will be accented, with a continuing round of guests.

Show has been packaged by Lou Cowan and is being offered for approximately $12,500 for the five-times-a-week spread. Already agency interest is hot, with two potential clients on tap.

Sherman Marks, who produced the recent "Inside USA With Chevrolet" series, is producing the daytime entrant.

Columbia Picks Up Half of 'Show' Tab

CBS's hour-long "Show Goes On" TV showcase (which also gets a following night AM pickup of the audio transcription), has snared a bankroller for the last 30 minutes (other half continues sustaining).

Bankroller is Columbia Records the CBS subsid, which picks up the 30-minute tab commencing April 6. Show, produced by Lester Gottlieb, is also accenting Columbia Record talent.

Rating payoff on the Friday AM version has cued lots of CBS gloating, since it's getting the same audience returns as NBC's competing commercial stanzas, "Halls of Ivy" and "We, the People."

GREENHUT'S TV SPOT

Johnny Greenhut has been placed in charge of guest bookings in television at Music Corp. of America. He'll be assisted by Helen Keane.

Greenhut came to MCA several years ago in the cafe dept. and was put into video a little more than a year ago.

TV Inviting Era Of 'Knot-Headed Celery Sticks?' Mpls. Queries

Minneapolis, March 28.

Minneapolis Sunday Tribune devoted the full front page of its society section and a half page more to examination of the effect of television on the younger generation.

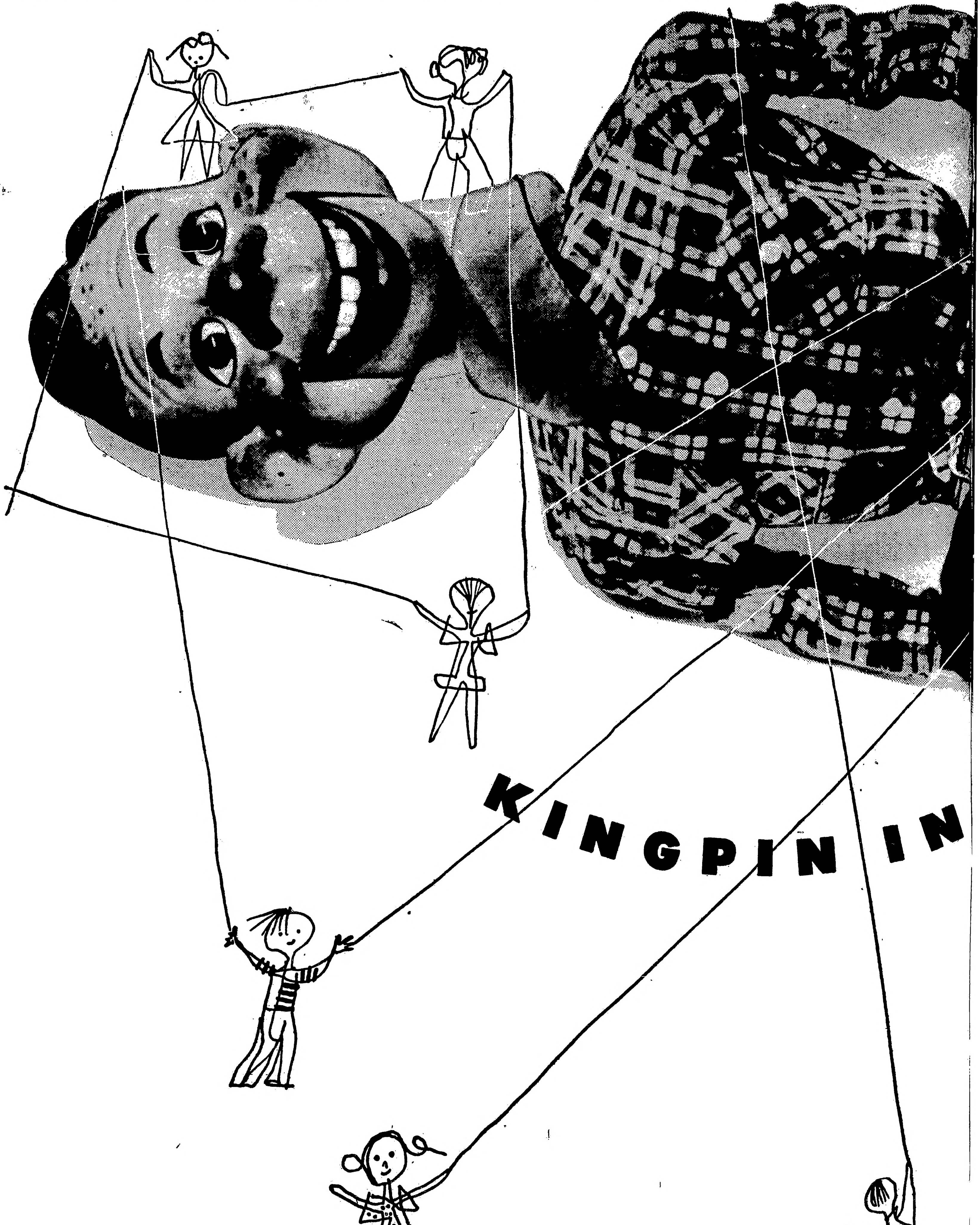
Copiously illustrated, the story quoted letters from mothers for or against. Keeping things under control, the paper printed 10 of each.

More significant, perhaps, were letters from sixth grade school kids. Of one class, 14 thought TV has had no bad effect, 22 thought it had, and the class voted 32 to 2 in favor of some type of television rationing for younger set.

Some quotes from kid analyses: "Some programs would give a child nightmares"; "Sooner or later everyone will have to accept TV"; "I don't think TV should be rationed"; "If kids want to be a detective it would be nice if they saw what other detectives do."

Some quotes from mothers, pro: "We should look to the day when all levels of education use this marvelous medium"; "TV has been a boon to our family"; "It will enlarge children's horizons"; "Keep the children at home"; "Television is a prayer answered"; "It encourages healthy interests and is giving children confidence.

And con: "This is going to be a generation of knot-headed celery sticks"; "Seems to be a tendency to use this machine as a pacifier or replacement for the baby sitter."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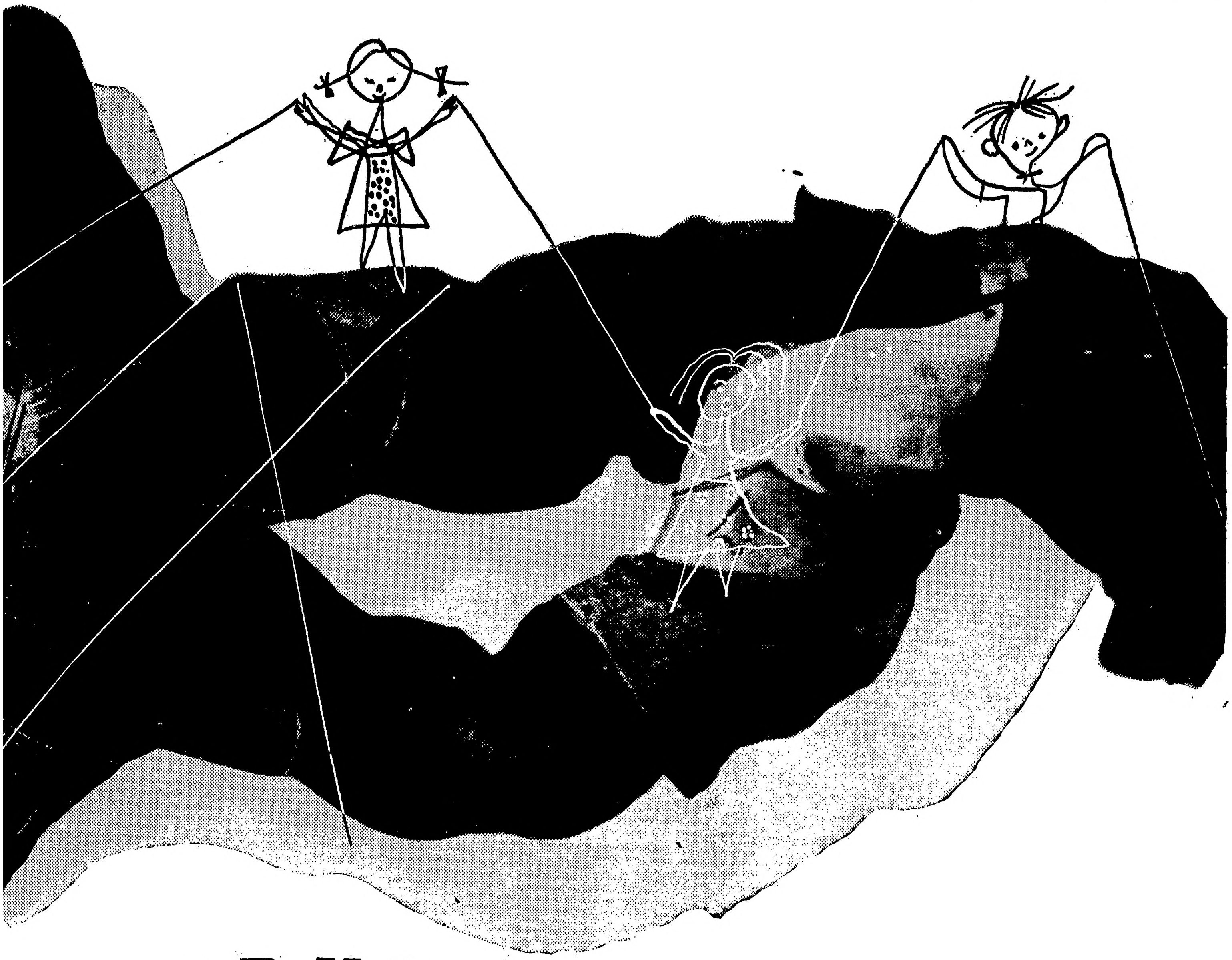

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Howdy Doody's three-way network lead . . . top-rated of all children's shows
top-rated of all daytime shows . . . top-rated of all multi-weekly shows

The little guy means business.

Who else could make 240,000 sales with only 2 announcements?

And who else but this incredible "Milton Berle of the Lollypop Set" (Winchell) could get *a quarter of a million* urchins to part with a dime each, plus a Three Musketeers candy wrapper . . . for a cardboard cutout of himself?

For the record, that's $36,000 in returns from two brief demonstrations on NBC Television.

Idolized by an audience of nearly 6,000,000 a week in 24 important NBC Television markets, HOWDY DOODY means business, fantastically good business for his sponsors.

That's why he's No. 1 Sales Representative in Lilliput for advertisers like Colgate, Mars Candy, Ovaltine and Poll Parrot Shoes . . . on America's No. 1 Television Network.

As a new sponsor of Howdy Doody, you'll be just in time for the big publicity payoff on the "HOWDY DOODY BOY of 1950" contest, celebrating Howdy's 500th program on NBC. A few quarter-hour segments are now open.

NBC TELEVISION *America's No. 1 Network*

DOCUMENT A/810

With Van Heflin, narrator; Maurice Evans, Lee J. Cobb, Charles Boyer, Reginald Gardner, Jose Ferrer, Jean Hersholt, Lena Horne, Laurence Olivier, Vincent Price, Robert Ryan, Edward G. Robinson, Richard Basehart, Charles Laughton, Marsha Hunt, Alexander Knox, Emlyn Williams Joan Crawford; Lyn Murray orch
Writer-director-producer: Norman Corwin
60 Mins., Sun., 9-10 p.m.
Sustaining
MUTUAL from New York

For some time now there's been a growing awareness that some of our best and most exciting radio is emanating from the United Nations. This was again demonstrated last Sunday (26) night when "Document A/810," referring to the first World Bill of Rights, was presented on the Mutual network as the first in a new UN series designed to highlight the contributions being made to international peace and understanding.

"Document A/810" was written, directed and produced by Norman Corwin, Chief of Special Projects for United Nations Radio. With a transcribed assist from many stage and screen notables, including Van Heflin, who did a remarkably fine job of narration; Maurice Evans, Marsha Hunt, Edward G. Robinson, Laurence Olivier, Vincent Price, Charles Laughton, Joan Crawford, Jose Ferrer, Lee J. Cobb and others, Corwin fashioned a prose tapestry woven with excellent voices and effective music. It was very much alive and had an almost epic quality.

Written on a large mural, with its individual pictures all contributing to the positive whole, Corwin projected a stirring plea for acceptance of human rights for all people. "Document A/810" as conceived by the members of the United Nations and voted upon in Paris in December, 1948, is illustrative of all the rights due to human beings as dictated by the conscience of mankind. The first nation to designate properly these rights as the Bill of Rights was the United States, yet Corwin, in highlighting historic events in such countries as China, Bolivia, India, Liberia, France, Great Britain, etc., showed how each nation in the world contributed in the fight for human rights.

Corwin's technique was as simple as it was effective. As each nation responded to a roll call for acceptance of the Bill of Rights, he stopped as certain points to dramatize that particular nation's struggle in man's contribution to achieve human dignity. The Dreyfus case in France, the history-repeating-itself in our own aspersions on Jefferson, where loyalty was first tagged subversive; Britain's fight for freedom to marry according to choice; a Paraguayan dictatorship that decimated the population of an entire country—here were some of the dramatic vignettes in Corwin's effective tapestry that cried out in horror for their basic human rights. And each word was chosen sparingly and with telling care, never trying to make the words more epic than the people. For, in essence, Corwin was using words merely to showcase man's contribution to human dignity.

Through it all there was Lyn Murray's score, written in complete unison to the words of Corwin; never overpowering, yet dramatically calling attention to the power of the story.

Corwin is still championing the cause of good writing for radio by his own example, and proving conclusively that fine radio is on a par with fine works in all the other arts. *Rose.*

THE MUGGSY SHOW

With Joe "Muggsy" Lombardi, Ernie Hartman
Writer-Producer: Hartman
30 Mins.; Tues.-Thurs., 10:30 p.m.
Participating
WSTC, Stamford, Conn.

While most small stations are content to handle plugs for participating sponsors by routinely inserting blurbs between changes on the turntable, Stamford's WSTC hands the local merchants a little more production in "The Muggsy Show." Half-hour airer has Joe "Muggsy" Lombardi and Ernie Hartman puffing the bankroller's product between banter and record playing.

Hartman, who writes the continuity, is straightman for Lombardi. Accent is on the latter's Italian dialecting which, unfortunately, tends to be exaggerated too much at times. Script, however, weaves in the sales pitch relatively unobtrusively considering there are messages from no less than five firms to be packed into the program. *Gilb.*

CLUB 15

With Bob Crosby, Andrews Sisters, Modernaires, Jerry Gray Orchestra, Del Sharbutt
Director: Ace Ochs
Writers: Carroll Carroll, David Greggory
15 Mins.; Mon.-thru-Fri., 7:30 p.m.
CAMPBELL SOUP
CBS, from Hollywood
(*Ward Wheelock*)

Bob Crosby, the original helmsman of Campbell Soup's "Club 15" nightly quarter-hour, returned to the show Monday (27), succeeding Dick Haymes, who had been handling the emcee-singer slot for the series all season.

While not quite up to the Haymes vocal standard, Crosby spices the show better with his glib, easygoing delivery of lines. Characterization and type of dialog closely follow the pattern of brother Bing, which is hardly coincidental inasmuch as Carroll Carroll, who did so much to develop the elder Crosby's air style when he wrote the Groaner's material on the Kraft Music Hall some years back, is doing a similar job for Bob on "Club 15."

The genial Crosby manner, top-drawer warbling by the Andrews Sisters and the Modernaires, and first-rate scoring and batoneering by Jerry Gray make a highly agreeable 15-minute interlude. Andrews gals punch over the bounce items with ever-increasing impact, and if Crosby hasn't the tonsil equipment to parallel Bing in the voice department as well as he does along emcee lines, he nevertheless delivers a ballad or rhythm tune with considerable effect.

Del Sharbutt handles the Campbell commercials smoothly, holding them to a reasonable length for a quarter-hour program, and the singing plugs are, happily, humorous and not coy.

Jo Stafford started on the show yesterday (Tues.) for a twice-a-week stint. *Rich.*

MY LADY'S NAME

With Bruce Webb, Rudy Toth, Ken Houston, Stan Wilson, Gurney Titmarsh; John Rae, narrator
Writer-producer: Byng Whitteker
Director: Gordon Day
30 Mins., Wed., 10 p.m.
Sustaining
CBC, from Toronto

Here's a device of tieing in music and story, with Byng Whitteker picking pop tunes—mostly oldies—and weaving an inter-related lost-love episode to create a dreamy, pensive mood. With his novel choice of unusual instrumentation for the musical end of. the program, plus the sophisticated writing, Whitteker has a successful novelty series that is being carried by 38 stations in the CBC network.

Current item deals with the memory of a girl named Nancy and is marked by good writing in reconstructing the mood of the narrator meeting a girl at a party whom he hasn't seen for years. This device permits the tieing in of "Once in a While," "Deep Purple," "Somebody Loves Me" and "That Old Feeling," with Bruce Webb on the vocals for commendable results. It is the instrumentation, however, that gives the series its dreamy, haunting effects.

This is brought about through Rudy Toth's use of piano, vibraphone and celeste; sax and trombone of Ken Houston; the bass of Gurney Titmarsh, and guitar of Stan Wilson. Leader is Gordon Day, flautist of the Toronto Symphony. Whole blend of mood music and nostalgic narrative is out of the ordinary and holds a somewhat weird fascination in a very restful 30 minutes. *McStay.*

GROCERY BOY

With Bill Hickok
15 Mins.; Mon.-thru-Fri., 8:40 a.m.
C. T. TERRY & CO.
WXKW, Albany

Bill Hickok delivers a reasonably entertaining basket of entertainment and a heavy load of advertising on program sponsored by a local food broker. He plays records, sings with some of them, uses sound effects for comedy, pops gags, and reads "the joke of the day" submitted by a listener. His style runs to the zany; it has won many listeners.

Hickok could build the warbling-to-platters, his singing voice being pleasant. Although speaking pipes are good, he does not always employ them to full advantage, the comic having precedence over the straight. Diction should be sharpened; overemployment of "listen" and "see" might be curtailed. A half-snicker could go.

Hickok is shouldered with too much plugging: three products daily, plus sponsor identification. Two supposed telephone calls on a shot heard were turned into spiels. A product giveaway for the best joke is tied in with a tab for dialer's grocer. *Jaco.*

ACADEMY AWARDS

Producer: Sid Goodwin
100 Mins.; Thurs. (23), 11 p. m.
ABC, from Los Angeles

Annual presentation of its "Oscars" by the Academy of Motion Picture Arts and Sciences becomes more and more businesslike each year. By careful planning and the elimination of the long "thank-you" speeches, Acad got last week's Oscarizing down to a snappy one hour and 40 minutes. That's a whale of a difference from the up to three hours that some of the sessions have taken in the past.

Whether that's good or bad, however, is open to question. The adlibbed (?) speeches by nervous award-receivers, the bulls, the long treks down the aisle to the stage, the general excitement that goes with an unrehearsed news event all gave a glamor and a spontaneity that were missing this year. This sounded like a finely-worked-out script show that had no more excitement than might be inherent in a news commentator's disclosure of the winners.

There was a quick reading of the candidates in each category, the never-changing request for "The envelope, please" and then the winner's name. Recipients seemed to be on stage almost as soon as their monikers were spoken, they said their few words of thanks in the maximum 15 seconds they were allowed, and were off.

Procedure was so smooth and rapid that it practically left no opportunity to Ronald Reagan and Eve Arden, who were stashed by ABC in a special broadcast booth, to give their scheduled color and background. They were lucky to get a word in edgewise—and the word, when they did get it in, was routine and uninspired.

On the other hand, all this precision and the absence of those boring thanks-to-the-prop-man-and-clapper-boy-who-made-this-award-to-me-possible speeches have obvious advantages. What the Acad and ABC must look for in the future in some middle ground that will give a spontaneity without an overdose of emotion and goo.

Paul Douglas emceed with wit and charm, but he likewise was so intent on the split-second timing that he sounded much too-well rehearsed. He was on only for the brief moments necessary to introduce the award-hander-out in each category. The presenters had as much name-appeal as the winners, making this a real all-star aggregation. They included James Cagney, James Stewart, Jane Wyman, Ray Milland, Claire Trevor, Ida Lupino and Cole Porter.

Awards event, the 22d for the Academy, originated from the Pantages theatre in Los Angeles. Johnny Green was general director of the event for the Acad, while John I. Edwards, ABC's western division program director, supervised and Sid Goodwin, vet of previous "Oscars" airings, produced for the network. *Herb.*

CLOUD NINE

With Elaine Rodgers, Lon Saxon, The Meadowlarks, Hal Stark, Larry Alexander, Arthur Peterson
Producers-writers: Skee Wolff, Charles Romine
Director: Paul McDermott
30 Mins., Tues., 9:30 p.m.
Sustaining
WBBM, Chicago

"Cloud Nine" rates an A for effort and scores very nearly as high in accomplishment. Designed as a showcase for WBBM talent, the program puts a fresh, new garb on the musical format. And dressed-up format is good listening. Each show has a definite story line weaving together the musical numbers, a switch that gives added punch to both script and music. "Cloud Nine" is the phantasy vehicle transporting story into the land of make-believe, making for a great deal of freedom for scripters.

On show heard (21) "Cloud Nine" took cast back to an army rest camp in Holland during the last war, with story situation catching comic facets of GI life such as a "Dear John" letter, a batch of soldiers' brew and reactions of fighting stiffs to a Hollywood war pic. Blended into story were relevant tunes, mostly of wartime vintage.

Thrush Elaine Rodgers as "girl back home" registered warmly. Lon Saxon is a smooth baritone. The Meadowlarks, four men and a girl, did their part neatly.

Principal thesping chores were professionally handled by Hal Stark, Larry Alexander and Arthur Peterson. Frank Smith and house band backed stint ably.

Producers Skee Wolff and Charles Romine have wrapped up a bright package and show seems sure to gain momentum among evening listeners. *Dave.*

THE TALKING MAGAZINE

With Bert Wayne, announcer; Sidney Blackmer, Patricia Morison, Todd Duncan, Ruth Matteson, guests
Producer: Ted Cott
Director: Jack Grogan
Editor: Dick Pack
30 Mins.; Mon., 10 p.m.
Sustaining
WNEW, New York

Indie has come up with an interesting device for getting quality literary material and wrapping up a public service stanza in cooperation with the Industrial Home for the Blind. Inspiration for the show came from the fact that only two national magazines are available in braille or records. "Talking Magazine" is filling this gap by having stars from Broadway shows read pieces from a score of publications.

On the preem Monday (27) the articles presented a good cross-section of mags, authors and subjects: John Gunther's "Inside F.D.R." from Look; the Miscellany column from Time; Pearl S. Buck on "What America Means To Me" from Coronet; a profile of Gian-Carlo Menotti from Newsweek; Groucho Marx's letter to Leo C. Rosten in Look; and a humorous essay on baseball wives from the Saturday Evening Post. These were given expressive and spontaneous-sounding readings by Sidney Blackmer of "Come Back, Little Sheba"; Todd Duncan of "Lost in the Stars"; Patricia Morison of "Kiss Me, Kate"; and Ruth Matteson of "Clutterbuck." The thespers caught the spirit of the writing to make the airer of interest not only to the 20,000 blind in the area but also to the general listener. Although the articles were penned for the eye rather than the ear they came over the loudspeaker with full understandability, except in the case of the Time column, where the weekly's clipped and inverted style was a handicap.

An added feature was a brief bulletin board giving news of interest to the sightless (bills before the state legislature on reduced taxation of the blind and parties and classes for the afflicted), Peter J. Salmon, exec director of the Industrial Home, gave a short talk kudosing the station for the series. *Bril.*

BEAT YOUR WIFE

With Wed Howard, Beulah Schacht, Stan Dougherty orch
Director: Al Bland
Producer: Lambert Kaiman
30 Mins. Tues., 9 p.m.
WESTINGHOUSE
KMOX, St. Louis

First big league quizzer to be launched in this town has a new twist in that husbands and wives both in Loew's State theatre, where the program originates, and couples at home have opportunities of copping a wide variety of prizes that range from foodstuffs, stockings, radios, etc., to an all-expense paid vacation via plane to Havana which is a part of the jackpot of prizes reputed to be worth $5,000. The stay-at-homes who also get into the act by phone are chosen by lot from those who deposit their request slip at one of the more than 100 Westinghouse distributors in the St. Louis area.

Questions range from simple ones that a grammar school kid could answer to some tricky ones that require a correct answer from an erudite grownup. Only 10 seconds are permitted for an answer and the husband or wife hanging up the highest score grabs the payoff. Then the couple, collectively, have 10 seconds in which to solve the jackpot quizzer which, in the teeoff program, was identifying a notable couple from clues furnished by the gabbers. No one copped the big prize but, unlike such other programs, the size of the stake is not boosted on succeding ones.

Howard, a station gabber, handles the males while Miss Schacht, a newspaper feature writer, propounds the quizzes to the femmes.

Half a dozen couples received chances during the initial program which needs a little polishing to smooth the proceedings that were a bit shaky in spots. The repetition of the long list of prizes for the benefit of each of the contesting couples was a bit overdone. Commercials also were a trifle too long. Stan Dougherty's tooters scored with "Music, Music, Music" and "Chattanoogie Shoe Shine Boy" in addition to "I Said My Pajamas" and "Alexander's Ragtime Band," the latter two being among the quizzers. *Sahu.*

Indianapolis—Construction will begin within few weeks on new studio building for WFBM and WFBM-TV. Building will contain 20,000 feet of floor space with two major studios, one two stories high to allow for backdrops and scenery for television shows. Structure will cost $300,000, exclusive of equipment.

LIKE MEN WHO DREAM

With Eddie Cantor; Claude Rains, narrator; Lawson Zerbe, Leon Janney, Ethel Everett, Peter Cappel, Butch Cavel; music, Sylvan Levin
Writer: Allan E. Sloane
Producer: Himan Brown
30 Mins.; Mon., (27), 9:30 p.m.
Sustaining
WOR, N. Y.

Forceful and compelling was "Like Men Who Dream," a dramatized story of the Passover which Mutual presented Monday (27) in cooperation with the United Jewish Appeal. The Allan E. Sloane script deftly wove in the origin of the festival and graphically showed how history has repeated itself. For the Israelites were redeemed of the Egyptians in bibical times while today their modern contemporaries have been delivered of another Pharoah—Hitler.

Kingpin of this gripping dramatization was narrator Claude Rains, who lucidly outlined the strides that Jews have made in regaining Israel despite a path of adversity. A large cast headed by Lawson Zerbe, Leon Janney and Ethel Everett also lent stature to the program. In closing the half-hour dramat, Eddie Cantor, UJA National Campaign Chairman, drew a parallel from the miracle of the Israelites crossing the Red Sea and the current hegira to the new Israel.

Cantor's sombre admonition that "it's up to us to decide that they shall live" tied in with a nationwide fund-raising drive which UJA is launching this week in some 3,600 communities. His plea for support was the epitome and dignity. "Like Men Who Dream" represented radio at its best. Transcribed stanza, incidentally, was heard Monday (27) only on WOR, N. Y., while the following night (Tuesday) the MBS web aired it. *Gilb.*

SCANDIA BARN DANCE

With Doug Setterberg, Ruth Stendal, Loren Davidson, Scandia Quartet, Frederick Lloyd.
Producer: Bob Hurd
30 Mins.; Sat. 6 p.m.
Participating
KOMO, Seattle

This new live show is the biggest on the air locally and is also one of the few that is done for an audience. It's also a good one, displaying the talents of Doug Setterberg, writer and star of the show, in fine fashion. Setterberg, writer of "All Sewed Up in My Vinter Undervear" and "He's A Scandinavian Hot Shot" does a fine job in Swedish dialect tunes and on this program did "Hilda" as well as entering into the commercials.

Soprano Ruth Stendal and baritone Loren Davidson dueted nicely with "Carolina Moon," and the Scandia Quartet (2 accordions, piano and string bass) did a good job with "Amelia Polka," also backing the vocalists ably.

Setterberg did his own tune, "Vinter Undervear" in a socko style, displaying an impish humor and nice timing and it seems that he could be used more in the program for bigger impact.

This area has many people of Scandinavian descent so this show should go over big. It's also a wise move on KOMO's part to use the talents of Setterberg (he's on staff as an announcer-writer) and seems a shrewd move business-wise to put on such an entertaining show for an audience. Word is that the half-hour version is all booked up for participating spots and that it may be expanded to a full hour.

Here's one that proves that radio is certainly not dead in Seattle and also reveals the fact that there's talent here to do a good job. *Reed.*

PLAYS AND PLAYERS

With Bill Jacobs, others
15 Mins., Sat., 5:45 p.m.
Sustaining
WKBW, Buffalo

This is an entertaining quarter-hour shot, with Bill Jacobs as moderator interviewing various personalities. Usual guests are visiting entertainers and generally discussion develops some facet of show biz. Show is tape recorded in order to suit convenience of interviewees. Show caught (18) was built around the question, "What is wrong with little theatre in Buffalo and what can we do about it?"

Participants included Jane Keeler, director of the Studio Theatre, Daniel Abeles, director of the theatre group at the Jewish Community Center, and Leo Jones, director of the Blue Masquers at the U. of Buffalo. Show was well handled by Jacobs, who kept the discussion going at an even pace.

TV SHOPPERS REVUE

With Brent Gunts, Jay Grayson, Ann Antrim, Bob MacDonald, Robert L. Friend, Joe Miller Trio, Fran Oliver & Walters Models, Arthur Murray Dancers.
Writer Bob Howard
Producer: Bill Fitzgerald
Director: Dave Nottingham
60 Mins., Mon., Wed., Fri.; 2 to 3 p.m.
HECHT DEPARTMENT STORES
WBAL-TV, Baltimore
(Robert J. Enders)

Balto video scene has been more than brightened with addition of this hour long session slanted toward femme shoppers. Hecht Stores should have no trouble capturing viewer interest, and deserve credit for unzipping wallet to foot an expensive first class showcase, the first of its kind to arouse further commercial interest in midday TV.

Robert J. Enders agency, proud parents of "Shoppers Revue" idea, already have a string of similar shows in Philadelphia, Washington and Boston, all enjoying a healthy life.

Preem show (20) was fast moving, and emcee Brent Gunts kept large studio mob, contestants and camera technicians pulses well tempoed. Gunts, onetime New York producer and radio emcee, injected bigtime showmanship into each audience-participation gimmick. He knows whims of Balto crowd because of popularity on his own Tuesday nighter idea, "Shadow Stumpers" (WBAL-TV). His Berlish costume-antics made him kernel of each segment.

Jay Grayson, WBAL staffer, commercializes in true TV ad lib fashion, and is always fall-guy for Gunts gags. Even though "Revue" was segmentized into quarter-hour stanzas, product identification of four principle items was not overdone, and director appeared to have most wrinkles tucked away. Dave Nottingham, probably youngest TV director, deserves kudos for an on-the-toes operation.

Cavorting cast on special built stage of Baltos only TV audience-participation "Air Theatre" at WBAL-TV, consisted of Ann Antrim and Bob MacDonald vocalistics; Joe Miller's Trio, 10 instrumental pieces to their credit; Dancers from Arthur Murray School; Fran Oliver, helping Grayson on announce chores, and her Walters Models. Special guester on preem show was Robert L. Friend, mentalist, who pried into subconscious files of studio audiences gray matter with most professional air and tricked them with mental dexterity. Friend would be welcome feature attraction to this hour.

Station would also seem to have scenery problem solved. Staff artist and Hecht's display stylists fashion the appropriate sets for each show to highlight the program's personnel, prizes and store products.

Giveaways were made on an elaborate scale, to studio participants who cavorted on opening show in bag bursting, dance instruction and mental test contests.

This hour long venture, followed by another WBAL-TV good-looker "The Bob Berry Show," should give the station a strong afternoon lineup. *Port.*

JAMBOREE

With Gloria Van, Danny O'Neill, Jane Brockman & Bud Tygett, Jimmy McPartland, Dick Edwards, "Woo-Woo" Stephens, Paula Raye, John Dolce, Julian Stockdale Orch.
Writer: Garry Morrison
Director: Dick Liesendahl
60 Mins.; Sun., 9 p.m.
Du MONT, from Chicago

With its Saturday night schedule anchored for the time being, Du Mont is aiming at strengthening its Sunday night lineup with new program material. "Jamboree" fits into the pattern as a fast and pleasing variety session that adds to Chicago's standing as an origination point in the overall TV picture. This airer is picked up from the Rainbow Gardens on Chi's north side.

Chief assets of this show are its fresh talent, unpretentious air and general verve which help surmount the modest budget framework. Lacking any rigid format, this hour-long session is checkered with contrasts between hillbilly music and hot jazz to folk dancing and modern ballet. The preem (26) ran off in flavorsome style despite a full quota of camera miscues and several production lapses that hung up several sequences in midair.

In the straight pop music category, Gloria Van and Irish tenor Danny O'Neil, regulars on this series, neatly delivered a brace of numbers including "Why Was I Born" and "You're the Cream in My Coffee" by Miss Van and "It Ain't Necessarily So" and "I'm

(Continued on page 44)

Tele Followup Comment

Staging of James M. Barrie's "Dear Brutus" on CBS-TV's "Ford Theatre" Friday night (24) suffered slightly during the first act from confusion resulting from the play's basic fantasy theme. It perked considerably during the final two acts, via some fine thesping and a pickup in pace, to emerge as a neat, warm-hearted production. Story, very much similar to Shakespeare's "Midsummer Night's Dream" but pointing more of a moral, failed to spot the characters adequately at the beginning, so that when they changed roles during the fantasy part, viewers were at a loss to distinguish which was which. Fault was in the original version, however, and so cannot be blamed on Ellis Marcus' adaptation or the production and staging by Winston O'Keefe and Marc Daniels.

Brian Aherne, making his video bow in the starring role, scored with an impressive delineation of the painter turned wastrel who wanted the "other chance" offered to relive his life. Valerie Cossart was excellent as his wife and Mary Malone, one of the leads in the late "Girls" series on CBS-TV, was standout as the daughter they never had. Ralph Rigg, as the puckish Lob, socked across the difficult role. Rest of the cast was equally good, including David White, Philip Coolidge, Barbara Robbins, Florida Friebus, Betty Linley, Leslie Barrie and Joan Wetmore. Sam Leve's sets, including the duplicate living-rooms to make possible the switch from the garden to the enchanted forest, were fine, and Daniels' use of trick camera effects to point up the fantasy worked without a hitch.

NBC-TV's "Colgate Theatre" presented on Sunday (26) a drama that was put together in reverse. Producers saw an effective United Telefilm Co. short film, about a vagrant who steals a woman's pocketbook and decided to use it as the finale of their show. William Kendall Clarke was commissioned to script a teleplay to lead up to the three-minute film clip. Robert Feyti, who played the pursesnatcher in the picture, was located in Miami and was flown up to N.Y. to do the live sequences.

It may not have been worth all the trouble. The celluloid portion was movingly done, with the kind of closeups, editing and deliberate, slowed-down action followed by an exciting chase that would be difficult for teevee to match. But it was a small payoff to the 20-odd minutes of draggy live stuff which preceded it. Story concerned a young mother, nicely played by Eleanor Lynn, who was taking her son back to their native Michigan. Her con-man husband (Feyti), who had deserted her six years previously, turned up with another confidence scheme. The wife, however, refused to give him any money, and it was at this point that the clip of the purse-theft was brought in. Feyti did a good job, but his criminality was not motivated strongly enough, and the live portions were talky and visually static.

Milton Berle returned to NBC-TV's "Texaco Star Theatre" Tuesday (21) after his Miami vacation with a show that was generally good, but uneven in spots. Comic opened with a production number and a vocal with special Miami lyrics parodizing some current pops. He followed with a cute magico turn with a victim culled from the audience. Latter turned out to be bandleader-prestidigitator Richard Himber, who "stole" Berle's tricks, for a sophisticated twist of the conventional routine. Svelt Julie Wilson, attractively gowned, put over "So in Love" and "San Francisco Fanny."

Recalling his "Front Page" characterization, Lee Tracy was cast as a city editor in a sketch with Berle playing the blundering reporter. Farce had the pair trying to nab a murderer, with the help of 10 radio sleuths (all outlandishly costumed), including the Falcon, Shadow, Fat Man, Thin Man, Superman, Sam Spade, Sherlock Holmes, etc. Gag was amusing for the first scene, but additional slapstick bits in which Berle was disguised as a butler, Chinese mandarin, Hindu fakir and Spanish dancing girl, proved overlong and anti-climatic.

Finale featured songsmith Hoagy Carmichael in one of those "and then I wrote" stints. Because of his distinctive voice, plus the quality of his tunes, Carmichael's performance was a highspot of the hour. It was also given some production values via superimposition of some Berlian antics and a dance by the sextet over the clefter's piano. Bunny Briggs, expert tapster, scored neatly with some relaxed terping that speeded up into rapidfire toework. Also in the choreographic department, Anthony, Allen and Hodge clicked with a sophisticated ballroom number and followed with an amusing dance in which the two men tossed around their femme partner.

NBC television's two-and-a-half hour "Saturday night Revue" last week (25) hit a spotty pace for the first time—but the spottiness only meant that some bits were outstanding while others were only good. On the basis of its fine talent, slick production and neat pacing, the show ran smoothly most of the way but gave evidence for the first time in its five-week run of the tremendous task involved in finding or building sufficient material for the entire evening.

"Jack Carter Show," occupying the first hour from Chicago, was marked by a general improvement in production. Cameras were on the beam continually, the lighting was better and the straight vocal numbers were given sufficient lead-in to make them visually attractive. Teaming of Donald Richards with sepia moppet Judith Burroughs, for example, was a fine idea and helped considerably in the number's audience impact. Fred and Susan Barry, aided by topnotch lensing, socked across their intricate terpsichore. Tony Martin, who wowed with his showmanly tune-selling, also got the production backing necessary. Carter repeated with his nifty comedy and emceeing, with Betty and Jane Kean also socko with their zany antics, impersonations and singing.

Spottiness was visible in the "Show of Shows," produced and directed by Max Liebman from N. Y., and is traceable probably to the fact that the material, while good, is getting too reminiscent of previous stanzas on the series. Thus, while Sid Caesar was good as ever with his excellent pantomime and comedy, Macdonald Carey did a smooth emcee job and the ballet and chorus were standout in a group of well-produced numbers, it was only the final production routine that viewers would remember after the show. This was a lengthy but very funny skit on the Pocahontas-John Smith tale, with Imogene Coca doing a fine mimic job on the Indian princess. Original poem read by an off-screen narrator to back the number was socko, done in the "Hiawatha" pattern.

Carey teamed with Caesar for a neat reprise of the film director's skit from the late Broadway revue, "Make Mine Manhattan," and Caesar again did one of his funny solo bits—this time, on a whitecollarite hitting his boss for a raise. Jan Peerce, subbing for Robert Merrill, teamed nicely with Marguerite Piazza in excerpts from "Traviata" and the latter pleased with a modified dance routine on a pop number she sang. Miss Coca and Caesar likewise impressed with their "Coney Island" bit.

Presentation of Robert Sylvester's "Second Oldest Profession" on NBC-TV's "Philco Playhouse" Sunday night (26) suffered from the lack of motivation for both the plot and characters. In selecting the top dramatic moments for his hour-long adaptation, Joseph Liss was forced to omit too much of the requisite continuity. Thus, the newspaper publisher, instead of emerging as the inhuman, ruthless monster referred to in the play, seemed instead a good-hearted and wise-headed business man. In addition, the young reporter's character switch from an idealistic crusader to the no-good circulation hound was never sufficiently explained.

While the adaptation was thus nsg., the acting, production and direction were okay. William Prince, as the reporter, and Victor Jory, as the publisher both turned in fine performances but it was Felicia Monteleagre, as the disappointed wife of Prince, who scored most impressively with her neatly etched characterization. Mark Roberts and Russell Collins did well in supporting roles. Producer Fred Coe and director Gordon Duff integrated a number of film bits neatly with the live part of the script and the sets, camera work, etc., were up to the usual top-drawer Philco standards.

Jerry Lester is starting to hit a good stride on DuMont's "Cavalcade of Stars." His vaude and cafe bits are starting to show up with greater effectiveness and he's being integrated into the rest of the proceedings to a greater degree.

Despite the terrific competition of NBC's "Your Show of Shows," the program hasn't diminished its budget in lining up acceptable talent. Stanza had good pacing and variety and individual acts showed up extremely well.

Condos and Brandon exhibited some fast taps to give Kyle McDonnell a warmed up stage. She hit her mark with a pair of tunes and some slight comedy with Lester. Dizzy Gillespie provided a change of pace with a bop trumpet. His session had the virtue of brevity since an overlong dose of flatted fifths can chase the garden variety of viewer.

A novelty note was by Dolinoff and the Raya Sisters (3). This group working on a stage with a darkened background provided some unusual effects. Chester Morris gave a pleasing exhibition of magic to ingratiate himself.

Ed Sullivan's "Toast of the Town" on Sunday (26) presented some good entertainment once it got into stride. Session got off to a tepid start with the Phil Jones dancers, a group of mixed couples ranging from moppets to adults. Except for the flash displayed by the numerical makeup of the troupe, these dancers are little more than an amateur novelty. The routines are okay, but there's insufficient flash to this act for the warmup spot. The offbeat was continued with Chris Cross, ventriloquist, whose gab didn't make for too much an impression. Much was made of the fact that there was a Walter Winchell imitation on a Sullivan show. This incongruity wasn't sufficient to get the turn across.

Show looked up considerably with Eileen Barton, who's currently a reason for jukebox patronage with her National disking of "Baked a Cake." She was given some good production in this number and produced the first solid turn of program.

Fayne and Foster did well in a musical novelty session providing interest with bell-ringing and musical glasses. Another strong point was the terping of Sheila Bond. Aside from being an impressive dancer, Miss Bond has a great deal of visual interest. There should have been at least one closeup of her face, even though her figure is highly admirable. There were some good trick camera effects to aid her session.

Probably the most impressive spot on the show came from the Continentals, a well-groomed male quintet, with fine individual voices, a good comedy sense and arresting arrangements that make use of their collective ability to mimic pizzicati strings. This group impresses as being one of the better talent discoveries of the past few weeks.

Sullivan also introduced one of his occasional sports novelties with a golfing demonstration by Helen Hicks, which lacked theatrical interest. Jack Redman did better with his skill at trick shots.

Sullivan made his entrance wearing a trick nose and spectacles. It didn't make sense.

Berwyn (Pa.) Playhouse's third telecast in its series of combination stock-video productions over WFIL-TV (Phila) (20) was "Love in Livery — a Delectation of the Snuff-Box Era," by the 18th century French dramatist Marivaux. Almost operatic in its plot about mistaken identities, this pastiche might be enjoyed with music, with lyrics in the original language. The theme is right out of the museum and demonstrates that the "high-born," even in disguise, instinctively attract one another. Forced by circumstances to change places with their servants, the master is still elegant in livery; the valet remains an oaf. The lady is gracious wielding the feather duster, while the maidservant is as out of place as her "captain of the back-stairs."

Series has been bankrolled by V. Nelson Barrington, owner of Berwyn theatre, to demonstrate that initial "live" performances can assure letter-perfect productions with a minimum of camera rehearsal time. Berwyn cast puts on one-hour capsule play adaptation seven times before looking at a camera. Barrington's sales talk to agency people who caught performance (20) is that production costs can be cut down one-third to half, with "live" run-throughs at suburban theatre. Camera time for Marivaux production totalled four hours. Cast and staff backed up Barrington argument with smooth performance, played with

(Continued on page 44)

HOLIDAY HOTEL

With Edward Everett Horton, Leonore Lonergan, Bill Harrington, Betty Brewer, June Graham, Don Sadler; Denise Darcel, guest; Alexander Gray, announcer; Bernie Green orch
Producer: Monte Proser
Writer: Tom Adair
30 Mins.; Thurs. 9:30 p.m.
PACKARD MOTOR CO.
ABC-TV, from New York
(Young & Rubicam)

Basically, there's a good idea in "Holiday Hotel"—a switch on the "Grand Hotel" motif but with an underlying comedic pattern keyed to the distinctive visual-audio talents of Edward Everett Horton. But it certainly failed to project itself for maximum—or even satisfactory—results as it came off the TV screen on its initial ABC showcasing last Thursday (23).

This is the Packard Motor Co.-sponsored musicomedy-formatted show which nitery boniface Monte Proser is producing, and the productional accoutrements as manifested on the preem program bespoke the $15,000-a-week investiture. But for the kind of coin and energy expended on "Hotel," the overall entertainment results were of dubious merit. Actually, the show never managed to get off the ground, with Horton's contrib weakened by an unsatisfactory script and the attendant Horton byplay with his femme vis-a-vis, Leonore Lonergan, failing to capitalize on the talents of either.

As the "Hotel's" initial guest, Denise Darcel (who has been circuiting the AM-TV kilocycles since her "Battleground" pic release) was featured in a skit which gave her Gallic idioms some free play, but on the whole it was feeble stuff.

Midway through the show it switched completely to a revue highlighted by a ballet sequence based on a Gordon Jenkins musical vignette featuring the dancing talents of June Graham and Don Sadler and the vocalistics of Bill Harrington and Betty Brewer. It provided a refreshing interlude, certainly a lift over the "story" elements, but was far from outstanding.

Packard commercials were neatly integrated via a "showroom" on the hotel's ground floor and with Alexander Gray handling the announcer chores. There's a filmed commercial insert at the midway mark.

As bigtime automotive showcases go, this one had an inauspicious premiere. *Rose.*

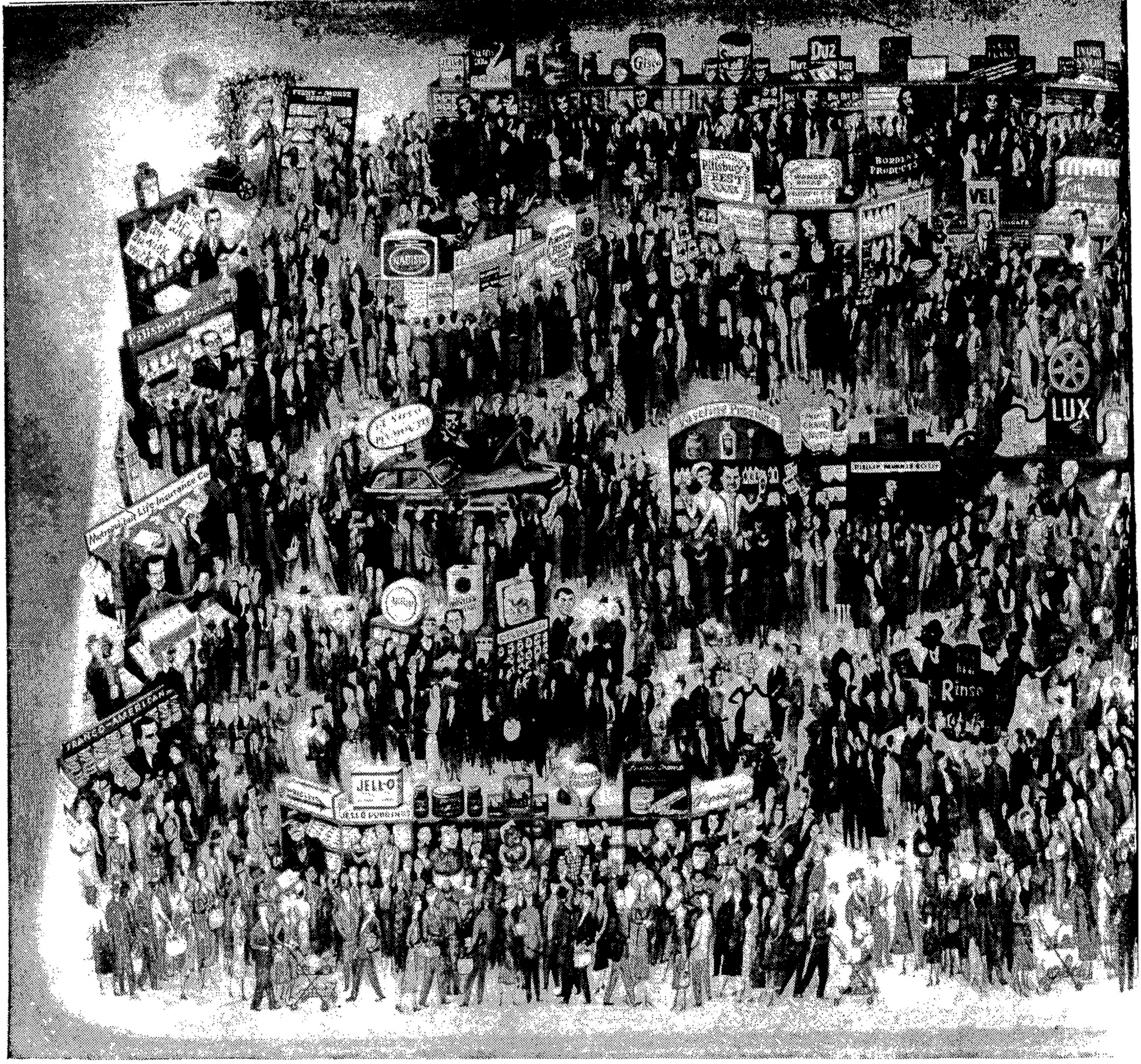
BEAT THE CLOCK

With Bud Collyer, emcee; Lee Vines, announcer
Producer: Gil Fates
Director: Byron Paul
45 Mins.; Thurs., 9:45 p. m.
Sustaining
CBS-TV, from New York

"Beat the Clock," a televersion of last year's quizzer on CBS, makes an entertaining stunt show. Packagers Mark Goodson and Bill Todman worked up some good visual questions—all of which the studio contestants had to answer in a prescribed number of seconds while an intricate three-foot clock ticked off the time. Gags included having loot-hunters give the proper costumes to bathing girls of 1890, 1926 and 1948, pick up coins with a broomstick and chewing gum through a subway grate, don a woman's blouse (with buttons on the back), identify flowers from their scents, etc. One particularly effective routine was exposing the quizee (and home viewers) to a humorous tableau for one minute and then asking him to spot three re-arranged items. In another, a blindfolded participant tried to spread butter and jam on a slice of bread, with the cameras catching amusing closeups of his fumbling fingers. An added sight-device was having the guests work from an hour-glass stand.

Airer leaned heavily on cheesecake appeal, with emcee Bud Collyer's femme assistants garbed in scant costumes and one contestant attempting to find the right-sized belt for a swim-suited model. Appearance of the bare gams brought whistles from the theatre audience.

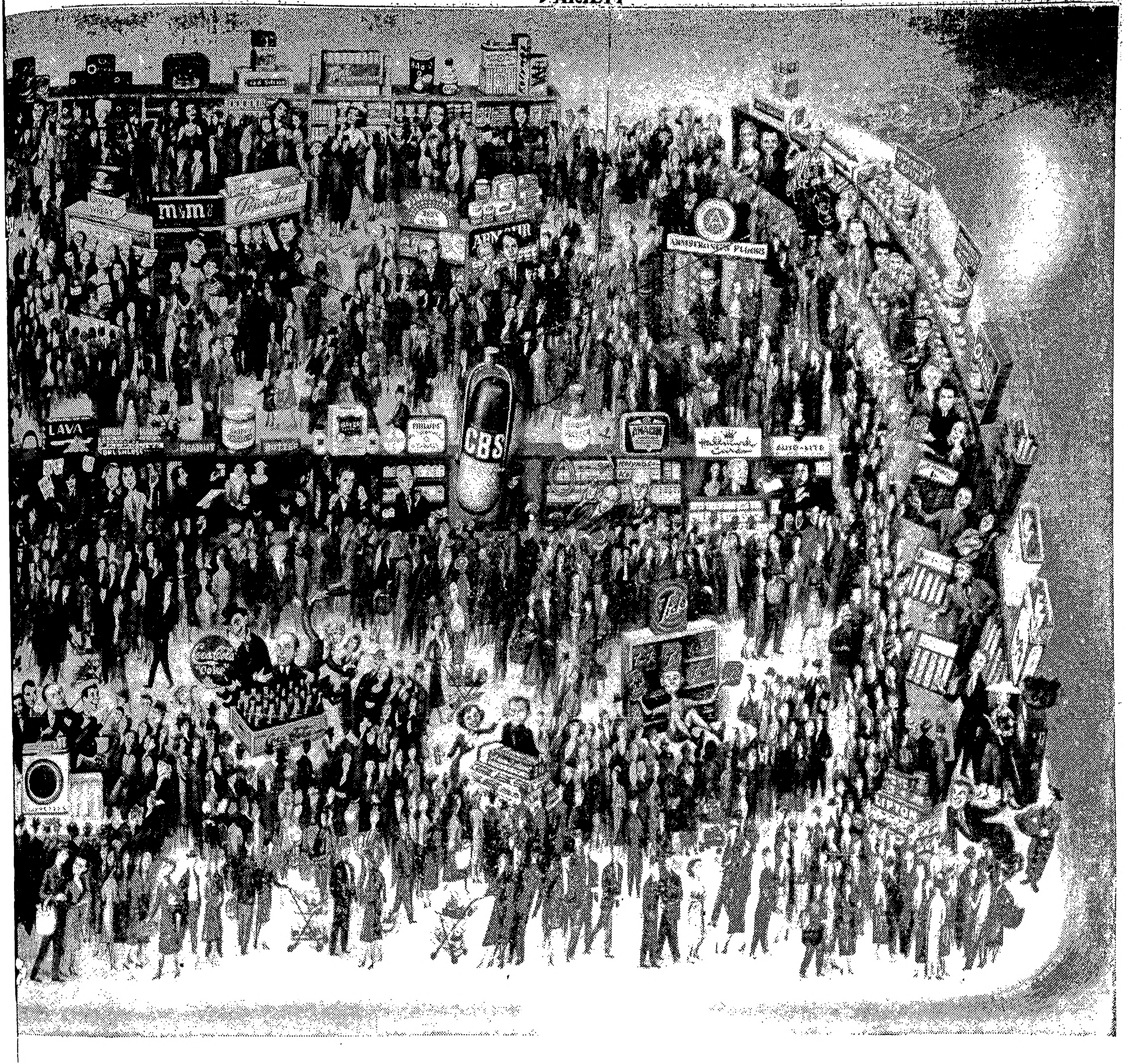
In a couple of spots the clock was superimposed on the screen to heighten the sense of contestants working against time. However, Collyer's highpressure gab about time running out, more suited to an AM than a TV show, seemed to work against the prize-seekers and should be eased up. Otherwise his handling of the guests was informal and pleasant. Use of a portable Altec mike gave him freedom of movement in a fast-paced stanza. *Bril.*


Duz
Pillsbury's Best
Borden's Products
Vel
Lux
Metropolitan Life Insurance Co.
Franco-American
Rinso
Jell-O
Jell-O Puddings

THIS IS CBS...WHERE 99 MILLION

This is the biggest market place in the world... bigger than any other place where people go to find the things they want to buy.

Where else do so many people get together, week after week–from every part of the country?



PEOPLE SHOP EVERY WEEK

Where else can you find 25 million people *standing in front of the same counter at the same time focused on the same product?* Only in Radio.

In all radio CBS draws the largest crowds – a million and a half more customers than any other network.

And every year these crowds of customers grow bigger.

That's why, when America's leading business men offer for sale the things most people want to buy, they showcase them in the biggest and busiest market place in the world ... ***The Columbia Broadcasting System***

From the Production Centres

IN NEW YORK CITY . . .

Metro's **Louis B. Mayer** will make one of his rare air appearances when WMGM carries speeches from the Brand Names Foundation dinner at the Waldorf April 5. . . . **Walter Stegman,** of WNYC music dept., leaves today (Wed.) for four years' study in Europe. . . . **Cherney Berg,** "Goldbergs" music director, preemed his "Anatomy of Melancholy" at Times Hall Monday (27). . . . **William Mullin** has resigned from radio dept. of William Morris agency. No successor contemplated. . . . **Walter Lurie** has bowed out of Calkins & Holden agency. . . . **Frank Tarloff** replacing **Jack Rubin** as co-scripter with **Jameson Brewer** of "Hardy Family". . . . WMGM's **Eileen O'Connell** ("For Children Only") making theatre appearances to promote the doll fashioned after her. . . . **Cliff Evans,** head of N. Y. City's TV Film Unit, named **$12,000** yearly assistant to the deputy mayor. . . . Add April Foolishness: Hot Springs, N. M. (pop. 8,000) changes its name to "Truth or Consequences" on April 1 . . . . Four WNJR engineers found themselves staring into cop's revolver at 3 a.m. one day last week while testing the station's signal in a lonely field. . . . **Jack Rome** has joined Biow agency as account exec for Philip Morris group. Formerly with Roy S. Durstine and Albert Kimball Co.

Bing Crosby to tape four of his shows in Gotham between April 4-13, for airing in May. . . . **Don Hollenbeck,** CBS newscaster, recuping at Daytona Beach after recent illness. . . . Flack **Art Miller** father of eight-lb. boy. . . . **Junita** ("South Pacific") **Hall** signed by Lang-Worth Transcriptions. . . . ABC's **Milton Cross** completed last of four narrative stints with **Thomas Sherman's** kid concert group last week. . . . "Meet the Menjous" returns to WOR as a cross-the-border Monday (3). . . . **Clay Morgan,** former assistant to the prexy at NBC, has joined Allied Syndicates flackery. . . . **Lowell Thomas** doing his CBS newscasts this week from Coronado Beach, Cal. . . . WNEW continuity chief **Bob Stewart** resigning Friday (31) to freelance.

Wells Church, CBS news editor, to Orlando, Fla., for three-week fishing trip. . . . **Pat O'Brien, Marsha Hunt, Jay Jostyn, Louise Allbritton, George Raft, Herbert Marshall, Ava Gardner** and **Maurice Evans** signed for "MGM Theatre of the Air." **Ian Keith, J. Edward Bromberg, Arleen Whelan, Alfred Ryder** and **Jack LaRue** tagged for Metro's "Crime Does Not Pay" series. . . . WJZ's **Johnny Thompson** to be kudosed with a party by "Miss Liberty" cast Monday (3). . . . NAM radio-teevee director **Johnny Johnstone** back after 10 days in Houston and week in Atlanta. . . . Nassau County cancer fund campaigners to get instructions via three broadcasts on WHLI. . . . Scripter **Palmer Thompson** has packaged a series, "Congressional Investigator". . . . **Joseph Durso,** WINS news director, joined N. Y. Times Monday (27) . . . . **Richard Sanders** into "David Harum". . . . **John Larkin** and **Spencer Bentley** added to "Romance of Helen Trent". . . . **Peg Hillias** new to "Our Gal Sunday". . . . **Ray Johnson** and **Elaine Kent** additions to "Nona From Nowhere". . . . **Jackie Grimes** and **Hillary Hall** join "Lorenzo Jones."

IN HOLLYWOOD . . .

BBD&O's **Ben Duffy** came to town, took one look at the overcast and three hours later was in Palm Springs. He would have settled for 15% but there was no sun at all. . . . **Ev Meade** was another arrival from Big Town but, sun or no sun, he'll be around for a week or so on Y & R business, mostly TV. He brought back with him **Walter Bunker,** the Hollywood Squire, who passed a few weeks at the home office. . . . **Edward Arnold,** ABC's "Mr. President," would rather be a U. S. senator—the real thing—so he's filed for the June primary as a Republican . . . . Y & R **Bob Hussey** had a close call last week with a nasal infection but penicillin pulled him through. . . . **Harry Ackerman** is convinced that Rochester is a natural for his own show so he's having another record cut and hired **Sam Perrin, Jack Benny's** head writer, to supervise the script. . . Benny, incidentally, received the Brentwood award last week for outstanding community service. His trophy room must be as loaded as **Fibber McGee's** closet. . . . And speaking of "The McGee's," there's a lot of budget pruning going on, with the music taking the sharpest cut. . . . **Jimmy Fidler** will take 15 weeks off this summer as an economy move. You'd think his sponsor, Arrid, would just dote on hot weather. There'll be no replacement, which doesn't distress last year's sub, **Sheilah Graham,** as she's in line for full net airing of her Hollywood gab for a new line of home permanent named after the famed Ogilvie Sisters. . . . **Sid Skolsky** has challenged Senator Johnson to a debate on his "Hollywood By-Line" over ABC. And to think that a year ago Skolsky was skeered stiff of a mike, which can't talk back . . . . **Herb Polesie,** who used to direct **Bing Crosby** on Kraft Music Hall, was his house guest at Pebble Beach between shows back east. . . . **Eddie Martin,** one of Hollywood's earliest columnists, is being packaged by **Ray Morgan**. . . . **Les Atlass** and **Ralph Kettering** came in from Chicago for a chat with **Gene Autry** about his cowboy pictures for TV. Autry has done the most consistent job of any other air star. In the past 11 years of selling chicle, he has taken time out only for war duty. A season to him is 52 weeks, and he has pictures to make, too. . . . By doing the TV series Autry loses the $500 weekly paid him by Wrigley to bypass video. . . . **Garry Moore** will bundle his frau into their Cadillac and chug east by easy stages. They'll see America in six weeks. . . . **Ralph Edwards** is offering $1,000 to anyone bringing a little man from Mars to his show. Doesn't even have to bring along the saucer that whirled him to earth.

IN CHICAGO

Milton F. Allison, former sales manager for WLW-TV, joins WBBM as assistant sales manager. . . . Intercity Golden Gloves fights will be aired on Mutual and WGN tomorrow night (29) with General Mills sponsoring on WGN. **Harry Creighton** doing blow-by-blow for Mutual and **Jack Brickhouse** calling for WGN. . . . **Len O'Connor's** weekly news roundup, "Sunday Dateline," bowed March 26. . . . WMOR (FM) celebrated first anni March 21. . . . **Joel Kupperman** and **Naomi Cooks** back on "Quiz Kids" March 26 after several weeks' layoff. **Victor Borge** guested on same show. . . . **Burt Squires,** midwest BMI station relations chief, elected to Radio Pioneers last week. . . . **Caesar Petrillo,** WBBM music director, back from Florida vacation. . . . **Andrew V. Christians** moves from Chi CBS to radio-TV staff of McCann-Erickson. . . . **Pauline Gregory,** secretary in local sales department at WBBM, has resigned to become registrar for Columbia College of Drama and Radio here . . . . **Mae Nommensen** has joined Chi NBC as PBX operator. . . . **Pauline Sepesi,** MBS Central Division chief file clerk, bedded by flu bug last week. . . . Exiting Needham, Lewis & Brorby to do full time freelance scripting is **Charles Andrews,** currently doing writing on **Dave Garroway** AM and TV shows. . . . **Richard Swift,** general manager of WCBS, New York, and **Don Miller,** sales manager of same station, visited WBBM last week. . . . **Dorothy Masters,** NBC Chi continuity clerk, repping Chi volunteer workers at Travelers Aid Society confab in Boston. . . . **Frank Atlass,** formerly with Chi Daily News, takes post on WBBM local sales staff. . . . **Earl Nightingale** vacationing in Phoenix, Ariz. . . . **Bob Elson** interviewed veep **Alben Barkley** on WBBM's "On the Century" show March 24. . . . **Ed Short,** WJJD publicity director, back this week from Florida.

NHI (NBC's Answer To CBS' HPL) to Preem On Chi's WMAQ April 3

Chicago, March 28.

"National Home Institute," radio package owned by Don Searle and Jimmy Parks, bows on WMAQ Monday (3). Program, NBC's answer to CBS' Housewives Protective League, will be extended on local origination basis to other NBC O. & O.'s and affiliates if successful in Chi. It gets quarter-hour airings at 6 a. m. and 12:30 p. m., with provision for expansion to half hours.

One gimmick of NHI is that all products offering to sponsor the stint will have to undergo tests by U. S. Testing Co. for quality and value check, and if accepted will be permitted to carry the NHI "double check and guarantee seal," which entitles purchaser to double refund if products don't live up to aired claims, similar to Good Housekeeping's seal of approval. To qualify for the NHI seal, advertiser must use show for minimum of 13 weeks.

Program will be written by Herb Futran, and in Chi will be aired by Philip Hayes, a package-owned name. (Plans call for use of different name in each city.) It'll be human interest chatter with live integrated commercials. Morning and afternoon shows will be different.

On WMAQ, six participation announcement per week, alternating mornings and afternoons, will cost $645 weekly, with a 13-week rate of $585. Each city carrying the show will have a full-time merchandising man attached to the program. Conforming to NBC's policy of participation, each quarter hour period will be limited to three sponsors.

Searle and Parks plan to do an NHI television show in the fall.

Boston—Nelson Bragg has taken over two disk jockey shows on Hub's WCOP formerly conducted by Howard Malcolm, who has been dropped by station. Shows are the early 6 to 8:30 a. m. "Morning Watch" and the noontime "Record Rack."

how a WOR sponsor's sales went up—*in smoke!*

Wally Frank makes pipes (what ad man doesn't know that!).

Wally Frank wanted to sell *more* pipes — though it's no slouch when it comes to getting rid of high-priced briar.

Said they to WOR, "Hey, can you sell lots of pipes for us fast, at, mind you (they raised a warning finger), *low* cost?"

Said we, "Sure." Brass, you know.

Anyway, eight newscasts on WOR—just 8, mind you—started 5,899 people dropping coins into phones to call Wally Frank and say, "Look, let's have a pipe." The result? $23,301 in cold, hard cash for nice new pipes!

In other words, every dollar Wally Frank spent on WOR, produced $7.00 in sales.

That's selling. We do it daily. Can we do it for you?

Our address is—

WOR

— that power-full station at 1440 Broadway, in New York

The Paramount News-of-the-Week In Variety's Radio Section:

Keep Your Campaign Going Strong To Kill The Movie Tax!

Bing Crosby's

Best Picture in Years

Frank Capra's

Riding High

IS BEING SOLD TO THE PUBLIC ON EVERY RADIO SET IN AMERICA!

On Bing's morning program—on Bing's Chesterfield show—and by Bing's Chesterfield teammates, Arthur Godfrey and Perry Como. Simultaneously with first run dates—there'll be saturation-selling soon with radio guest shots, big C. B. S. assistance and special programming on many additional shows!

Now turn to
VARIETY'S
MUSIC SECTION
where Paramount continues
the story of how every
facet of show business
is selling "Riding High"...

Frank Capra's "RIDING HIGH" starring BING CROSBY · Coleen Gray · Charles Bickford · Frances Gifford with William Demarest Raymond Walburn · James Gleason · Ward Bond · Clarence Muse · Percy Kilbride · Harry Davenport · Produced and directed by Frank Capra · Screenplay by Robert Riskin · Additional Dialogue by Melville Shavelson and Jack Rose · Based on a Story by Mark Hellinger · New Songs: Lyrics by Johnny Burke · Music by James Van Heusen

Tele Chatter

New York

Charles J. Basch elected veepee of the National Society of TV Producers, replacing **Henry White**, former World Video prez who recently joined CBS-TV. **West Hooker**, indie producer, was named to the Society's board . . . "Ranger Ranch Roundup," new western show for moppets, tees off Sunday (2) via WJZ-TV, featuring Oklahoma Boyd Heath, full-blooded Cherokee Indian . . . Laurel Films dickering with **Dennis James** to play himself in "Mr. Universe," feature picture on wrestling which Laurel will roll in N.Y. April 15, with **Jack Carson** starring . . . NBC tele veepee **S. L. ("Pat") Weaver** slated to speak before the Pittsburgh Advertising Club April 11 and the Brewers Assn. in San Francisco May 3 . . . **Milton Douglas** and **Robert Schoellhorn** named veepees of Product Advertising Corp., agency now handling DuMont's "Cavalcade of Bands" and "Cavalcade of Stars." **Cora Story** was named secretary of the company. **Jose Ferrer** set as guest emcee on NBC's "Saturday Night Revue" this week (1) from N.Y., with **Vincent Price** guesting on the Chicago part of the show. . . . **George Stoetzel**, former lighting consultant for film producer **Louis de Rochemont** and CBS tele, now handling the same job for **Robert Montgomery's** "Lucky Strike Theatre" via NBC . . . **Wendy Barrie**, now aired via NBC, does her 500th consecutive video show tomorrow night (Thurs.) . . . DuMont's "Hands of Murder" retitled "Hands of Destiny," to allow more scope in the type of stories presented . . . **Peter Donald** signed by Roberts & Carr productions for an hour-long, across-the-board TV'er, to be titled "Nightcap" . . . **Charles Sanford** signed as music director on **Bob Hope's** Easter Sunday Frigidaire show via NBC . . . Maiden Form Brassiere picked up its option on Dorothy Doan's "Vanity Fair" show via CBS, through the Weintraub agency . . . **Bernie London**, formerly remotes director for CBS, signed to produce and direct pickups of the Cleveland Indian games this year for WXEL, Cleveland . . . **Sydney Smith** to boost her air time on DuMont's "Shoppers Matinee," doing a half-hour Tuesdays and Thursdays and 15 minutes Mondays, Wednesdays and Fridays . . . **J. R. Myers**, NBC-TV controller, upped to the post of assistant to **Carleton D. Smith**, director of TV operations.

Gertrude Berg of CBS-TV's "Goldbergs," offered a film role by **George Jessel**. . . . **Morey Amsterdam** to guest on "Leave It To the Girls" April 30.

Bil Baird marionette show, "Life With Snarky Parker" on CBS-TV, to be seen five times a week starting April 3. Previously on on Monday, Tuesday, Thursday and Friday. . . . **Henry Morgenthau III**, assistant program director of WNEW, shifts Monday (3) to CBS-TV production staff, handling **Dorothy Doan's** "Vanity Fair."

Hollywood

Milton Berle's brother Phil, has been taken on by KNBH as a producer . . . Radio and Television Directors Guild has opened negotiations with KECA-TV for a contract covering minimum wages . . . **Harlan Thompson**, producer of the **Ed Wynn** show, has been made supervisor of all CBS tele shows originating in Hollywood.

Chicago

George Heineman, NBC-TV producer, will instruct tele survey course added this year to eighth annual NBC-Northwestern University summer radio institute. . . . **Danny O'Neill** is singing emcee on "Windy City Jamboree," square dance and variety show which bowed March 26 on DuMont web from WGN-TV. . . . **Ben Park**, Chi NBC-TV producer, addressed Chi Publicity Club last week. . . . Hallicrafters is currently producing 1,000 teevee sets daily according to Raymond Durst, exec v.p. . . . **Linn Burton** will emcee WBKB's new quiz show, "Can You Remember?" which debuts March 30. . . . **Jackson Industries** has appointed **Lawrence Advertising** to help introduce new national line of low-cost video sets. Campaign calls for AM and TV ad schedule. . . . WBKB remote director **Bill Balaban** leaves Monday (27) for California vacation. . . . **Peg Bolger**, formerly publicity director for Wisconsin Central Airlines, and **Norma Nessler** have joined Cramer-Krasselt, Milwaukee ad agency, to work in "The Feminine Viewpoint," C-K tele package. **Gloria Brooks**, formerly chief continuity writer at WEMP, Milwaukee, is new member of C-K video production staff. . . . **Tom Duggan** launches new sports show, "Today's Baseball," April 18 on WNBQ. . . . Teeny, puppet character created by **Helen Cirkle**, is doing opening and closing commercials for WBKB's kinnied version of "Time for Beany." . . . "Baseball Preview for 1950," sports film featuring commentary by **Harry Wismer** debuted on WGN-TV March 22 on a three-times weekly schedule. . . . Easter Sunday Mass from Holy Name Cathedral will be telecast by WGN-TV. . . . **Mary Hartline, Johnny Desmond, Patsy Lee, Jack Carter** and **Connie Russell** will make guest appearances at Torch Cottilion, Chi-land high school ball April 14. Dance is sponsored by "Torch," citywide high school newspaper published by former VARIETY mugg, **Marty O'Shaughnessy**.

CBS-World Video

Continued from page 33

be stopped this year," said one Authors League rep.

Still another grievance from the writing profession's angle to such contests is that it "puts thousands of people to work on speculation, creating a vast pool of materials from which a commercial operator can then pick and choose. Carried to its logical extreme it would undermine literary economics."

Judges of the CBS awards are Charles Underhill and Donald Davis, of CBS, plus John Steinbeck of World Video. Latter's president, Herbert White, recently shifted over and became a CBS employee, too.

FACTS ON CHICAGO'S OUT-OF-HOME AUDIENCE*

MONDAY-FRIDAY 6:00 AM-6:00 PM W-I-N-D IS SECOND WITH 19.5% OF THE TOTAL AUDIENCE

SATURDAY 6:00 AM-6:00 PM W-I-N-D IS FIRST WITH 18.6% OF THE TOTAL AUDIENCE

SUNDAY 6:00 AM-6:00 PM W-I-N-D IS FIRST WITH 18.3% OF THE TOTAL AUDIENCE

WIND

*PULSE OF CHICAGO, OUT-OF-HOME SURVEY, JANUARY-FEBRUARY, 1950

560 KC-5000 WATTS • CHICAGO, ILLINOIS • 24 HOURS A DAY • KATZ AGENCY, INC., REP.

Inside Stuff—Radio

New York region of the National Labor Relations Board Thursday (23) turned down the petition of the Radio Writers Guild asking certification under the Taft-Hartley Act. Reason given was that council members of the Authors League have not signed non-Communist affidavits. RWG is now appealing to NLRB headquarters in Washington.

Question is important because it affects ALA affiliates, including Screen Writers Guild, Television Writers Group, Authors Guild and Dramatists Guild. ALA also feels the NLRB policy affects all U. S. labor unions, because it is viewed as an "arbitrary and unjustified" extension of the law which states that officers of unions must sign. ALA contends that council members are not officers. It has sent communications to the AFL, CIO, Railroad Brotherhoods and United Mine Workers informing them of "the problem posed to the league."

Immediately affected by the NLRB problem are SWG negotiations with studios and putting into effect of some RWG contracts.

Chairman Edwin C. Johnson of the Senate commerce committee said he wished Congress could award an "Oscar" to Theodore Granik for his program, "The American Forum of the Air." Appearing on the Forum's 22d anni broadcast Saturday (25) at NBC studios in Washington, Johnson said the program typifies "the very best example of democracy in action." "To Ted Granik and NBC," which carries the show over both TV and radio, he said, "I would like to convey the congratulations and thanks of my colleagues . . . for a program which continues to serve the highest interests of the public after 22 memorable and eventful years." Forum is saluted as "Our Unofficial Congress" by Ben Gross of the New York Daily News in an article in the current issue of Collier's.

NBC staffers are bridling at what they call the "austerity regime" at the network. Recent edict bars personnel from having coffee at their desks or going out for java. Another prohibits smoking in studio areas.

Question employees raise is whether the web's coffee and cigaret accounts won't complain.

Sign of growing newspaper attention to radio and television is the (Scripps-Howard) Cleveland Press' introduction last week of an enlarged AM-TV guide which occupies four full columns. Stan Anderson's daily column on broadcasting is dressed up with photo and cartoon.

'Keep It Clean'

Continued from page 33

tured on such programs as "Leave It to the Girls." The old revealing technique is out, and the gals are now forced to wear dresses that conceal from the neck down. Same restriction holds for guest talent, as evidenced by the low cut but non-revealing blouse worn by Gertrude Niesen on "Who Said That?" Monday night (27).

Question of the low-neckline gowns was put directly to her viewers by Faye Emerson on her CBS-TV show Monday night (27). Emphasizing she was speaking in dead earnest, the actress declared too much was being made of the problem on TV. She averred that 95% of the viewers writing in favored the low-cut dresses but asked for further viewer reaction on the basis that she doesn't want to offend anyone. According to Miss Emerson, she wears the same gowns on video that she would wear anywhere else at that time of night (11 to 11:15 p.m.).

DuMont web launched its clean-up move more than three months ago but, afraid that it might be tagged as too prudish, refrained from ballyhooing the crusade. Web has tacked up 3x5-foot posters in every studio and control room, which state: "Attention, producers, directors and talent: Your audience is the average American family—Mother and Dad—Junior and Sis—Grandma. You are a guest in their living-rooms. Any violation of this privilege through the use of material in bad taste, immoral business, situations, dialog, lyrics, routines or costuming, will not be tolerated by the DuMont Television Network." Declaration is signed by network chief Mortimer W. Loewi and program director James L. Caddigan.

Despite the placards, the web still finds itself involved in a continual hassle with over-zealous talent, who have different ideas of how far they can go in order to remain within the bounds of good taste. DuMont, to forestall too much "cleavage" on the part of its femme talent, keeps bouquets of flowers on hand at all times. If a gal now comes up with a gown cut too low, the web orders her to pin on one of the bouquets as a corsage.

Pittsburgh—Vincent Joyce, WWSW announcer, has resigned to join publicity department of BBDO in New York. He'll be assigned to "Theatre Guild On the Air" account. Joyce has also done some acting here for Pittsburgh Playhouse and got a degree from Pitt under GI Bill of Rights . . . Jim Hughes, veteran program director of WJAS, back on the job again after being laid up for four months with a heart condition . . . Boyd Fraser Tweedy, formerly of WARE in Ware, Mass., and WMNB, North Adams, Mass., has been added to the staff of WDTV.

Philly Daily News In TV Promotion Spree

Philadelphia, March 28.

The Philadelphia Daily News, the city's only non-affiliated daily, has bought television time on WPTZ to promote its comic strips and other daily features. News started with a Tuesday night participation in WPTZ's nightly Western film feature, "Frontier Playhouse."

In local advertising circles, Daily News time purchase is regarded as smart move for paper.

Daily News advertisement on WPTZ marks first strictly-for-cash time purchase of television by a Philly daily. The city's other two dailies, the Evening Bulletin and the Philadelphia Inquirer, restrict their TV ads to their own stations, WCAU-TV and WFIL-TV, respectively.

NBC 'Sat. Nite'

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taining half-hour to a commercial one and so put in its order for affiliate time. Web had one such sponsor lined up, but, because it couldn't find the other two necessary, lost the original one. To date, only the 9:30-10 segment is commercial, with United Fruit, RCA and Swift holding down the participating spots.

Web's chief trouble in selling the show on its original participating plan is the reported attitude of sponsors that the $6,000 tariff per spot, while probably worth the money, can pay off better on other shows. For his $6,000, the bankrollers gets only one minute-long commercial and little identification with the show. For an additional $6,000, it is pointed out, he could buy a top half-hour show, get three minute-long plugs and be fully identified with the package. In addition, several potential clients have voiced the opinion that they could buy minute spots on the network for less than $6,000, although NBC's answer to that is that the choice spot times are no longer available.

Agencies also are reportedly worried about the eventual outcome of NBC's participating system. With the web packaging the entire program, it is pointed out, the agency's sole function after the minute-long film commercial is produced is to deliver it to the web in time for the show. For that the agency gets a commission of $900 per week (15% of $6,000). Agencies reportedly are worried that their clients might think they are earning their money too easily, and thus deal directly with the webs. As a result, the agencies believe their entire future role in TV might be at stake.

Big Jon

looks forward to a Big Future

As long as there are gals like Harriet Van Horne around, Big Jon has nothing to worry about.

Big Jon is Jon Arthur—writer, producer, director and co-star (along with a little guy named Sparky) of ABC's new Saturday morning radio show, NO SCHOOL TODAY.

NO SCHOOL TODAY started out in Cincinnati . . . in fact, it still starts out from there. And it went so well from Cincinnati that last month it went on the full ABC network. Then along came Miss Van H., and she gave it the full treatment. Let's let *her* tell what a honey of a show it is:

"NO SCHOOL TODAY beguiles the youngsters with songs, stories and pleasant little sermons from 9 to 11 a.m. For two hours, praise be, they've a show they can call their very own.

"What's the secret of the program? Well, it respects the dignity of children. They're treated as human beings—potential adults—and not as animated dolls. Master-mind of the show is a lanky young chap named Jon Arthur, the father of an 8-year-old girl.

"Besides telling stories and playing record albums, Big Jon acts as liaison officer between the "big people" and the "little people." He explains how it happens that diplomatic relations between these two groups sometimes break down completely. And, with solemn deference to the little ones, tells them how they may avoid such crises."

Big Jon's two-hour fun-fest is for sale (in quarter-hour segments) on ABC. The time is right. The price is right. The audience? Some 37,279,864 kids. Plus their parents—*millions* of parents who will (a) enjoy the show themselves, and (b) enjoy the fact that their 37,279,864 little darlings are being so well entertained. If YOU have something to sell this enormous chunk of the population, get the full details right away. Better call CIrcle 7-5700 *today*.

BIG JON uses his magic spyglass for all sorts of things. With it he can see how well his little listeners keep their promises. And it's good, too, for "general sightseeing" in exciting far-away places all over the world.

NO SCHOOL TODAY

9—11 A.M. est.

SATURDAYS ON ABC

ABC

American Broadcasting Company

Television Reviews

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Sitting by the Window" by O'Neil. Paula Raye also registered nicely with "Candy and Cake."

These were the more conventional aspects to a session that came more alive with the hillbilly and folk performers. Square dance caller John Dolce and his troupe bounced folksily through one professionally-executed number while a group of amateurs from the audience participated in another, equally infectious, "Woo-Woo" Stephens, a mountaineer comedy singer who manipulates a standout guitar, was okay in a frankly corny vein.

A hot jazz bit featured the vet trumpeter Jimmy McPartland in a jam session with a hillbilly band, McPartland also played a fine horn to O'Neil's rendition of St. Louis Blues." Another highlight was a ballet set to "Frankie and Johnny" with dancers Jane Brockman and Bud Tygett doing a comic interpretation. Dick Edwards, a pantomimist, had a good turn in mimicking a cafeteria patron but it was dragged out slightly too long. *Herm.*

OFF THE CUFF
With Russ Davis
Producer: Barney Samet
Director: Scott Young
15 Mins.; Mon-thru-Fri., 6:15 p.m.
GREAT CHICAGO SURPLUS STORES
WBKB, Chicago
(*Samet*)

This show, using man-on-the-street technique, contributes very little to early evening viewing menu. Aside from jaded format, stint caught (22) seemed to take its "Off the Cuff" tag literally and was marred by too casual preparation. Emcee Russ Davis, who has built up a large following locally with his wrestling telecasts, doesn't seem cut out for this sort of thing as his patter with visiting pedestrians was, to put it kindly, unexciting.

Passersby are brought before cameras and asked to identify occupation of a "Mister X," using clues supplied by emcee. On this particular show none of the interviewees were able to, so Davis had to keep repeating same clues to each contestant. Each person was given the same prize, from sponsor's stock, for taking part. This was awkward in case of femme guest as prizes were men's shoes. Also awkward was emcee's difficulty in getting shoes untangled from lower buttons of his coat on which, for some reason, he'd looped them by their strings. At one point he had to call for help in getting them untangled. Identical plug for client's shoe sale was given with each award to sidewalk stooges.

Some element of interest might be added to segment by highlighting prize offered for correct identification. On this show it was never established what would have been the prize for the winner. And if gifts were arrayed on a box or something fronted by sponsor's name and address and occasionally caught by camera it would have been a more adept commercial presentation. *Dave.*

THAT YOUNG COUPLE
Brattle Players, with Jan Farrand, Robert Fletcher, Thayer David
Producer: Al Hartigan
Writer: Ruppert Pray
30 Mins., Sun. 4:30 p.m.
Associated Gas Cos.
WBZ-TV, Boston

A new entry in WBZ-TV's expanding video shows is this domestic roundelay, and judging from initialer it should build into a nifty series once it gets squared away. Teeoff production concerned itself largely with setting the characters and charting the trend for following sequences, although in itself it was a mildly amusing half hour.

With cast enlisted from local Brattle Players, a competent repertory group, plot is interwoven about a young, not overly bright couple, and their tribulations with his crotchety stuffed-shirt boss, and the unwelcome longerange visit of a rube uncle. With this type of situation to work on, scripter Ruppert Pray should have no difficulty preparing plenty of light followups to grab a sizeable segment of late Sunday afternoon viewers. At any rate, it is a step in the right direction as far as local shows go.

Sponsored by local Gas Cos., commercials were introduced neatly, barely interrupting the continuity of the script, as for instance, a plug for a gas range was squeezed into normal conversation by players with viewers hardly aware of its commercial aspect until staff announcer took over for a short pitch. Subtleness of approach added to impact of plug.

Sets showing interior of couple's suburban home, boss' antiquated office and modern gas appliance store were solid, entire stint showing highly-creditable direction and camera work. *Elie.*

JOAN BARTON SINGS
Director: Barry McKinley
5 Mins.; Mon.-thru-Fri., 6:30 p. m.
MUNTZ TV
WGN-TV, Chicago
(*Michael Shore*)

Thrush Joan Barton fits neatly into this five-minute frame. Poised and with an animated face, she's well adapted to video. On this stint (22) she registered nicely with "It's Later Than You Think" and closed segment with sincerely delivered commercial. As telecast is sponsored by a TV set producer, commercial might have hit harder by making a pitch, such as advantages of larger screen, aimed at second buyers rather than new buyers.

Camera action did well by Miss Barton and Bill Otto backed nicely at the piano. *Dave.*

FASHIONS ON PARADE
With Betty Campbell, Others
15 Mins.; 3:45 p.m., Sun.
M. SOLOMON
WRGB-TV, Schenectady
(*Goldman, Walter & Kanna*)

New program is a "must" for femme viewers and may hold a limited appeal for some of their better-halves. It's timely and it's well spotted—before Mrs. Roosevelt's network show. Format of opener was simple: three models paraded spring clothes (for a bride's trousseau), while Betty Campbell read an off-screen commentary. Cameras spotlighted the gals as they walked toward and up a pair of stairs to a platform (not easy, with grace) as well as back down again.

One was identifiable as Annette Demgen, who under name of Louella Hurd won fame in the John Robert Powers New York contingent. Tall, slender, graceful, brunet and arresting, she models with an unmistakable poise and flair. A second young lady—they belong to a group that recently formed an Albany agency—is a medium, oval-faced blond who photographs beautifully. She demonstrates Hollywood and New York have no monopoly on looks. Third gal is also a blond; her best opportunity came in the final shot.

Too many clothes were pictured in a short period of time, effect of last minutes being too hurried. Once or twice, the models changed facial expressions before they were out of camera range. Cameras and lights maintained a fine level. Miss Campbell, of WOKO, Albany, handled the commentary well, although it could have been shaded less wordy. Voice came through clearly and pleasantly; there might have been finer modulation. She photographed well in several shots.

Directors rates praise. *Jaco.*

LADIES DAY
With Tom Brooks, Bud Abbott, Jack Crutcher Combo (5)
Producers: Bud Johnson, Sandy Sanders
Director: Johnson
30 Mins., Mon.-thru-Fri., 3:30 p.m.
STOKELY FOODS
WHAS, Louisville

Audience participationer is going over big with the ladies. It gives them an opportunity to gander the new building housing WHAS and WHAS-TV, and to win for themselves a mess of loot in the form of canned vegetables and other sponsor's products.

Format of the show is the usual q. and a. stuff, with a few switches on the standard pat formula which gives the session interest to the listener. One of the first, and a regular daily stunt, is the playing backwards of a recorded saying or proverb. Gals are given rather handsome prizes for guessing this one, as well as canned corn, and other stuff such as a kitchen clock and a fruit juicer. It's obvious that most of them make the trek downtown to sit in on the show primarily to win the giveaway stuff, but they do enjoy the show, evidenced by their squeals and screams at the comic stuff.

Tom Brooks, with a natural comedic flair, keeps the action going. Brooks doesn't let himself go in the comedy line as much as he does on shows where he is not inhibited with contestants, etc. His partner, Bud Abbott, and quite a funny man in his own right, plays it more or less straight in this stanza, and okay too. *Wied.*

TELEPHONE GAME
With Rusty Arden, Franklin Pulaski
Producers: Ted Wright, Dave Davidow
Participating
30 Mins. Mon-Fri., 4 p.m.
WFIL-TV, Phila.

"Telephone Game" is a new merchandising gimmick which combines the appeal of quizzer with a legally acceptable form of Bingo. Boyle-Midway, Inc., makers of Wizard Wick home deodorizer, and Personal Products Corp., manufacturer of Yes Tissues, are picking up the tab for half-hour, cross-the-board late afternoon show.

Main purpose of program is to place sponsors' products in hands of winning players, by means of a selective sampling technique aimed to get customers into stores—thus benefitting both manufacturer and dealer. Viewers can play game using either telephone number or social security card numbers. They are asked to write letters WFIL-TV on sheet of paper, leaving space under each letter to place four numerals either from phone number or social security card.

To win, a contestant must circle all four figures under the call letters, and to do so correctly he must know the right answers to the emcee's questions. When a player has circled all four figures he phones the studio, where a special corps of operators are on duty to accept calls and confirm winning cards. Players wishing to save price of toll call may mail in cards.

Winners get certificates to pick up two bottles of Wizard Wick and two packages of Yes Tissues, in addition to other prizes. The certificates are redeemable at the stores of local dealers. Rusty Arden and Franklin Pulaski, who share the quizmaster roles, are somewhat on the coy side. Stills relating to queries are flashed on screen helping to break up constant shots of the pair of interrogators. Inquiries are middle-weight, but intelligent. *Gagh.*

Hi-V's Godfrey

Continued from page 33

the Stork Club, N. Y. eatery. CBS is now building a studio on the third floor of the Stork for a reported $50,000 and plans to present Faye Emerson in chit-chat interviews with guest celebs. Since it considers that 7:45 to 8 period the best possible time for the program, it has written into its contract with hi-V the right to regain the time on two weeks' notice when, as and if it lines up a sponsor for the Stork Club series. When that happens, Godfrey will probably be moved back into the 6:45 to 7 slot.

New Godfrey show will give CBS four days a week of solid programming in that time period. Popsicle launches its "Parade of Stars" series next month in the Monday night 7:45 slot, and Earl Wrightson has the "Masland at Home" show at that time on Wednesdays. Friday night period is still open. Two new 15-minute segments, incidentally, raise the total of Godfrey's radio and TV airers to eight hours and 45 minutes weekly, putting him on every day of the week except Sunday. Godfrey has long used the uke in his radio and video programs, which prompted the new series.

Cleveland — Arthur Smith of Boston has joined the WJW sales department. Thomas J. Carson, WKZO, with the same station's announcement staff. Clem Skerback, Kent, O., now with the WTAM news staff.

Baby 'Overflow' in Penna. Town Due to WWSW's 'Tip' Brings Flood of Beefs

Pittsburgh, March 28.

From now on, Ray Schneider, chief announcer at WWSW, is going to look more closely at the symbols in the station's official gazetteer. Recently Schneider, who runs a daily "Blessed Events" program, got letters on the same day announcing two arrivals in town of Sabraton, W. Va.

He didn't know how to pronounce Sabraton, so he looked it up in the gazetteer and discovered under the population the figure 2. Schneider immediately jumped to the conclusion that was the number of families there and that the entire town had babies all at once. He passed the information along to the WWSW publicity department and it was subsequently passed along to a local columnist.

Latter didn't double-check and ran the item. Then the very devil broke loose. Practically the entire community of Sabraton wrote in to protest. That figure 2 after population didn't stand for two families but 2,000 people.

Tele Followups

Continued from page 37

great gusto and without a single fluff. Classical drama served as good display piece for Berwyn stage facilities and Brad McCall sets and props were knockouts. Harvey Marlowe is TV producer and Sherwood Keith is stage director, with resident stock company handling principal roles.

Barrington's initial plan to telecast series of classical dramas terminated abruptly Monday (27), however, in a hassle with Equity over TV pay charges. Sardou's "A Scrap of Paper," which played at Berwyn over weekend was not telecast by WFIL-TV Monday night (8-9 p.m.), and station has withdrawn promotional activities on series. Berwyn group, however, is to continue functioning as stock company and give full-length productions instead of condensed telecast versions of plays. Modern plays are to be given as company veers into regular summer stock program.

"Ride the Pink Horse," staged on Robert Montgomery's "Lucky Strike Theatre" Monday night (27) via NBC-TV, boasted probably the most ambitious sets and widest scope of any live video dramatic presentation to date. For that very reason, however, the show failed to click. Requisite pacing for the mood meller was slowed to a walk through the necessity of holding a closeup on one scene or character, whie the actors raced to get to another scene. Montgomery and his production staff are to be commended for their efforts, but TV apparently—and unfortunately—is not yet ready for such a top-scale production.

Sets designed by Syrjala for the show occupied the entire space of the large WOR-TV studio which NBC leases for this series, so that the orchestra and commercial spot productions were moved back to the Radio City studios. Depth of the stage was easily apparent and the sets were striking, particulary the full-sized carousel, the bus station, hotel lobby, dining room, etc. But TV also requires them to be functional. This might have been achieved through a different adaptation of the Dorothy B. Hughes story, but that might have marred the dramatic impact of the show. Robert Cenedella scripted the adaptation.

Montgomery did his first acting job in the series with "Horse," repeating the role he originated in the Universal film. He scored impressively as the taciturn, embittered ex-GI, out to avenge the death of his buddy. Also standout in the cast was Thomas Gomez, ragged Mexican operator of the carousel who befriended Montgomery. He, too, did the same role in the picture. Susan Douglas was slightly too wide-eyed as the young Mexican girl and Stiano Braggiotti evidenced over-thesping as the villain of the piece. But Eileen Heckert, as his girl-friend, and Vaughn Taylor, as the Government agent, were good.

Montgomery used a cast of some 35 extras to capture the necessary fiesta mood in the story. Irony of the melodramatics occurring against the fiesta backdrop was often caught. Withal, however, the show lacked the punch it should have contained.

Thanks to the Industry:

for

Academy of Radio and Television

Best Arts and Sciences Award

as the

Nation's Outstanding Sportscaster.

Mel Allen.

this March WNEW had the highest rating of any March in WNEW history!

SOURCE: PULSE, AVERAGE ¼-HOUR
8 a. m. to 8 p. m., Monday through Saturday

More and more
your favorite station for music and news

WNEW

1130 | ON YOUR DIAL

Hour-Long Stanza Appeal, Block Programming Intriguing Admen

Importance of block programming in video, and the added impact of hour-long shows, are beginning to set network and agency toppers revising their old theories that the viewer is an inveterate dial-twister.

Seven of the shows in Hooper's latest telerating "Top 10" are 60-minute airers and two others are adjacent to hour-long stanzas. In the listing are "Texaco Star Theatre," "Toast of the Town," "Arthur Godfrey and Friends," "Stop the Music," "Kraft Theatre," "Philco Playhouse" and the Robert Montgomery show—all hour broadcasts. "Lone Ranger," although only 30 minutes, precedes "Stop the Music" and "Fireside Theatre" follows the top-rated Berle stint. Godfrey's "Talent Scouts," only half-hour in the lineup that isn't adjacent to a king-size show, has the Godfrey draw and relatively weak opposition.

Admen and broadcasters are now reasoning that the longer shows constitute "blocks" by themselves and, despite the added time costs, pay off with hypoed ratings. Talentwise, the hour series are proving economical. Philco's tab comes to $6,500 for a half-hour segment, "Stop the Music" is $5,250 per half-hour and "Toast" $4,500 per half-hour, which compare favorably with production costs on 30-minute packages. More pretentious offerings, however, such as the Montgomery and Berle shows, are brought in more expensively.

Additional evidence of the long program's pull is NBC-TV's "Saturday Night Revue." And while its budget is around $50,000 weekly, it's cited, it figures to only $10,000 per half-hour.

Other hour-long stanzas, such as CBS-TV's "Ken Murray Show" and DuMont's "Cavalcade of Bands," while not placing right at the top, nevertheless are in the upper brackets. All of which has some agencies mulling whether they shouldn't expand their shorter programs to "feature-length." Additional expense, they feel, may be worthwhile in view of garnering a lower cost-per-thousand figure.

'Box 13's' Pitt Coin

Pittsburgh, March 28.

Alan Ladd's transcribed mystery show, "Box 13," has finally found a local outlet. It's been sold to the Duquesne Light Co., Pittsburgh utilities concern, and will be heard every Tuesday evening at 7 over WCAE, the ABC station here.

Following a series of auditions among station personnel, Ralph Fallert, chief announcer at WCAE, was selected to do the cut-in commercials.

Edwards Checks Off KMBC After 20-Year Service

Kansas City, March 28.

Last Saturday marked the final appearance for Eddie Edwards on the "Brush Creek Follies," KMBC's visual hillbilly and western hour. Edwards had been with the show since its inception nearly 13 years ago, and has been the producer for the past several years.

John Gordon, formerly manager of KMBC's Texas Rangers, takes over the producing post on the "Follies" and will handle other production chores at the station, generally filling the Edwards vacancies.

Edwards has played George Washington White, colored comic, of the "Follies" from the beginning, and with his departure the character also bows out. Edwards, who had been with KMBC for 20 years, goes to KWFT, Wichita Falls, Tex.

FCC OPENS OFFICE AS AID TO DRAFT ORDERS

Washington, March 28.

As part of its functional reorganization, the FCC yesterday (27) established an Office of Formal Hearing Assistants to advise the Commission in drafting orders, opinions and decisions.

Chief of OFHA is Parker D. Hancock, with Sylvia D. Kessler as attorney-advisor.

Transit Radio Set To Ride Trenton Buses

Cincinnati, March 28.

Trenton, N. J., will become the 22d city to accept service of Transit Radio, Inc., if the 30-day probationary test being made there on five buses is approved by WTOA and the Trenton Transit Co., R. C. Crisler, executive veepee of TR, with headquarters here, said.

Provided the green light is forthcoming, Crisler stated, FM receivers will be installed on 150 of 179 vehicles for an initial five-year period.

Cantor's Idea for Regan

Eddie Cantor is working on a script show for singer Phil Regan to be titled "Precinct 77." Primed for NBC.

Regan, ex-Brooklyn cop, makes it a natural for a singing gendarme idea to top off the whodunits, a la the Dick Powell technique with "Richard Diamond, Private Eye."

Transmission Sabotage At WBT Brings Jail Terms

Charlotte, N. C., March 28.

Sterling L. Hicks was convicted Friday night (24) of conspiracy with Chesley M. (Chudd) Lovell to damage WBT transmission facilities outside Charlotte on the Ford Road.

Hocks and Lovell were each sentenced to serve not less than 18 nor more than 24 months in the county jail.

Burnett's Revamp For Bigtime Splash

Chicago, March 28.

The mushrooming Leo Burnett ad agency, which last week added the Mars Candy account to its growing list of new business, has revamped its organizational setup to handle its expanding radio and tele activities. Currently the agency has eight network shows on the air, and research is under way on AM and TV plans for the Mars account and portions of the Procter & Gamble and Kellogg billings recently acquired.

Announcement of the moves was made by William L. Waddell, v.p. in charge of broadcasting. Clair Callihan has been placed in charge of radio and video production in Chi and will coordinate AM and TV production in Los Angeles and New York offices. William J. McIlvain, who has been handling agency's radio and tele biz in New York, is new New York broadcasting manager.

Gilbert McClelland, formerly Mutual promotion manager, joins Burnett as promotion manager of broadcasting department with Verne Burnett, Jr., as his assistant. New assistant director of broadcasting is Lee Bland, formerly with WCCO, Minneapolis.

Time buying, facilities and contracts have been shifted from the broadcasting department to the media department under the supervision of Arthur A. Porter. Under the new setup the broadcasting section will concentrate on the creative phases of the agency's radio and teevee operations.

Beginning April 10, Pillsbury Mills, major Burnett account, will sponsor first 15-minute segment of Arthur Godfrey's morning CBS stint.

Azcarraga

Continued from page 33

fewer headaches. Heavy emphasis will be placed on sports (beisbol, futbol, basquetbol, racing, wrestling, boxing and, of course, bullfighting). Kidslanted shows will be easy, including puppet shows and Spanish-dubbed Hopalong Cassidy and other western films. New Mexican pix may be difficult to get, but Argentine and European product will also be used. Azcarraga is buying up 400 Yankee features and will pick up Continental pix on his trip.

Video with a Spanish accent will depend greatly on simulcasts, but a survey of Azcarraga's XEW and XEQ shows a high percentage of stanzas allowing simultaneous AM-TV transmission. Mexican Musicians Union has given the green light and has inked a pact permitting simulcasts if the instrumentalists get 25% extra, plus fees for makeup and costume changes. It's also expected that AM advertisers will be willing to pay a small additional charge for converting their airers to simulcasts.

Azcarraga, who is also in films (through the Churubusco Studio) and an exhibitor (owning interests in 37 theatres around the Mexican capital), isn't afraid of TV's impact on pictures. "I was in the phonograph field when radio came along," he points out, "and if television hurts the film business—well, it's the public who will decide."

To put video across in Latin America, he says, it's necessary to discover low-cost methods. Camarena is experimenting with equipment bought from bankrupt U.S. FM stations, which will be used as the audio. Cameras will be limited to two and film will be confined to 16mm. Additionally, the Latins will have to unite to advance video in all the Spanish-speaking lands, to bring down the unit cost of Spanish vidpix.

Inside Television

NBC-TV's "Philco Playhouse" again this week beat the major film studios to the punch in adapting a new novel for its Sunday night series. "Second Oldest Profession," penned by Robert Sylvester, N. Y. Daily News' drama editor, was staged on "Philco" Sunday night (26). Twentieth-Fox bought the novel for a film to star Gregory Peck, but the picture probably won't be ready for release for another six months.

While the "Philco" series is put on film via kinescope, there is no conflict with the film companies over rights. NBC and the sponsor are legally permitted to retain their film rights for a maximum of 90 days. Kine prints must then be destroyed, with all rights reverting back to the author.

To be or not to be—in the black in television. It seems the query as to whether television stations will ever get in the black has been replaced by a new question. This is: Should we admit it if we're in the black? Coast tele exec pointed out that it does sound great to say the station is now operating at a profit, but offered some reasons for not admitting that all is going quite that well. Exec said the first thing that happens when you announce you're using black ink is that talent immediately asks for more coin. Following this, in step packagers, staff directors, office personnel and the unions all asking for a pay raise. 'Tis true the exec admitted that there will probably be more sponsors knocking on your door, but will the added bankrollers balance the wage scale increase?

Sales effectiveness of television spot commercials, as measured by brand acceptance, tops the effectiveness of commercials on network sponsored shows, it's disclosed in the Starch TV Reports for March. Report pointed out that the spots included in the study generally had the advantage of choice adjacencies and frequency of repetition, so that the results are not necessarily indicative of all spot users. But, it noted, with a given audience and good copy, the impact of spots can match that of commercials in regular shows.

Starch also revealed that the Congoleum plugs on NBC-TV's "Garroway at Large," included in the study for the first time this month, scored exceptionally high. Favorable viewer reaction was 46% men and 50% women, much better than average. "General result tends to confirm the effectiveness of the integrated commercial using the program star for delivery," the report stated.

Radio-Television Directors Guild membership unanimously voted Monday (27) authorizing its council to call a strike "if deemed necessary" against DuMont. Guild resolution declared that RTDG represents a majority of the web's directors and associate directors and that it has been unable to get recognition since starting talks last October. Meeting of the union with DuMont will be held today (Wed.).

WNBT, key outlet of the NBC web in N. Y., has lined up 11 sponsors to date for its novel "Spot the Sponsor" series, which tees off either April 10 or 17. Packaged by Varney & Thomas, the show comprises four one-minute spots each evening. First spot will show viewers the brand packages of each bankroller, while one will be missing in each succeeding commercial. Viewers will then be asked to identify the missing brands, with $100 daily to be awarded as prizes. Same show, incidentally, may start by May 10 via WNBQ, the web's Chicago outlet.

Sponsors signed so far for the first 13-week cycle include Snowcrop Orange Juice, Savarin Coffee, Dell-Rich Margarine, Old Dutch Cleanser, Swift's Peanut Butter, Derby Foods, Pepsi-Cola, Post's Sugar Crisps, Ward's Breads, SOS Cleaning Pads and Seven-Minute Mix.

WFDR's ADA Pickup

WFDR, N. Y. FM outlet, will air the third convention of Americans for the Democratic Action in Washington, Saturday and Sunday (1-2).

International Ladies Garment Workers Union station is putting lines into the Shoreham hotel, and will beam talks by labor and political leaders, including Eleanor Roosevelt, circuit court justice William H. Hastie, Agriculture Secretary Charles F. Brannan, AFL prexy William Green, United Auto Workers prexy Walter Reuther, and a skit with gabbers Charles Collingwood, Elmer Davis, Martin Agronski and Quincy Howe.

'Sunday Serenade' Back On ABC; Franklin Buildup

ABC is setting new stanzas for Sammy Kaye and Joe Franklin. The bandleader's "Sunday Serenade," which has been off the web for some years, returns as a half-hour sustainer Sunday (2) at 1 p.m.

Franklin, heard six times weekly on WJZ, N. Y., with his antique record collection, will get a half-hour early evening series on the network, starting in a couple of weeks. Show will be called "Joe Franklin's Guest Night" and feature celeb interviews and diskings.

for profitable selling INVESTIGATE

WDEL
WILMINGTON
DELAWARE

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PENNSYLVANIA

WKBO
HARRISBURG
PENNSYLVANIA

WRAW
READING
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WORK
YORK
PENNSYLVANIA

WEST
EASTON
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WDEL·TV
WILMINGTON
DELAWARE

WGAL·TV
LANCASTER
PENNSYLVANIA

NBC AFFILIATES

STEINMAN STATIONS
Clair R. McCollough, Managing Director
Represented by ROBERT MEEKER ASSOCIATES
Chicago San Francisco New York Los Angeles

Bigger More Better

Bigger by 120,590 (18.5% MORE) listening families in the daytime and 112,780 (16.1% MORE) listening families at night than in 1946 . . .

WFIL is the only Philadelphia network station to show audience gains both day and night in BMB's 1949 survey.

WFIL has increased its *actual* listening audience by half a million people—both day and night—since 1946. Progress with Philadelphia's most progressive station. Right now, in 1950, WFIL will work night and day to carry your sales message to the largest BONUS AREA in BMB's Philadelphia Report.

Better Buy WFIL . . A BETTER BUY THAN EVER . . .

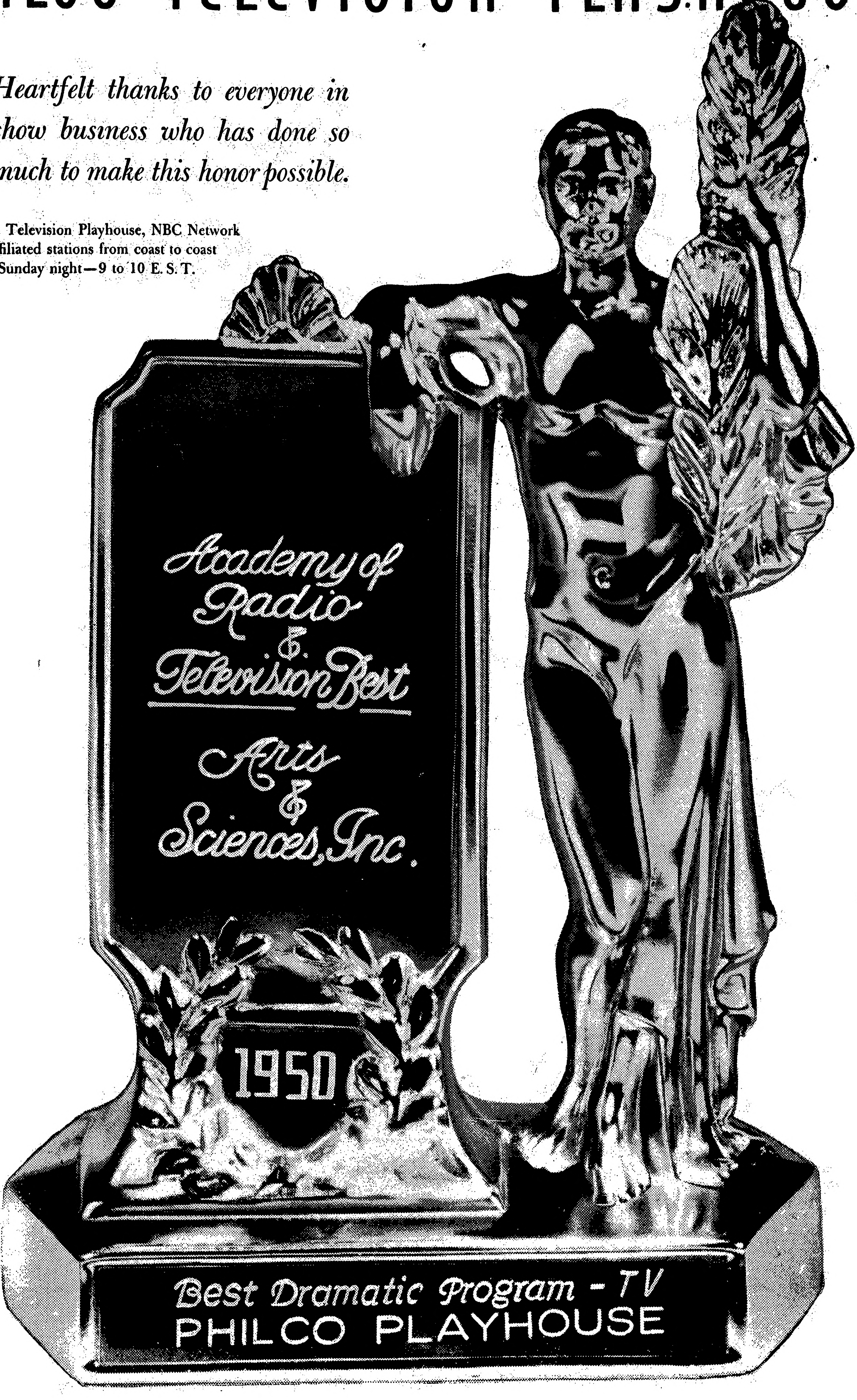
WFIL
The Philadelphia Inquirer Station

Represented by THE KATZ AGENCY ABC AFFILIATE

PHILCO TELEVISION PLAYHOUSE

Heartfelt thanks to everyone in show business who has done so much to make this honor possible.

Philco Television Playhouse, NBC Network
and affiliated stations from coast to coast
every Sunday night—9 to 10 E. S. T.


Academy of Radio & Television Best Arts & Sciences, Inc.
1950
Best Dramatic Program - TV
PHILCO PLAYHOUSE

Italian Radio: Ted Hudes

Continued from page 31

a sequel to the picture, which is being readied now for Arnold Hartley's WOV by George Cueto and Vera Fontanela. WOV Rome outfit is quite busy preparing a whole series of typically Italian special events, and from what I heard, the Voice of the New York indie is doing quite a good job here.

The Maggio Florentin will probably be a special occasion for the American broadcasters to pick up some good spots. At present the performances of Milan's La Scala, London's Old Vic and Paris' Comedie Francaise are assured. This will be an opportunity for our video to pick up some excellent dramatic performances and beautiful settings prepared by Giovanni Vagnetti and Tozzo.

An International Conference of European Wavelengths was held in Florence and Rappallo. It seems that the work of the Conference started in Brussels and Copenhagen, is moving very slowly, and the European countries, even after the walkout of the eastern block, are unable to come to any agreement regarding the distribution of the most important medium wave channels. The involuntary jamming in Europe in the last years was quite a nuisance, and of course countries like France and Belgium, whose signals are often crossfaded by such powerful transmitters like Rome, Hilversum and Geneva, would like to arrive at an agreement.

The same cannot be said about the countries which possess a better point of penetration on the European dial. Francesco Formosa of RAI told me that these conferences will probably last for years before some kind of agreement will be reached. Even then the powerful transmitters of Radio Praha and Warzawa II-Rszyn will still be out of control and will dominate a lot of the European ether space.

Radio Vatican stepped up its operations, taking advantage of the Holy Year. Its programming is limited to the musical ceremonies in the Basilica. Liturgical chants, the Sistine Choir and Pope Pius XII blessings, Urbi et Orbi, were prominently featured. Radio Vatican has just started its television operations. The transmitter and studio equipment were provided by the French industry, and well-informed people comment on this fact as a decisive bit on the part of the French to get hold of Vatican as a possible vehicle for future television operations on the peninsula.

The Dutch, with Philips in the lead, have been trying for quite a long while to build the first video outlet in Milan or Turino. Some experimenting is going ahead in these two cities, but the Italian government is still reluctant to give any licenses, waiting for a new Italian television set to be developed by Marconi.

In the meantime Italian curiosity about American television is mounting. Newsreels in large cities show American families at their sets watching Signor Berle."

Giveaways

Continued from page 31

been determined. It's possible a different group may sit.

Arguments are not likely to consume more than two days, with Max Goldman, chief of the FCC litigation division, and Joseph A. McDonald, veepee and general attorney for ABC, expected to argue the merits of the ban. The Court may hand down a decision within a week or a month at the latest. However it decides, an appeal to the Supreme Court will be taken in time for argument at the October term. If the lower court sustains the ban, however, there is no certainty the high tribunal will grant consent to review.

Arguments on the case may be expected to touch on the FCC's authority to adopt regulations based on a law which is incorporated in the Criminal Code, freedom of speech, due process, and the question of what constitutes a lottery. The fact that no money consideration is paid by audience participants to radio giveaways is likely to be an issue in the definition of a lottery.

Meanwhile, the giveaways have been losing audience and broadcasters are looking elsewhere for new program ideas. Testifying early this year before the House Appropriations Committee, Chairman Wayne Coy said that nearly half of the prize and money shows have disappeared and that they may be all forgotten before the case is litigated in the courts.

DuMont Mystery

Continued from page 32

out that "Mama" has been an exemplary influence in the home and that kiddies got a chance to see it despite lateness of hour because it came on an evening preceding a vacation day from school.

Inasmuch as WDTV is the only television station in Pittsburgh, execs figured it was the better part of valor to restore "Mama," despite the fact that "Hands of Murder" is a DuMont property and had been sold commercially to a local sponsor, Hudson Auto Dealers. The "Mama" program was offered a later spot on another night, which would have brought it here on kinescope, but Maxwell House Coffee, which bankrolls the series, would have none of that.

"Hands of Murder" was on only one time, March 17, with "Mama" returning the following Friday (24). Quick action by WDTV didn't hurt it any public relations-wise, since columnists all patted station on the back for its decision.

Courtesy of M-G-M
'THE GREAT RUPERT'
For George Pal Prods.
THE CAMEL SHOW
Every Friday Nite, 9:30 E.S.T., NBC
Mgt.: LOU CLAYTON

JACK GILFORD

Currently R.K.O. PALACE, New York

LExington 2-1100

New York Post: "Gilford's stint on cigarette smoking particularly hilarious."

Variety: While on the Milton Berle TV Show March 14 . . . "Jack Gilford scored solidly."

New York Compass: "Jack Gilford, a comedian of whom there is no duplicate anywhere!"

Recently Featured on Broadway in "ALIVE AND KICKING"

Cuban Overload

Continued from page 30

specting NARBA. The Latin nation, it is learned, is continuing to use unallocated frequencies without regard to the impact of her channel-raiding on stations in the U.S. and other countries.

U.S. delegates contend the Cuban departures from NARBA have not been made to provide radio services to meet public demands but merely to add new stations, particularly to the cluster of outlets in Havana. They feel that Cuba is using frequencies without regard to a public concept based on the proper relationship of needs to national service. They assert that the 28 stations in Havana far exceed a need for facilities based upon social, or economic considerations.

Senate-Richards

Continued from page 30

said, "every member of the Senate is aware that such distortion is effected by radio stations. I am of the opinion that much of the distortion in news reports that goes out over the radio has been done in favor of the Administration."

Bridges was careful to point out that he was giving only his personal opinion when he said: "I am determined that Mr. Richards shall not be punished for his personal views. I hope that the Senate (Interstate Commerce) Committee will explore this matter carefully to see that the (Richards) hearings are fair."

A couple of weeks ago, Sen. Homer Ferguson (R., Mich.), in questioning FCC's motives in the Richards case, was so cagey in his remarks that he did not even mention Richards by name. But it took no Dunninger to figure out to whom he referred when he spoke of a station owner "who has expressed strong personal views which appear to be pro-Republican and anti-Communist." Ferguson got in his licks by suggesting partiality by the Commission in not taking action against an unnamed broadcaster who has been associated with "numerous Red-front organizations."

Meanwhile, dopesters here are already speculating on losses which Richards would take on failure to obtain license renewals. It's estimated the three stations are worth about $5,000,000. With the proceedings under way, it's considered doubtful that FCC could legally permit the properties to be sold. It's also doubtful purchasers would be interested in licenses which may become available (via revocation) to bidders at no cost.

When and if the three 50 kw frequencies become available it's probable the successful applicants would desire to purchase the physical facilities—transmitters, sites, studio equipment, etc. Since it might take a year to equip such stations from the ground up, it's believed that Richards could get more than the replacement value of the facilities. These, it's estimated, might bring anywhere from $2,000,000 to $3,000,000.

At any rate, nobody believes Richards will land in the poorhouse.

Belding

Continued from page 29

000,000 account to BBD&O a few years back, it marked the ascendancy of Cone and his Chi operation into the kingpin spot. (It's estimated that Chi accounts for about $30,000,000 a year of the agency's total billings, with both N. Y. and L. A. around $9,000,000 to $10,000,000 each).

With Belding relinquishing his post as chairman of the executive committee to assume the presidency, the former post will be left vacant. Foote also headed the agency's international division and Peter Franceschi, FC&B veepee and general manager, takes over the latter end of the biz.

What's Your Rate?

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is the highest for the month the station has racked up since 1942.

Trend Starts in Philly

Philadelphia, March 28.

WFIL may have started what may well become a trend as the first station in the country to adjust its rates because of the competition of television. Move is certain to be repeated in cities where AM has video competition.

Night rates at WFIL were dropped $30 an hour and the daytime rates were increased $52, making both hourly rates $300. Action came virtually on the eve of a BMB survey showing WFIL had a higher audience gain than any other Philly network station, and was the only web outlet here to show an increase in the nighttime field.

WFIL has been moving toward a one-rate policy for time, other than that which might be termed "classified," much like a newspaper's rate structure. According to general manager Roger Clipp: "Daytime rates on most broadcasting stations, in our opinion, have been too low. The job radio has been doing for advertisers during the daytime periods provides an abundance of evidence that results, per dollar expended, make radio one of the most economical advertising mediums in the world. What we are doing today, most of the industry will do tomorrow."

Admitting that television's coverage pattern and potential audience is increasing constantly, Clipp felt that this was a natural process during the formative years of the medium. 'The same can still be said of radio after a quarter century, he argued, pointing out the number of radio sets in use increased 7,000,000 during 1949.

"It was whispered, then shouted, that when television entered the home radio died. Surveys modified this impression, most of them giving video the edge the first six months of ownership after which time the home viewer again became a listener, although on a selective schedule.

"Nighttime radio is not doomed on its own account, but it certainly is facing formidable opposition. The well-known difference between night and day, therefore, is becoming more applicable to radio sales technique than ever before. I believe daytime radio is destined to become our most effective and lowest cost advertising medium," Clipp declared.

Competition

Continued from page 30

factory utilization of our available broadcast spectrum."

The FCC took issue with WKUL's contention that its program service would suffer as a result of the establishment of another station, and thus the public would suffer. "This obviously does not follow," the Commision said, "since the public will be enjoying not only the petitioner's (WKUL's), but a new service. What the public may lose at one point it will gain in another."

Similarly, the agency said, "the public interest is not concerned with the possibility that the new station or WKUL may be forced to cease operation because of inadequate revenues. The likelihood and even the certainty of some business failures is the price of competition. Congress, in determining that the broadcast industry should be competitive, has decided that the price is not too high, considering the benefits which flow therefrom."

Furthermore, the Commission declared, there's no way of anticipating the results of establishing two stations. "One station may rapidly drive the other out of business; both stations may survive... the possibilities are numerous, and since they lie in the future and stem from the interaction of individual purposes, energies, perseverance and resourcefulness in a dynamic situation over a period of time, the ultimate results . . cannot be predicted."

In a separate opinion, Commissioner Robert Jones said he would have voted for a hearing if WKUL had given sufficient facts to show that the service rendered by both stations "would be pulled down below the low-water mark" required by the Communications Act.

'AUCTION' ON-AIR TRIAL TO AID CANCER FUND

ABC-TV will do an on-the-air audition of a projected hour-long series, "Auction Block," featuring Martin Block, "Supper Club" announcer and WNEW, N. Y., disk jockey, as emcee. If show goes on as a regular airer, proceeds would go each month to a different charity. On the audition telecast, to be staged early next month, take will go to the Damon Runyon Cancer Fund.

Format will consist of Block's auctioning off between $50,000 and $100,000 of merchandise on each stanza to the theatre audience, with home viewers able to "buy" duplicates by matching contributions to the charity. Celebs will also appear on the show to donate personal articles.

WOR Tower

Continued from page 30

ting an additional 93,000 people to hear KIRO.

3. That the present WOR towers (410 feet high) are wellknown landmarks to airline pilots who might approach Newark airport via Carteret and that the tower structure is a recognized navigation fix on charts and maps used by amateur flyers.

4. That the project does not affect flight plans or traffic pattern used at the Linden, N. J., airport.

5. That the higher towers will not interfere with the proposed realignment of the instrument runway at Newark.

6. That proposed use of high intensity lights and electronic devices by WOR with the new tower structure "would not only establish an obstruction warning at this point which is without precedent in the aeronautical field, but would establish a reliable and needed navigation fix which is sorely needed throughout this area."

7. The project will safeguard rather than endanger military aircraft using Newark airport.

Citing the importance of a new antenna structure, WOR pointed out it is now the key to a network (Mutual) of more than 525 stations; that, as a subsidiary of R. H. Macy & Co., it makes frequent use of the special standards bureau of the department store for testing products advertised over the station; that its total broadcast revenue for the year ending June 30, '49 exceeded $5,000,000; and that it earned $450,000 for that year.

WOR said that it has been working since 1937 to improve the efficiency of its operation and that the present plan is the best compromise possible in the light of factors concerning air navigation requirements.

It estimated the cost of the project at $200,000.

St. Louis—Two new additions to KXOK are James Willerton, a grad of Washington University, to the news staff and William C. O'Donnell to the sales department.

TV ADVERTISING FILM FOR LOW BUDGET ACCOUNTS

ONE MINUTE FILM WITH VOICE

ONLY $150

WRITE, CALL OR SEE
FILMACK
1333 SOUTH WABASH AVE
CHICAGO
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AVAILABLE For TV

Former vaudevillian would prove invaluable assistant-adviser to director producer or sponsor of TV variety shows.

Extensive experience as artist, writer and producer of adult and children shows, plus ability and important "know how," will materially assist in producing diversified class entertainment. Also improved routines for single acts.

BOX V-1306, VARIETY
154 W. 46th St., New York 19, N. Y.

Domestic Sewing Co.'s 28-City Video Spread For 'Adventure' Series

Cleveland, March 28.

With 26 cities already in the fold, Domestic Sewing Co. of Cleveland is preparing to take on two more outlets, Minneapolis and St. Louis, for its major television film "Adventures in Sewing."

Featuring Louis E. Winslow, the stanza first saw life over WNBK. Through Fuller & Smith & Ross, sponsor then moved into other communities with a two-fold format in mind: Filming of WNBK show so that presentation is possible for other TV outlets, and for educational and promotional work before women groups and organizations.

Success of the project, involving more than 1,000,000 feet of 16m film, has been reflected, according to FSR, in soaring sales of product. Because programs are aimed directly at woman's audience, many TV stations were forced to shift to afternoon programming. According to Charles Hutaff, associate director of films-television-radio at FSR, 60 complete sets of 13 three-reel film prints will have been shipped to Domestic distributors by the end of March.

Discarding accepted film production techniques, according to Hutaff, time and production economies were realized with the use of three 16m cameras in three continuous 10-minute takes. Director Charles Ranallo pre-edited the film as it was shot by turning the cameras on and off himself in synchronization with the master sound track "Cinescope." By pausing a few minutes between 10-minute takes, "it became possible to take full advantage of the flexibility of 'Cinescope' and to allow talent time to prepare for next sequence. Approximately eight days of production were required to photograph the 13 films."

KLAC-TV UPS ROSTER TO 86 HOURS WEEKLY

Hollywood, March 29.

KLAC-TV will add seven hours and 45 minutes to its schedule starting this week. Move will give the outlet a total of 86 transmitting hours weekly. KLAC-TV is adding the 2:30 to 6 period every Saturday and filling in from 5:45 to 10 each Sunday.

Saturday afternoon lineup starts with a 30-minute film and will be followed by three hours of Bill Anson. Anson recently took over the Sunday afternoon slot from Al Jarvis. Sunday programming is not yet set but station will do a remote from Knotts Berry Farm. This will alternate with KLAC's telelensing of the baseball games which go in every third week.

Philly Bulletin Forum Gets Big AM-TV Play

Philadelphia, March 28.

Wide radio and television coverage was given the fourth annual Bulletin Forum, sponsored by the Evening Bulletin. In addition to broadcasts by the CBS and Mutual networks, the sessions were carried by 15 radio stations in this area and were picked up live by the "Voice of America."

The special events staff of the Voice recorded the entire three sessions and condensed the more pertinent material into a series of 30-minute documentaries for beaming abroad. WCAU-TV, the Bulletin-owned station, telecast most of the proceedings.

Stations WCAU, WIP, KYW, WDAS, WIBG, WJMJ, WTEL, WFLN, WHAT, WVCH, WKDN, WNAR, WPEN and WPWA carried a total of 15 hours and 40 minutes of the Forum. All participating radio stations also reported Forum events on their regular newscasts.

BIESER'S ZIV POST

Dallas, March 28.

As part of its expansion program, calling for the opening of new sales divisions, Frederic W. Ziv Co. has upped Elmer Bieser to sales manager of the newly-created southwestern division. Bieser, who will headquarter here, will add several salesmen to handle the territory.

Prior to joining Ziv in '47, Bieser was with WKY, Oklahoma City.

The Gospel Truth

Cleveland, March 28.

The three minutes it takes to soft-boil an egg is just enough time to hard-boil TV viewer to religion, according to Rev. Clifton E. Moore, of Hollywood, California.

Rev. Moore, in a Cleveland meeting, reported on a recent Protestant Radio Commission in New York and told his local audience that "three minutes may produce a palatable soft-boiled egg, but that amount of television preaching brings about a hard-boiled attitude among TV viewers which is likely to make them switch to another channel."

He said research has shown that "talk shows are absolute death on television," and he suggested some preachers probably ought to check on television findings to improve their regular church preaching.

Garroway to Emcee For Curtain-Raiser to TV Sessions at NAB Meet

Washington, March 28.

NBC video star Dave Garroway will preside at the curtain-raiser to the television sessions April 19, winding up the 28th annual convention of the National Assn. of Broadcasters at the Stevens hotel in Chicago. Garroway, whose network show originates from Chicago, will emcee a morning program which includes a performance by "Kukla, Fran & Ollie"; the puppet show's creator, Burr Tillstrom; and a talk on NAB operations in TV by Eugene S. Thomas, manager of the Bamberger station, WOIC, in Washington.

Prominent TV, advertising and manufacturing execs will participate in a video panel session in the afternoon, including Ernest Walling, NBC producer; Robert D. Swezey, manager of WDSU, New Orleans; Marion Harper, prexy of McCann-Erickson; William B. Ryan, manager of KFI, Los Angeles; Robert C. Tait, prexy of Stromberg-Carlson Co., and an unnamed radio-television critic.

NAB says the "World's largest exhibit of heavy and light broadcast equipment and services" will accompany the convention. Engineering sessions will be held April 12-15, and management sessions April 16-19.

Coast Tele Penetrates Upper Income Bracket

Hollywood, March 28.

Penetration of television has shifted from the lower to the upper income brackets according to the L. A. Times Home Audit check as received by KTTV. Times surveyed 3,600 homes in compiling its figures on video acceptance. Results were reached by measuring home valuation and standard of living.

According to the Times survey 27% of the video set owners in L. A. county are in the wealthy and well-to-do group. In bearing out this figure Times report shows that 26% of the homes in Beverly Hills and Westwood area are flying television antennas.

A total of 22.6% of video receiver owners are listed as being in the lower middle income bracket. The wealthy and lower middle brackets offer a combined 53.6% of the TV sets as against 22% registered in the "below average" group. Only 7.5% of the homes in one of L.A.'s lower income areas have teevee sets as compared to Bevhills-Westwood's 26%.

DON KERR'S PLATTER SHOW

Paterson, N. J., March 28.

WPAT is launching a new disk jockey stanza, "Pick Your Favorites," on Monday (3) to be aired cross-the-board from 6-7:45 p.m. Don Kerr will spin the platters, chosen from listings in trade mags and listener polls.

Airer will also spotlight new bands, artists and tunes which Kerr picks as "sleepers."

Columbus—Frank N. Jones, co-owner of WJEL and WJEL-FM in Springfield, O., has joined the sales staff of WBNS-TV here. He still will operate his own stations. Jones formerly served as sales manager of WCOL here, where he worked for 10 years. Also added to the sales staff was Robert E. Scott, formerly of the Ohio State Journal sales department.

WHDH's Adjacency Coin

Boston, March 28.

WHDH, Hub indie, has snared a record sellout on all adjacencies of its major league baseball broadcasts for the forthcoming season.

Carrying all home games of local clubs and telegraphic reports when no local game skedded, station has signed its national and local sponsors to tie in with ballgame coverage.

Minneapolis Brewers In Combine on Ball Backing, Ending Last Year Hassle

Minneapolis, March 28.

Odd hassle, which last year provoked chuckles, was resolved when two competitors agreed to split sponsorship of telecasts of Minneapolis Millers baseball during coming season.

Gluek Brewing Co. last season sponsored telecasts. The competitor, Minneapolis Brewing Co., however, had a large centerfield sign advertising its Grain Belt beer. Gluek people didn't want the Grain Belt sign showing, and KSTP-TV engineers struggled all season to keep it out of the pictures.

This year Minneapolis and Gluek have agreed to split sponsorship, but whether they'll alternate commercials or games hasn't been decided. They were careful to point out they're still competitors. At any rate the Grain Belt sign will be seen in centerfield at least part of the time.

Hamm Brewing Co., St. Paul, has signed to sponsor telecasts of half of St. Paul home games on WTCN-TV.

Boston — Jack Chase, WCOP news editor, has been admitted to membership in Boston University's Alpha Epsilon Rho, honorary radio fraternity.

Richards Hearing

Continued from page 30

son and news editor Clete Roberts on the receiving end.

Chief FCC attorney Frederick Ford introduced into evidence a note from Richards to Renier, Wixson and Reynolds of the need to defeat the Fair Employment Practices Act in the 1946 California elections. Note said: "This proposition would positively wreck business, cause no end of race riots, etc. Do what you can to beat it." Ford charged these were direct instructions to the station staff to use KMPC facilities against a political issue.

Renier, who identified the note, said he took no action on the instructions. As program director, Renier frequently interviews job seekers. He said he was never instructed what racial type not to employ, "but I had long since gained from Mr. Richards views that a person of Jewish faith would be looked upon with disfavor. When I hired anyone, the front office would always ask, 'You sure that's his real name'?"

Renier said he had little supervision over the news since Richards and Reynolds took care of it. He told, under cross-examination, of some difficulty with William Pennell, an outside newscaster, "over intrusion of stories in the newscast that had not come over the wires." Stories were censored out by him when they dealt with labor topics, and expressed Pennell's personal opinion. Asked by Examiner Johnson how Richards regarded FCC rules, Renier replied "he didn't seem to give them much consideration. He had respect for them but he emphasized that it was his radio station. He wanted certain things done certain ways."

Robert P. Anderson, now Don Lee television supervisor, testified that during the two-week period when Norman Nesbitt vacationed, he took over the newscast, and was instructed by Bob Horn, then of the KMPC news department, about station policy. He said he was told not to mention Robert W. Kenny, then (1946) candidate for the Democratic gubernatorial nomination; not to mention the Ku Klux Klan unfavorably, and to refer to Henry Wallace as "pig sticker." He said he ignored all three instructions.

William Keneally, former newscaster, wound up the testimony by describing how he was told by Roberts that Richards disliked Charlie Chaplin, and should "govern himself accordingly." Later, he said, he gave prominence to a story about Charles Chaplin, Jr., paying $50 bail on an intoxication charge.

Capp's 'Fearless Fosdick' Set for Video Series

A television serial based on the Al Capp creation "Fearless Fosdick" is currently in the works. A satire on the "Dick Tracy" type of detective, "Fosdick" is an individual comic strip frequently used by Capp within his "Li'l Abner" series. TV version will be filmed in color with marionettes supplying the action. Each episode will probably be designed to fill a 15-minute spot.

Except for a possible introductory note, show will remain independent of the "Li'l Abner" tie-in. Mary Chase will handle the puppet strings, while Hy Chessler, head of Films for Industry, will be in charge of the general production.

THIS WEEK,

"THE EARLY BIRDS"

are celebrating

20 YEARS

ON WFAA-820 DALLAS

Radio's oldest breakfast-time show (7:15-8:00 a.m., Monday through Saturday) has **MORE LISTENERS** than ever—is doing an unparalleled **SELLING** job for

Earl Hayes Chevrolet Company (six quarter hours weekly), The Mennen Company, Morton Foods, and Red Arrow Drugs (each three quarter hours weekly). Chap Stick and Chapans, Birds Eye Foods, Vitalis, Nob-Hill Coffee, Anacin Tablets, Republic National Bank, Gold Tip Gum, B & B Cafe, and General Electric Company use participating announcements.

●

And soon—WFAA-TV! WFAA now owns KBTV, Dallas, and plans to present television in the traditional WFAA manner!

WFAA

and WFAA FM

Martin B. Campbell, General Manager

820 KC • NBC • 570 KC • ABC

TEXAS QUALITY NETWORK

Radio Service of the DALLAS MORNING NEWS

Represented Nationally by Edward Petry and Company

Merc Broadens Talent Setup

Mercury Records is revamping its artists and repertory policy with the aim of broadening the company's talent base and expanding its output this year. New policy is slated to shift the diskery's concentration from its two top names, Frankie Laine and Vic Damone, to other members of the company's stable who have not received a porportionate share of hit tunes or likely material.

A stepup in waxing sessions for Mercury artists who have been more or less brushed off during the past two years has already been put into the works. Jan August (also recording under the pseudonym of Feb September with a different keyboard style) has been pencilled in to cover several hit tunes as has Louis Prima's orch. Company's eastern a.&r. director, Joe Carleton, is also planning to throw more emphasis on such Mercury talent as Richard Hayes, Patti Page and Gene Williams' orch.

Corollary to new policy will be Mercury's end of its experimentation with new talent. While Laine and Damone together with the Eddy Howard orch will continue to get first crack at new material, the rest of the current Mercury roster will be favored against the former practice of inking relative unknowns for special numbers.

Band Reviews

RALPH FLANAGAN ORCH (15)
With Harry Prime, Evelyn Joyce
Meadowbrook, Cedar Grove, N. J.

Following a Massachusetts ballroom four-day break-in date the previous week, the new and much-discussed Ralph Flanagan band was unveiled to the trade last Thursday (23) when the orch started a six-week stand at Frank Dailey's Meadowbrook.

A strong industry spotlight has been focused on Flanagan's band since RCA-Victor some months ago began its attempt to build him into a "new Glenn Miller" via a string of Bluebird and Victor disks, and some high-powered exploitation. Scoring for and fronting a Victor house crew, Flanagan—former Sammy Kaye and Perry Como arranger—turned out several platters during the past year that climbed into the higher brackets of disk jockey and retail sales lists.

Victor's feeling that growing interest in the Flanagan name, plus the appeal of the ever-reliable Miller reed style, could with proper promotion be parlayed into not only a new click band, but also one which might hit with sufficient impact to lift the entire orch field out of the doldrums, led to Flanagan's putting together the 15-piece outfit that made its official bandstand bow at Meadowbrook. Prognostications as to whether Victor's thinking will prove correct—whether Flanagan will duplicate the 1939 success of the band after which his is admittedly patterned, and if so, whether that would spark a revival of the prewar orch bonanza—are difficult in this current era of different music tastes, financial considerations and emphasis on vocal artists.

Ten years ago there would have been little question that Flanagan could quickly rise into the upper echelon of name bands. If performance alone counted there should be little doubt about it in 1950. But the picture has changed so considerably from the days when public eagerness for swing music made possible the Goodmans, Dorseys, Millers, Shaws, et al., that at the moment the commercial potentialties of the Flanagan band, to say nothing of its effect on the biz in general, are moot questions.

That Flanagan has plenty to offer musically was apparent last Thursday night, despite one of those seemingly inevitable band-opening headaches that had the orch's lead trumpet out with a bad lip and a substitute playing the book for the first time. Flanagan's arrangements stick pretty closely to the melody line, utilizing ensemble section work and a strong beat that get the most out of a library largely filled with pops and standards. The Miller clarinet-on-top reed styling is very much in evidence on the ballad items, proving as effective as always, and the brasses hit with sharp precision for a new band.

Instrumentation is broken down into five reeds, four trombones three trumpets, drums, bass and Flanagan's sporadically-played piano. Leader's brief keyboard interludes result in only a two-man rhythm section, unusual for a full crew. Drums and bass therefore rate a special nod for producing a superior dance beat sans guitar or piano help.

Flanagan's fronting comes as a surprise, considering his lack of experience in that direction. He handles himself exceptionally, announcing tunes and explaining arrangements with an ease, sincerity and personality that will ingratiate him with crowds. Leader's poise is remarkable for a new maestro with only a week's podium appearances behind him.

Vocalists are Harry Prime, for the romantic wordage, and Evelyn Joyce, on the rhythm ditties. Prime shows once again that he is one of the best balladeers in the business, and Miss Joyce, doing her first bigtime chirping, is pert and well enough equipped vocally.

If the time is ripe for a reemergence of the dance band field of a decade ago, Ralph Flanagan will be one of its top names. If the present crop of teenagers can't or won't accept a brand of swing that made dance music history before the war, no band, no matter how carefully contrived, well backed and adroitly exploited, can be expected to achieve a miracle.
Rich.

LARRY FOTINE ORCH (14)
With Johnny Goodfellow, Maralyn Marsh, Johnny Soltan
Melody Mill, Chicago

This group is a smooth and easy dance band, playing mostly in the sweet and slow style. Larry Fotine was Sammy Kaye's arranger for five years, and many of the stylings characteristic of Kaye—use of the baritone sax and sweet muted trumpet, the frequent clarinet section, the clipped brass phrasing on faster numbers—are evident in this group's work.

Orch has four saxes, two trumpets and two trombones, and three rhythm. Fotine arranges all the numbers, makes a pleasant front appearance and occasionally joins reeds on clarinet. Roster is completed with vocalists Johnny Goodfellow and Maralyn Marsh. Lead trumpeter sometimes doubles on mellaphone for lusher brass effect, and rhythm is accentuated when bass player doubles on tuba.

Band mixes very slow numbers with medium-paced songs and with an occasional rhumba tossed in. Repertoire is pop stuff, leaning heavily on vocals. On night caught, songs included "Slipping Around," "It Isn't Fair," "Rain," "Happy Times" and "Don't Take Your Love From Me." Arrangements are excellent, with melodic blending of reeds and brass, and steady rhythm that pleases the dancers. Most solo and break work are done on muted trumpet by lead trumpeter Frank Trautz.

Both Goodfellow and Miss Marsh are promising young vocalists. Goodfellow has an easy and pleasant baritone, and can put a lot into a song with the right material. Miss Marsh is pert young thing with clear voice and good rhythm sense. Two combined nicely for duets. Trombonist Johnny Soltan handles novelty and rhythm vocals nicely.
Chan.

Best British Sheet Sellers

(Week ending March 18)
London, March 20.

Music, Music	Leeds
Dear Hearts	Morris
Jealous Heart	New World
Harry Lime Theme	Chappell
Down in the Glen	Wright
Garden of Weeds	Box & Cox
Bunch of Coconuts	Box & Cox
Hopscotch Polka	Leeds
Is It True About Dixie	Wood
Song In Our Heart	20th-Cent.
I'll String Along	Feldman
Best of All	Connelly

Second 12

Breaking My Heart	Sterling
Clear Blue Sky	Dreyer
Why Is It	Cinephonic
Our Love Story	Carolin
Can-Can Polka	Connelly
Chattanoogie Boy	Pic Music
Mule Train	Chappell
Is It Too Late	Yale
Forever and Ever	F.D. & H.
Scottish Samba	Sun
World Forgotten	Carolin
Now I Need You	Victoria

Referee Jabs Glaser In Bout With Grove

At preliminary hearings in N.Y. supreme court last week on the suit brought by Izzy Grove against Joe Glaser, referee Edwin L. Garvin recommended that Glaser be cited for contempt for refusal to produce certain books and records in connection with the action. Grove is suing Glaser for alleged breach of agreement to pay him for his services in settling differences between Glaser and two of his clients, Lionel Hampton and Billie Holiday, and for other related services.

Glaser contends that Grove has never been associated with him in any respect, and that the suit is an "irresponsible" attempt to "harass and antagonize" him. Case is due to come to trial in April or May.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Hoagy Carmichael-Cass Daley: "The Old Piano Roll Blues"-"Stay With The Happy People" (Decca). "Piano Roll" is a bouncing ragtime novelty that may catch on as a standout click. It's a clever hitchhiker on the current upbeat of nostalgic jazz with the added steam of a cute lyric and some tricky pianola effects. Carmichael-Daley cutting puts the accent on a hokey vocal duet that's plenty saleable for jocks and jukes. Matty Matlock's orch gives a solid dixie backing. Mercury has another snappy version waxed by Feb September (is that a nom de piano for Jan August?) and the Bay Rum Boys. September, or August, really sends it for a keyboard ride. Reverse of the Decca platter is an okay, but not standout rendition of "Happy People."

Ralph Flanagan: "Joshua"-"Spring Will Be A Little Late This Year" (Victor). Flanagan continues to slice firstrate sides designed mainly for straight instrumentation. "Joshua" is a fresh, rhythmic arrangement of the old spiritual, "Joshua Fit De Battle of Jericho," and should draw repeated coinbox spins. Flipover is a solid version of the Frank Loesser number with a smooth vocal by Harry Prime.

Jo Stafford: "Ask Me No Questions"-"On The Outgoing Tide" (Capitol). Miss Stafford knows her way around a rhythmic ballad, and "Questions" is down her alley. It's an excellent side dressed up with a vocal chorus by the Starlighters and commercial background by Paul Weston's orch. Martha Tilton, with an assist from the Four Hits, has cut another bright version of this number for Coral. Both disks could push this tune far. Reverse of the Coral platter has Miss Tilton neatly working over another good rhythmic ballad, "I've Got A Heart Filled With Love." Miss Stafford has a change-of-pace tune with the slow and sadder "On the Outgoing Tide."

Larry Green Orch: "Bewitched"-"If I Had You On A Desert Island" (Victor). "Bewitched," one of the hits from the Rodgers and Hart musical, "Pal Joey," is coming back with all the major labels moving fast to get it out. A fine number with a solid lyric, it gets suitable treatment by Larry Green's orch and the Honeydreamers, who handle the vocal with rhythmic restraint. Jan August's cut for Mercury, with the Harmonicats backing up, drops the vocal refrain, which may hurt the saleability, but August gives it the advantage of his warm and understanding keyboard style. "Desert Island" is a cute tune rendered pleasantly by Three Beaus and a Peep.

Ella Fitzgerald: "Solid As A Rock"-"Sugarfoot Rag" (Decca). Two jump sides with Miss Fitzgerald at the top of her form. "Rock," which has been launched via two fine cuts by Margaret Whiting (Capitol) and Count Basie, (Victor) receives its best treatment on this disk. Miss Fitzgerald's driving style could supply that extra push to rocket this worthwhile number into the hit lists. A natural for the jukes and jocks. Bottom deck is good, but tricky, with a jet-speed scat vocal by Miss Fitzgerald. Sy Oliver, who has been backing Miss Fitzgerald's work in topflight style on a number of her recent disks, frames both these numbers with a terrific beat.

Patti Page: "I'm Gonna Paper All My Walls With Your Love Letters"-"I Don't Care If The Sun Doesn't Shine" (Mercury). "Love Letters" has a good idea and Miss Page gives it the benefit of a vigorously happy vocal attack. Midway break for some gag talk is okay for a novelty twist. Backside is in the same rhythmic vein, with Miss Page bouncing out the slightly self-consciously cute lyric. D'Artega's orch furnishes good accompaniment.

Gene Autry—"Dust"-"Take Me Back to My Boots and Saddle" (Columbia). Although a bit late, Autry's waxing of "Dust" is firstrate and may cut into Jimmy Wakely's excellent version for Capitol. Autry puts some bite into this moving dust bowl yarn. "Boots and Saddle" is a pleasant oatune with some expert cowboy yodelling by Autry and chorus.

Album Reviews

M-G-M has turned out a good four-disk soundtrack album from Metro version of the Irving Berlin musical, "Annie Get Your Gun." Circulation of the film into the hinterlands may help buck the original Decca show tune album with the original players, Ethel Merman and Ray Middleton. Pic's stars, Betty Hutton and Howard Keel, work over the familiar numbers in a spirited way, with Miss Hutton doing her typically zany renditions of "Doin' What Comes Naturally" and "You Can't Get A Man With A Gun." Other sides in the set include "There's No Business Like Show Business," "They Say It's Wonderful," "Anything You Can Do," "I've Got The Sun In the Morning," "The Girl That I Marry" and "My Defenses Are Down."

Platter Pointers

Gene Krupa's waxing of "Dust" is plenty late for Victor but it's one of the best versions . . . Discovery has pressed a trio of solid long-playing disks with **Georgie Auld's** jazz orch on one and **Phil Moore's** intricate piano on two . . . **Melodeons** (M-G-M) hit a nice clip on "Why Do They Always Say No" . . . **Burl Ives'** platter of "River of Smoke" for Columbia is a bit too fast for the sense of the lyric . . . **Peter Lind Hayes** and his wife, **Mary Healy**, have made a pleasant item out of "Darn It, Baby, That's Love" (Decca) . . . **Louis Prima** sells "Tears On My Tie" solidly for jocks and jukes (Mercury) . . . Under the Brunswick label, Decca has reissued a flock of fine standards by **Art Tatum Trio, Jan Savitt, Bobby Hackett** and **Edgar Hayes** . . . **Frankie Carle** has sliced two neat sides for Victor in "A Little More Time" and "Spaghetti Rag" . . . **Al Jolson** has a couple of good seasonal sides in "Remember Mother's Day" and "My Mother's Rosary" (Decca) . . . Discovery label comes up with a solid jazz disk for jocks in **Ben Pollack's** "San Sue Strut" and "I Can't Give You Anything But Love" . . . A potential novelty click could be "Walk With a Wiggle" by **Phil Harris** (Victor) . . . Ditto for "Jolly Fella Tarantella" by **Guy Lombardo's** orch and the **Andrews Sisters**, and "The Bread and Butter Song" by **Russ Morgan** orch, both Decca disks . . . On the Dixie kick, **Jack Fina** does lots with "That's A-Plenty" (M-G-M) . . . A fine jock side is **Eddie Heywood's** pianistics on "Summertime" for London . . . **Ted Steele** has a couple of pleasant polka tunes in "Bring Her Out Again" and "Kisses" for Columbia . . . **Buddy Ryland's** young orch has done two good sides for Macy's (not the department store) in "Wild Cherry" and "I Ain't Mad at You."

Standout western blues, hillbilly, religious, polka, etc.: **Piney Brown**, "That Right, Baby" (Apollo).

VARIETY 10 Best Sellers on Coin-Machines

Week of Mar. 25

1.	MUSIC, MUSIC, MUSIC (9) (Cromwell)	*Teresa Brewer* *Eddie Miller*	*London* *Rainbow*
2.	CHATTANOOGIE SHOESHINE BOY (7) (Acuff-Rose)	*Red Foley*	*Decca*
3.	IF I KNEW YOU WERE COMING (2) (Robert)	*Eileen Barton*	*Mercury*
4.	RAG MOP (9) (Hill & Range)	*Ames Bros* *Ralph Flanagan*	*Coral* *Victor*
5.	ENJOY YOURSELF (3) (Morris)	*Guy Lombardo* *Doris Day*	*Decca* *Columbia*
6.	DEARIE (3) (Laurel)	*Merman-Bolger* *Stafford-MacRae*	*Decca* *Capitol*
7.	I SAID MY PAJAMAS (10) (Leeds)	*Martin-Warren*	*Victor*
8.	CRY OF THE WILD GOOSE (4) (American)	*Frankie Laine* *Tennessee Ernie*	*Mercury* *Capitol*
9.	THERE'S NO TOMORROW (17) (Paxton)	*Tony Martin* *Alan Dale*	*Victor* *Harmony*
10.	IT ISN'T FAIR (1) (Words-Music)	*Sammy Kaye*	*Victor*

Second Group

MY FOOLISH HEART (Santly-Joy)	*Gordon Jenkins*	*Decca*
CRAZY HE CALLS ME (5) (Massey)	*Billie Holiday*	*Decca*
DADDY'S LITTLE GIRL (Beacon)	*Dick Todd* *Mills Bros.*	*Rainbow* *Decca*
C'EST SI BON (Leeds)	*Johnny Desmond*	*M-G-M*
SENTIMENTAL ME (Knickerbocker)	*Ames Bros.* *Russ Morgan*	*Coral* *Decca*
THIRD MAN THEME (Chappell)	*Anton Karas* *Guy Lombardo*	*London* *Decca*
DEAR HEARTS, GENTLE PEOPLE (14) (Morris)	*Dinah Shore* *Bing Crosby*	*Columbia* *Decca*
BIBBIDI BOBBIDI BOO (Disney)	*Perry Como* *Dinah Shore*	*Victor* *Columbia*
QUICKSILVER (Morris)	*Crosby-Andrews* *Doris Day*	*Decca* *Columbia*
SITTING BY THE WINDOW (Shapiro-B)	*Vic Damone* *Billy Eckstine*	*Mercury* *M-G-M*
OLD MASTER PAINTER (15) (Robbins)	*Sinatra-Modernaires* *Snooky Lanson*	*Columbia* *London*
DREAMER'S HOLIDAY (17) (Shapiro-B)	*Perry Como* *E. Wilson-Jenkins*	*Victor* *Decca*
WE'LL BUILD A BUNGALOW (Algonquin)	*Johnny Long*	*King*
HAVE I TOLD YOU LATELY (Duchess)	*Crosby-Andrews* *Martin-Warren*	*Decca* *Victor*
MAN AROUND THE HOUSE (Morris)	*Dinah Shore*	*Columbia*

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

BAND BIZ CONTINUES TO CLIMB

Abolition of Unrestricted Doubling Sought by N.Y. Musicians Union

In a move to correct a chronic situation among musicians, exec board of New York Local 802, American Federation of Musicians, is proposing the abolition of unrestricted "doubling" by its working members. Proposal is embodied in a resolution to be submitted for approval to the local's general membership meeting April 10.

Under terms of the resolution, musicians would be barred from playing more than two unrelated instruments, such as fiddle and sax, on any single engagement. This clause would effect several large orchs, some of whose sidemen now work on sax, clarinet and fiddle. In situations where doubling occurs on unrelated instruments, resolution calls for upping payment to 50% above scale and 20% above scale on related instruments. If the motion passes, it would go into effect in new contracts in all fields.

Local 802 execs are also urging the New York City administration to launch a concert program to supplement those given by AFM crews under terms of the musicians trust fund allocations. Confabs between union heads and Mayor William F. O'Dwyer are being set up for this week to point up the need for increasing employment for New York tooters. Attempt will be made to revive the city's former policy of sponsoring free concerts in parks and museums.

Although unemployment situation is admittedly bad in Local 802 ranks, union chiefs scouted the estimate of 90% joblessness made by Al Manuti, leader of the opposition Unity group, who will run again for the local's presidential post in elections next December. Local 802 execs said it was virtually impossible to calculate the number of unemployed musicians in light of the fact that so many of them are part-time instrumentalists, doubling in other business fields.

1920 Era Source For 3d Group of Records In 'Hear It Now' Series

Third section of the "I Can Hear It Now" recorded series of historical highlights, currently being set for waxing by Columbia Records this summer, will be a throwback to the 1920's era. Initial two volumes, which covered almost two decades since 1930, have been one of Columbia's bestsellers with approximately 300,000 albums sold to date in both the standard and long-playing sets.

Produced by NBC news staffer Fred Friendly and CBS commentator Ed Murrow, the third album will cover the years from the end of the first world war to the crash of 1929. For the first time, songs such as "Dardenella" will be used to date the period. Producers are currently having some difficulty obtaining recorded quotes from the period's celebs, such as Calvin Coolidge, Charles Lindbergh, James J. Walker, Texas Guinan and Alfred E. Smith. While recorded clips are available, they don't cover the most memorable utterances of the period's leading figures.

Zither Virtuoso Karas' 3-Yr. Pact With Chappell

Anton Karas, the zither instrumentalist-composer for "The Third Man," has been signed to a three-year songwriting contract by Chappell. The Austrian musician, now making a personal tour to exploit the Selznick-Korda pic, will remain in the States another three months before returning to London.

Larry Spier, for Chappell, will bear down on "Liebchen" and "Zither Dither," Karas' first two new ones since the "Harry Lime Theme" (or "Third Man Theme," as called in the U. S.) and the "Mozart Cafe Waltz."

Elliot Lawrence As Leadoff for Phillies

Elliot Lawrence orch will introduce a new note for baseball season opening games when it plays at Shibe Park, Philadelphia, April 18 at the lead-off Phillies-Dodgers tilt. Guy Lombardo has played at World Series games in the past, but Lawrence's ball park date is understood to be the first time a name band has appeared at a season opener.

Bandleader, a Philadelphian himself, has penned "The Fightin' Phils," with Bix Reichner, in honor of the occasion.

MPPA Seeks To Modify Verdict In S-B Chi Suit

Chicago, March 28.

Sidney W. Wattenberg, Music Publishers' Protective Assn. general counsel, has asked leave of Judge Michael Ige to appear before him in Chi Federal district court as "friend of the court" in the Shapiro-Bernstein copyright infringement suit against Miracle Records. Wattenberg seeks to modify that part of last week's decision which classifies production and sale of phonograph records as "publication," and therefore places upon such production and sale the same copyright restrictions that apply to sheet music.

Meanwhile, S-B attorney Mort Schaeffer has filed a motion for a new trial. Hearing on the motion has been set for April 21.

Judge Igoe had ruled in favor of Miracle Records on four counts. First, he considered Meade Lux Lewis' testimony as to the origination of the song, "Yancey Special," contradictory. Second, he ruled that, while the bass parts of "Yancey" and Miracle's "Long Gone," which the publishers had charged was an infringement, were the same, the upper register and melody parts were different. And, most important, he ruled that production and sale of "Yancey Special" prior to copyright by Lewis and S-B constituted abandonment of copyright.

It is this last point that Wattenberg seeks to modify. He will ask that this be stricken out and that the decision remain in favor of Miracle but based on the other counts. He is expected to appear some time in April.

S-B had sued for $24,000 in triple damages. Publisher will have to pay Miracle's cost should appeals fail.

TOP LABELS IN RACE ON 'JUKEBOX ANNIE'

Wary of letting another "Music, Music, Music" get by them, all the top labels are climbing aboard a new novelty, "Juke Box Annie," in an all-out race to hit the retail counters first. Number, written by Eddie Lisbon and Sidney Prosen, was initially cut by Rainbow Records with Eddie Miller and the Sunshine Girls, but in the last week the major diskeries have been rushing the side with their top artists.

RCA Victor sliced the number Thursday (23) with Lisa Kirk, Eddie Cantor and Sammy Kaye's orch, backing it with "The Old Piano Roll Blues," another novelty currently getting a big play. Capitol put Kay Starr on the tune, Mercury has done it with Kitty Kallen and London is out with Claire Hogan. Both Decca and Columbia have also set the number for disking sessions this week.

PROMOTERS AGAIN BOOKING NAMES

The "revival" of the band business, which was only a hope and a prayer at the outset of this year, is currently being realized at the b.o. by a flock of top musical crews. While still not proving the existence of that sustained public demand needed for a long upward pull, stray returns from over the country are justifying the optimists' predictions.

Firm basis to the band biz comeback is seen in the readiness of promoters to take chances once again with top-bracket aggregations. That's been the result of two factors, both of which are equally important in brightening the general picture. First, the demand at the dance palaces and auditoriums has been reasserting itself and, secondly, most of the top bands have scaled back their prices to a level where promoters now have more than an even chance for a payoff.

Sammy Kaye's orch, one of the highest paid in the trade, has been hitting solidly on its current tour with only one promoter winding up in the red. During his one-niter through New England during the last week, Kaye racked up $3,100 in Lewiston, Me.; $2,100 in Waterville, Me.; $2,900 in Taunton, Mass., and $4,300 in Holyoke, Mass., the latter three dates taking place over last weekend (24-26). Kaye played on a guarantee-plus-percentage.

Study Flanagan's B.Q.

Ralph Flanagan's new orch, whose opening at the Meadowbrook, Cedar Grove, N. J., last Thursday (23) was watched by the trade as a harbinger of the future, also came through encouragingly after only a fair opening due to bad weather. Flanagan played to 800 customers the opening night but the patronage climbed to 1,805 and 1,980 on Friday and Saturday for the heaviest activity at the Meadowbrook since Harry James' orch played there in 1946. Biz slipped back to 525 on Sunday

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Residence Key to Verdict On M-G-M Vs. J. Dorsey On N.Y. State Attachment

Jimmy Dorsey, in an affidavit filed in N. Y. supreme court last week, doesn't deny owing M-G-M Records $15,000, but objects to the waxery's warrant of attachment as subjecting him to "inconvenience, annoyance and harassment." Some 10 days ago Loew's, Inc., as M-G-M's parent company, secured a warrant seizing the bandleader's salary at the Hotel Statler, N. Y., and also attaching funds due him at General Artists Corp.

Meanwhile, Supreme Court Justice Aron Levy has stayed the warrant pending a ruling by Justice Morris Eder on Dorsey's request that the paper be vacated. In reserving decision, Judge Eder noted that the question before the court is whether Dorsey is a resident of New York state. The stick-swisher points out that he hasn't lived in California since June, 1949, and his residence depends entirely upon his place of employment.

Current legal sparring stems from a December, 1946, contract whereby Dorsey agreed to record certain tunes for M-G-M. In January, 1947, the company advanced him $7,500 and in February another $7,500 with the understanding that if his royalties failed to meet that amount the money would be returned. If Dorsey, who has been at the Statler since Feb. 6, can prove himself a N. Y. resident to the court's satisfaction, the warrant obviously will be set aside permanently.

Alamo's Releases

San Antonio, March 28.

Alamo Record Co., here announced several new releases.

Included are releases by new artists, among them the Los Mex Tex, Tomas Gallardo orch, Leandro Guerrero and the Alamo Trio, Jesus Favela and Vela & Garcia.

Cantor Yens Joint Recording With Jolie

Eddie Cantor thinks that Al Jolson and he would be a natural for a special version of "Dearie," the do-you-remember song, albeit perhaps not feasible because Jolson is an exclusive Decca artist. Cantor threw a curve at RCA prexy Frank M. Folsom for a possible joint Victor-Decca issue. Prime idea is a showmanship departure and the natural affinity of both vets to the theme of the song. Cantor is exclusively RCA Victor.

With Lisa Kirk, Cantor waxed "Jukebox Annie" and "Piano Roll Blues" for RCA last week while he was in New York. He is due back in Gotham the latter part of this week.

Last Pre-Decree ASCAP Election Renames Octet

In what presumably was the last annual voting of its type by the general membership of the American Society of Composers, Authors and Publishers, eight incumbent members of the ASCAP board of directors were reelected yesterday (Tues.). The four writer-members who will continue on the board are Stanley Adams, Otto Harbach, Edgar Leslie and Deems Taylor; four reelected publisher members are Irving Caesar, Abe Olman, Lester Santly and Frank Connor.

Under the terms of the ASCAP consent decree filed in N.Y. federal court three weeks ago, board director elections will be held differently than in the past. System has been to elect eight members of the 24-man board annually on a rotating basis, each member serving a three-year term. Consent decree changes this setup to two-year elections of the entire board. Length of tenure of board members reelected yesterday is uncertain since nothing has as yet been decided as to when the first election under the new system will be held. It's likely, however, that next year's balloting will be for a complete slate.

'BABY' MAKES LOESSER 3D 1-MAN OSCAR WINNER

Hollywood, March 28.

When Frank Loesser strolled out of the Pantages theatre Thursday night (23) happily clutching his Oscar for the Academy Award song, "Baby, It's Cold Outside," he became the third tunesmith in the history of the awards to win single-handed. Loesser wrote both words and music for the number, which was used in Metro's "Neptune's Daughter."

Previous one-man winners were Irving Berlin, for "White Christmas," in 1942, and Harry Owens, for "Sweet Leilani," both from Bing Crosby pix at Paramount, "Holiday Inn" and "Waikiki Wedding."

"Baby" has been very good to Loesser. Apart from what he received from Metro for the cleffing job, Loesser netted some $23,000. Diskings of the ditty have passed the 1,000,000 mark in sales, led by Johnny Mercer and Margaret Whiting on Capitol and Dinah Shore and the late Buddy Clark on Columbia. Sheet music sales now hover around the 250,000 mark.

Average Songsmith Sees IBM Final Arbiter on Payoffs; Also Eye BMI

The man-in-the-street songwriter, i.e. the average lammister from Lindy's, the Brill Bldg., and environs, sees the International Business Machines as the equalizer in the new ASCAP decree. Since the current plugs will be such a dominant determining factor in ASCAP ratings, the royalty melons will see a seesaw effect as the years roll by. The upcoming songsmiths, especially those with the current pop material getting beaucoup performances, will ascend the ASCAP dividend scale and the inactive veterans will travel in reverse.

It is figured that the IBM technique of computing payoffs according to plugs will find its own level as the AA songsmiths, long inured to those $18,000-$20,000 annual melons based on their catalogs because of seniority and availability, will drop down to $16,000 or $14,000 and perhaps halved, because of current inactivity, and thus permit a larger fund to compensate the new blood.

The IBM idea is welcomed for the basic reason that upped ratings heretofore allegedly were at pleasure or whim of the board. The newcomer writer even suspected that improved ratings were retarded since the top bracketed songsmiths felt it might curtail their personal gravy.

There is a strong BMI angle, too, to be considered now. It's conceded that Broadcast Music, Inc., publishing firms may have gotten songs by ASCAP songsmiths in the past, under phoney names, but that more ASCAP writers will now produce for the "opposition" without fear or favor. The idea of "disloyalty," especially if found out, figured heretofore in that the ASCAP board consciously or otherwise might have penalized such backsliders when royalty dividend days rolled around. Once again the IBM payoff system, under Governmental direction, is deemed the infallible protection against any personality tactics.

There is no question but that ASCAP's intra-organizational operations will have to be revised considerably.

As regards those veteran songsmiths who looked upon their established ASCAP dividends as a sinecure, and those other pioneer writers who, in helping found the Society, didn't collect for years, the

(Continued on page 54)

Outsiders Hamper Victor Disk Dates, Letter Pushes Curbs

Because in recent months RCA Victor has found that "our recording sessions have been hampered by the presence of too many people who have nothing whatsoever to do with producing the records," the disk company last week sent a form letter to all music publishers announcing restrictions on attendance at platter dates.

In a letter without precedence in diskery-publisher relations, Victor notified the trade that "the presence of outsiders at dates has in many cases made it difficult for the musical directors to concentrate on their jobs and in other cases has irritated the artists making the records." Communique went on to state that "we are therefore restricting attendance at dates to employees of Victor and such outside people as are actually working on the date."

Letter wound up with a plea for not misunderstanding "the spirit" of it, plus a "request for your cooperation by not attending any RCA Victor dates in the future."

Erna Berger, Met Opera coloratura, has been inked to a longterm recording pact with RCA Victor Red Seal division.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is based on information gathered from disk-spinners across the nation and is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

WEEK ENDING MAR. 25

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	Pub.	N. Y. Paul Brenner—WAAT	Chi. Linn Burton—WIND	L. A. Bill Anson—KFWB	D. C. Jerry Strong—WINX	Cleve. Bud Wendell—WJMO	Phoenix Dick Gilbert—KTYL	Atl. City Fred Haggerty—WFPG	Ind. Easy Gwynn—WIBC	Ft. Worth Jimmy Lowe—KXOL	Fitchburg Dave Rodman—WEIM	St. L. Jack Bennett—WIL	Denver Herb Trackman—KMYR	Richmond Harvey Hudson—WLEE	Cincy Rex Dale—WCKY	Eug'e, Ore. Don Porter—KUGN	Syracuse Ron Curtis—WFBL	Mil'wkee Paul Bartell—WFOX	San Ant. Marvin Broyles—KGOR	Port., Me. George Curtis—WGAN	K. C. Eddie Clark—KCKN	Seattle Wally Nelskog—KRSC	Pitt. Bill Brant—KDKN	Memphis Buddy Deane—WHHM	Omaha Joe Kennedy—KOWH	TOTAL POINTS
1	5	9	Sammy Kaye	Victor	It Isn’t Fair	Words-Music ASCAP	4			2	5		3		6	2		10	5			8	1	8		4	6	3	8	5	96
2	7	4	Eileen Barton	National	Knew You Were Coming	Robert ASCAP		1		4	1			3		1	1		6	1								2			79
3	1	8	Frankie Laine	Mercury	Cry of the Wild Goose	American BMI				7		10	1			5		2			1	1	10		7	6	9		3	6	75
4	3	12	Ames Bros	Coral	Rag Mop	Hill-Range BMI	10			6		8	2						4		2	4				1		1	2		70
5	2	9	Teresa Brewer	London	Music, Music, Music	Cromwell ASCAP				3	2				5	7	3		2			10			1		4				62
6	8	9	T. Martin & F Warren	Victor	I Said My Pajamas	Leeds ASCAP				5				8			6		3	10	4	3			4				5		51
7	6	22	T. Martin	Victor	There’s No Tomorrow	Paxton ASCAP									10		8	3		6					10		2		4	4	41
8	10	9	Ames Bros	Coral	Sentimental Me	Knick’bock’r ASCAP			4														8	1	8		1		10		34
9A	..	3	Billy Eckstine	M-G-M	My Foolish Heart	Santly-Joy ASCAP	6						6			6							9				5		1		33
9B	19	5	Dinah Shore	Columbia	So Nice To Have A Man	Morris ASCAP			3		3						2						7						7		33
11	4	7	Bing Crosby	Decca	Chattanoogie Shoeshine Boy	Acuff-Rose BMI												6				5				2				1	30
12	10	11	Red Foley	Decca	Chattanoogie Shoeshine Boy	Acuff-Rose BMI							4		9				1						6						24
13	39	2	Jack Fina	M-G-M	Spaghetti Rag	Shapiro-B ASCAP		3							4		4														22
14	43	3	Carmen Cavallaro	Decca	Music, Music, Music	Cromwell ASCAP						3														7				2	21
15A	22	2	M. Martin & A. Godfrey	Columbia	Go To Sleep, Go To Sleep	Disney ASCAP	9					2											2								20
15B	..	5	Doris Day	Columbia	Quicksilver	Morris ASCAP								6				5							2						20
17	20	7	Gordon Jenkins	Decca	My Foolish Heart	Santly-Joy ASCAP				1									8			6									18
18	21	2	Anton Karas	London	Third Man Theme	Chappell ASCAP					6						10			5			6								17
19A	9	12	Patti Page	Mercury	With My Eyes Wide Open	Crawford ASCAP							5			9		9								5					16
19B	..	2	J. Stafford & G. MacRae	Capitol	Dearie	Laurel ASCAP										3							3								16
21	14	7	Mindy Carson	Victor	Candy and Cake	Oxford ASCAP					4				8					8											13
22A	18	6	Mills Bros	Decca	Daddy’s Little Girl	Beacon BMI			7																	3					12
22B	50	7	F. Warren & T. Martin	Victor	Have I Told You Lately	Duchess BMI								5											5						12
22C	45	3	Fran Warren	Victor	I Almost Lost My Mind	Hill-Range BMI									7	10				4											12
22D	17	4	E. Merman & Bolger	Decca	Dearie	Laurel ASCAP											7					7								7	12
26A	14	7	Johnny Desmond	M-G-M	C’est Si Bon	Leeds ASCAP	3				8																				11
26B	43	11	Billy Eckstine	M-G-M	Sitting By The Window	Shapiro-B ASCAP		8																			3				11
26C	30	4	Guy Lombardo	Decca	Third Man Theme	Chappell ASCAP				8					3																11
26D	50	31	Andrews Sis. & G. Jenkins	Decca	I Can Dream, Can’t I	Chappell ASCAP												1			10										11
30A	..	2	Frank Sinatra	Columbia	Sunshine Cake	Burke-Van H ASCAP	1																								10
30B	..	2	M. Whiting-J. Wakely	Capitol	Broken Down Merry Go Round	Fairway BMI			5									7													10
30C	30	2	Al Trace	Columbia	Knew You Were Coming	Robert ASCAP						1																			10
30D	..	1	Gene Autry	Columbia	Peter Cottontail	Hill-Range BMI								1																	10
30E	..	2	Russ Morgan	Decca	Sentimental Me	Knick’bock’r ASCAP									1																10
35A	..	3	Vic Damone	Mercury	God’s Country	Robbins ASCAP	2																								9
35B	23	7	Andrews Sis. & B. Crosby	Decca	Quicksilver	Morris ASCAP							8								9						7				9
35C	45	13	Dick Todd	Rainbow	Daddy’s Little Girl	Beacon BMI								2																	9
35D	..	2	Bing Crosby	Decca	Yodel Blues	Chappell ASCAP									2																9
35E	..	4	Tennessee Ernie	Capitol	Cry of the Wild Goose	American BMI																		2							9
40A	30	2	Mervin Shiner	Decca	Peter Cottontail	Hill-Range BMI		9		9										7											8
40B	..	1	Blue Barron	M-G-M	Are You Lonesome Tonite	Bourne ASCAP		10								8												7			8
40C	..	1	Mindy Carson	Victor	My Foolish Heart	Santly-Joy ASCAP														3											8
40D	52	12	Russ Morgan	Decca	Johnson Rag	Miller ASCAP															3										8
40E	..	1	Ink Spots	Decca	With My Eyes Wide Open	Crawford ASCAP																		3							8
40F	23	8	Guy Lombardo	Decca	Enjoy Yourself	Morris ASCAP																								3	8
46A	..	1	Sammy Kaye	Victor	Wanderin’	Republic ASCAP										4															7
46B	16	2	Freddy Martin	Victor	Music, Music, Music	Cromwell ASCAP												4													7
48A	..	1	Teresa Brewer	London	Ole Man Mose	Santly-Joy ASCAP	5																								6
48B	..	1	Georgia Gibbs	Coral	Knew You Were Coming	Robert ASCAP																		10		8			9		6
50	..	1	Herb Jeffries	Columbia	Flying Dutchman	Oxford ASCAP			6																						5
51	..	1	Frankie Laine	Mercury	Swamp Girl	Hill-Range BMI		7																							4
52	..	1	Gordon MacRae	Capitol	Poison Ivy	Santly-Joy ASCAP																			9						2

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He's Our Boy, VIC!

I LOVE YOU MUCH TOO MUCH
GO WEST, YOUNG MAN!
I DON'T KNOW WHY
WUNDERBAR
ALONG THE NAVAJO TRAIL
YOU CALL EVERYBODY DARLING
MERRY CHRISTMAS POLKA
BIG BRASS BAN
SOUTH AMERICAN WAY
HOLD TIGHT, HOLD TIGHT
RHUMBOOGIE
OPEN DOOR—OPEN ARMS
AURORA
JACK, JACK
BEER BARREL POLKA
HEARTBREAKER
JINGLE BELLS
CUANTO LA GUSTA
CHARLEY MY BOY
DON'T BLAME ME
WEDDING SAMBA
STRIP POLKA
BLUE TAIL FLY
MASSACHUSETTS
ROUTE 66
CHRISTMAS ISLAND
THE FREEDOM TRAIN
PENNSYLVANIA POLKA
MISTER FIVE BY FIVE
HAVE I TOLD YOU LATELY THAT I LOVE YOU?
APALACHICOLA, FLA.
UNDERNEATH THE ARCHES
WHISPERING HOPE
SHE WORE A YELLOW RIBBON
PISTOL PACKIN' MAMA
AC-CENT-TCHU-ATE THE POSITIVE
TALLAHASSEE
SCRUB ME MAMA WITH A BOOGIE BEAT
TAKE ME OUT TO THE BALL GAME

OT TIME IN THE [illegible]!
A SMILE BE YOUR UMBRELLA
BEGIN THE BEGUINE
GOOD, GOOD, GOOD
AT ME DADDY, EIGHT TO THE BAR
SOUTH AMERICA, TAKE IT AWAY
RUM AND COCA COLA
SHOO-SHOO BABY
HERE COMES THE NAVY
BEI MIR BIST DU SCHOEN
WELL, ALL RIGHT
TI-PI-TIN
DON'T FENCE ME IN
CIVILIZATION
VICTORY POLKA
SABRE DANCE
MEAN TO ME
QUICKSILVER
COFFEE SONG
NEAR YOU
TICO-TICO
ONE MEAT BALL
MALAGUENA
WINTER WONDERLAND
SANTA CLAUS IS COMIN' TO TOWN
IN THE GOOD OLD SUMMERTIME
OSSOM TIME
DOWN IN THE VALLEY
TOOLIE OOLIE DOOLIE

Take a bow, Vic Schoen!

- For 12 years of top arranging and conducting on our Decca Records from "Bei Mir Bist Du Schoen" to our newest, "Ask Me No Questions I'll Tell You No Lies."
- For the fine arrangements you make on every one of our songs for Campbell Soup's "Club 15."
- For your wonderful conducting and arranging on our personal appearances from New York's Roxy and Paramount to London's Palladium.

Maxene Patty LaVerne

P. S. In our books, you're the greatest!

Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Eddy Duchin*	Waldorf (400; $2)	3	2,525	7,145
Guy Lombardo	Roosevelt (450; $1.50-$2)	26	2,275	68,550
Jimmy Dorsey	Statler (450; $1.50-$2)	7	1,520	11,330
Tony Pastor*	New Yorker (400; $1-$1.50)	3	1,100	3,000

* *New Yorker has Connie Haines; Waldorf, Dorothy Shay.*

Chicago

Johnny Aladdin (Swiss Chalet, Bismarck, 250; $2 min.-80c. cover). Biz about same; slow 1,000 tabs. Noble & King headline.

Dick LaSalle (Mayfair Room, Blackstone, 350; $3.50 min.-$1 cover). Traffic sluggish with 1,000 napkins for Dunninger show.

Frankie Masters (Boulevard Room, Stevens, 720; $3.50 min.-$1 cover). One of worst weeks of year; dribbly 2,641 comers.

George Olsen (Marine Room, Edgewater, 700; $1.20). Fair traffic, 1,500 diners.

Eddie O'Neal (Empire Room, Palmer House, 500; $2.50 min.-$1 cover). Victor Borge show gaining momentum; solid 3,589 customers.

Bill Snyder (College Inn, Sherman, 500; $3.50 min.). Modest 1,600 covers.

Los Angeles

Jan Garber (Ambassador, 900; $1.50). With Evelyn Knight, third week, mild 2,100 covers.

Paul Neighbors (Biltmore, 900; $1.50). Slight rise to 2,100 covers.

Phil Ohman (Beverly Hills, 300; $4 min.). Up to 1,800 covers.

Location Jobs, Not in Hotels

(Chicago)

Cee Davidson (Chez Paree, 560; $3.50 min.-$1 cover). Biz poor, 3,000 tabs despite rave local notices for Tony Martin and show.

Jimmy Featherstone (Trianon; $1-$1.15 adm.). Dreary 4,000 terpers.

Sherman Hayes (Blackhawk, 500; $2.50 min.-80c. cover). Mediocre 1,300 covers.

Orrin Tucker (Aragon; $1-$1.15 adm.). Dribbly 4,000 dancers out. Teddy Phillips opened yesterday (Tuesday).

(Los Angeles)

Harry Owens-Nick Stuart (Aragon, Santa Monica). Very good, 9,100 admissions.

Claude Thornhill (Palladium B., Hollywood). Off to 10,900 admissions.

Tops of the Tops

Retail Disk Best Seller
"Music, Music, Music"
Retail Sheet Music Seller
"Chattanoogie Shoeshine Boy"
"Most Requested" Disk
"It Isn't Fair"
Seller on Coin Machines
"Music, Music, Music"
Best British Seller
"Music, Music, Music"

Tout 'So. Pacific' Album to Pass 'Okla.!' for Col.

A consistently big seller since its release 10 months ago, Columbia's "South Pacific" album is being touted by a number of record dealers as an odds-on-favorite to run ahead of the record-breaking "Oklahoma!" Latter album, released by Decca in 1943, has reportedly passed the 1,000,000 sales mark. According to Columbia, the "South Pacific" sale is already pushing 650,000.

The "South Pacific" count includes both the 33⅓ and 78 rpm editions, while the bulk of the "Oklahoma!" sale was garnered from the standard-speed plattering. The Decca album sells for $5.46 on 78 rpm and $4.85 on 33⅓ rpm. "South Pacific" on shellac goes for $8.14, while its vinylite counterpart drops to a list price of $4.85. There is no breakdown available from Columbia on which of the two speeds drew the most customers.

Both the "Oklahoma!" and "South Pacific" albums were recorded by the original casts.

Songs With Largest Radio Audience

The top 30 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

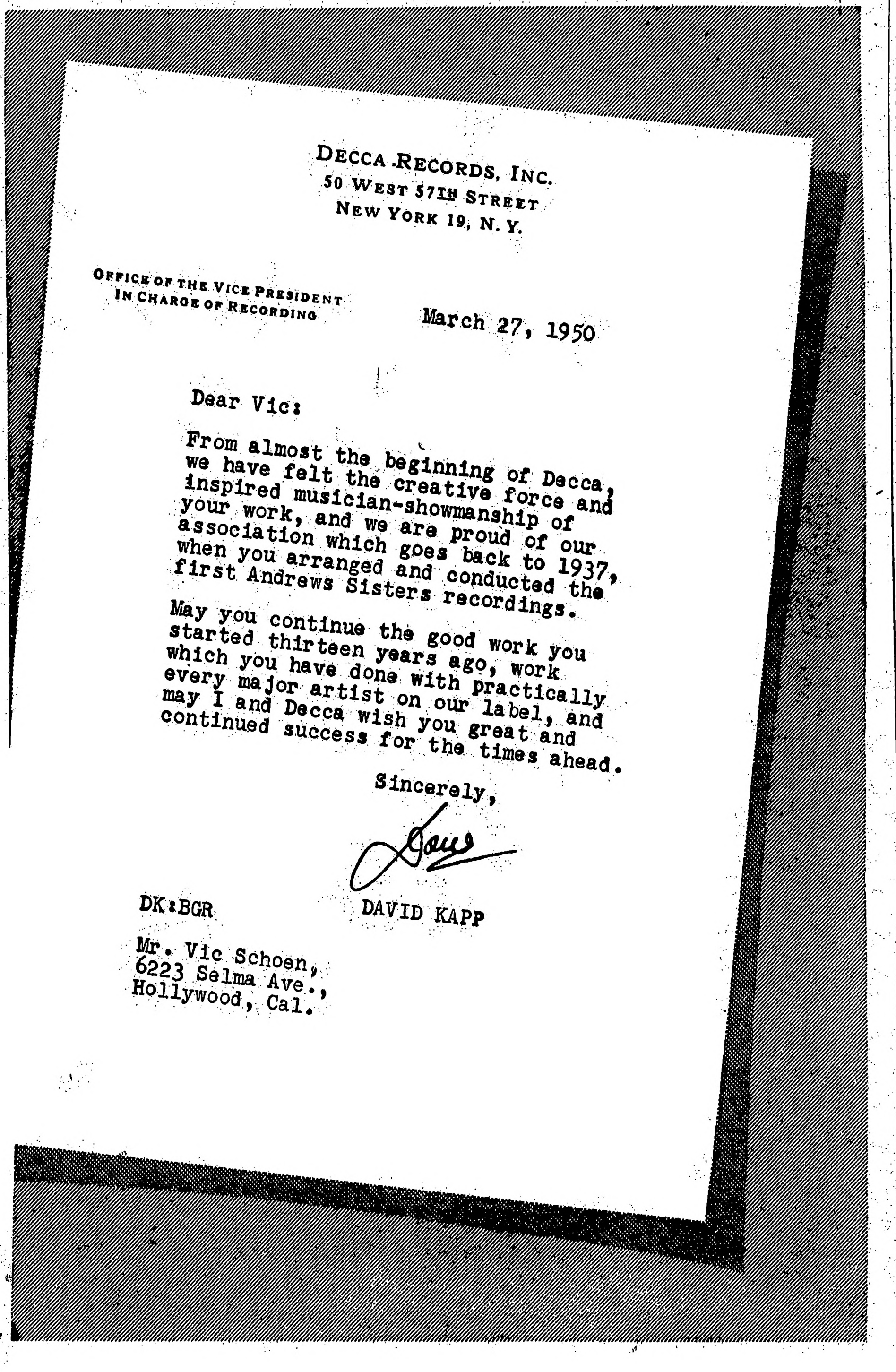
Survey Week of March 17-23, 1950

Song	Publisher
A Dream Is Wish Your Heart Makes—†"Cinderella"	Disney
All the Bees Are Buzzin' Round My Honey	Santly-Joy
Bye Bye Baby—*"Gentlemen Prefer Blondes"	Robbins
Candy and Cake	Oxford
Chattanoogie Shoe Shine Boy	Acuff & Rose
Copper Canyon—†"Copper Canyon"	Famous
Cry Of the Wild Goose	American
Daddy's Little Girl	Beacon
Dear Hearts and Gentle People	Morris
Dearie	Laurel
Enjoy Yourself	Morris
I Can Dream Can't I	Chappell
I Don't Know Whether To Laugh Or Cry Over You	Porgie
I Gotta Have My Baby Back	Peer
I Said My Pajamas	Leeds
If I Knew You Were Coming	Robert
It's So Nice To Have a Man Around the House	Morris
Music, Music, Music	Cromwell
My Foolish Heart—†"My Foolish Heart"	Santly-Joy
Peter Cottontail	Hill & Range
Quicksilver	Morris
Rag Mop	Hill & Range
Rain	Miller
Sunshine Cake—†"Riding High"	Burke-VH
There's An X In the Middle of Texas	Simon House
There's No Tomorrow	Paxton
Third Man Theme—†"Third Man"	Chappell
Wilhelmina—†"Wabash Avenue"	Feist
With My Eyes Wide Open	Crawford
You're Wonderful—†"Paid in Full"	Famous

The remaining 20 songs of the week (more in case of ties), based on the copyright Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

Song	Publisher
As We Are Today	Remick
Ask Me No Questions	Witmark
Bibbidi Bobbidi Boo—†"Cinderella"	Disney
Charlie My Boy	Bourne
Cinderella Work Song—†"Cinderella"	Disney
Did Anyone Ever Tell You Mrs. Murphy	Johnstone-M
Don't Do Something To Someone Else	Fisher
God's Country	Robbins
Have I Told You Lately That I Love You	Duchess
It Isn't Fair	Words-Music
Johnson Rag	Miller
Leave It to Love	BMI
Little Gray House—*"Lost In the Stars"	Chappell
Lost In a Dream	Triangle
Mama Mia	Beacon
Monday, Tuesday, Wednesday	Leeds
Old Master Painter	Robbins
Sentimental Me	Knick'b'ck'r
Sitting By the Window	Shapiro-B
We've Got a Sure Thing—†"Riding High"	Burke-VH
You Kissed Me—*"Arms and the Girl"	Chappell
You Missed the Boat	Advanced
You're Always There	BVC

† *Filmusical.* * *Legit musical.*



DECCA RECORDS, INC.
50 WEST 57TH STREET
NEW YORK 19, N. Y.

OFFICE OF THE VICE PRESIDENT
IN CHARGE OF RECORDING

March 27, 1950

Dear Vic:

From almost the beginning of Decca, we have felt the creative force and inspired musician-showmanship of your work, and we are proud of our association which goes back to 1937, when you arranged and conducted the first Andrews Sisters recordings.

May you continue the good work you started thirteen years ago, work which you have done with practically every major artist on our label, and may I and Decca wish you great and continued success for the times ahead.

Sincerely,

Dave

DK:BGR DAVID KAPP

Mr. Vic Schoen,
6223 Selma Ave.,
Hollywood, Cal.

Songsmiths

Continued from page 51

answer is, "It's true they helped build the house but can we let them live rent free forever?"

Ahlert's Coast Pep Talk

Hollywood, March 28.

The tamest, biggest and most important meeting of the Coast membership of the American Society of Composers, Authors and Publishers on Monday (27) heard assurances from prexy Fred E. Ahlert that ASCAP members "will not be hurt" under the terms of the consent decree; that 1950 looks like the Society's biggest year; and that the added revenue will prevent any loss to ASCAPers under the decree.

Ahlert pointed out that despite the $1,300,000 lost in theatre seat taxes, ASCAP revenue is constantly increasing, and he estimated a take of $800,000 this year from television, from which first quarter payments have already equalled those of 11 months in 1949.

ASCAP prez stated that new writers distribution will start with the October payoff, and adjustments will hereafter be made yearly instead of quarterly. Writers with complaints as to their rating will have recourse to two appellate bodies, the present board of appeals to be augmented by a three-man panel headed by an outside arbiter.

In order to implement the consent decree, ASCAP membership must approve it via an enabling amendment to the Society's bylaws. Judging by feelings of Coast members after Monday's meeting, there will be no difficulty getting necessary two-thirds vote of approval. Some Coast ASCAPers admitted to being scared by the inference dropped by ASCAP special counsel Robert W. Patterson that if the decree doesn't work the Government may dissolve the Society.

L. Wolfe Gilbert, leader of the Coast ASCAP faction, ended Monday's meeting on a note of applause when he said the Society will make the decree work "and profitably if you give them back your confidence."

Local 802 Giving Free X-rays to Members

Under its expanded health program, N. Y. Local 802, American Federation of Musicians, is giving free X-ray examinations to its members at its headquarters. Checkup is aimed at stamping out tuberculosis among the local's members.

Over 30,000 musicians and members of their families are eligible to take the X-rays.

It's Music By
JESSE GREER
Program Today Yesterday's
ON THE BEACH WITH YOU
(Words & Music, Inc.)

THE EVER POPULAR STANDARD
DEED I DO
LAUREL MUSIC CORP.
1619 Broadway, N. Y. 19

This week's New Releases ...on RCA Victor

RELEASE 50-13

POPULAR

HUGO WINTERHALTER
Symphony of Spring
As We are Today
(From the Warner Bros. film "The Daughter of Rosie O'Grady")
20-3737—(47-3737)*

FRAN WARREN
Ho Hum, It's Spring
Don't Say Goodbye 20-3738—(47-3738)*

THE MELACHRINO STRINGS
La Vie en Rose (Take Me to Your Heart Again)
Fascination 20-3739—(47-3739)*

BRADFORD AND ROMANO
Put On An Old Pair of Shoes
Why Do They Always Say No
20-3740—(47-3740)*

HERE COME THE DANCE BANDS AGAIN

SPIKE JONES
Chinese Mule Train
Riders In the Sky (From the Republic film "Singing Guns" 20-3741—(47-3741)*

HERE COME THE DANCE BANDS AGAIN

ERSKINE HAWKINS
Brown Baby Blues
Fishtail 20-3742—(47-3742)*

POP SPECIALTY

BERNIE WYTE
The Circus Polka
Popcorn Polka 25-1154—(51-0061)*

WESTERN

SONS OF THE PIONEERS
Roses
The Eagle's Heart 21-0306—(48-0306)*

COUNTRY

PEE WEE KING
Blame It All on Nashville
The Kissing Dance 21-0307—(48-0307)*

ALBUMS

SELECTIONS FROM THE CHOCOLATE SOLDIER
Al Goodman and His Orchestra
K-21—(WK-21)*

HERE COME THE DANCE BANDS AGAIN

TOMMY DORSEY'S DIXIELAND FOR DANCING
Tommy Dorsey and His Orchestra
P-279—(WP-279)*

NATIONAL SPECIAL

DENNIS DAY
The Laundromat Song
Indiana Moon 20-3730—(47-3730)*

*45 r.p.m. catalog numbers.

NOTE: All records in this panel are listed alphabetically by song title.

Going Strong...

$ ... *indicates records which, according to actual sales, are recognized hits. The trade is urged to keep ample stocks of these records on hand, or to reorder promptly when current stocks begin to approach the "sold-out" stage.*

7 ... *designates that record is one of RCA Victor's "Certain Seven"—among the leading numbers on the trade paper best selling retail sales charts. Obviously, sure things!*

$ **Beyond the Sunset**
Three Suns, with Rosalie Allen and Elton Britt .... 20-3599—(47-3105)*

$ **Candy and Cake**
Mindy Carson .... 20-3681—(47-3204)* 7

$ **Chattanoogie Shoe Shine Boy**
Phil Harris .... 20-3685—(47-3208)* 7

$ **Dearie**
Fran Warren and Lisa Kirk .... 20-3680—(47-3204)*

$ **I Said My Pajamas**
Tony Martin-Fran Warren .... 20-3613—(47-3119)* 7

$ **It Isn't Fair**
Sammy Kaye .... 20-3609—(47-3115)* 7

$ **Mommy and Daddy Broke My Heart**
Eddy Arnold .... 21-0146—(48-0150)*

$ **Music, Music, Music**
Freddy Martin .... 20-3693—(47-3217)* 7

$ **Rag Mop**
Ralph Flanagan .... 30-0025—(54-0020)* 7

$ **There's No Tomorrow**
Tony Martin .... 20-3582—(47-3078)* 7

$ **Wanderin'**
Sammy Kaye .... 20-3680—(47-3203)*

Coming Up...

★ ... *indicates records which have enjoyed better than average initial consumer acceptance and stand an excellent chance of entering the top-selling hit category. The trade is advised to watch these records carefully in order to maintain stocks consistent with demand.*

★ **Quicksilver**
Elton Britt and Rosalie Allen
21-0157—(48-0168)*
(From Number five to Number three Most Played by Country and Western Disk Jockeys. Billboard, March 25th.)

★ **Bewitched**
Larry Green .... 20-3726—(47-3726)*
(Tips on Tops. Billboard, March 25th.)

★ **Roulette**
Tony Martin .... 20-3695—(47-3219)*
(Number nine, Retailers Pick. Billboard, March 25th.)

★ **The Horse Told Me**
Dennis Day ...... 20-3707—(47-3240)*
(Number nine, Disk Jockey Pick. Billboard, March 25th.)

★ **Count Every Star**
Hugo Winterhalter
20-3697—(47-3221)*
(Number ten, Disk Jockey Pick. Billboard, March 25th.)

★ **Little Angel With the Dirty Face**
Eddy Arnold .... 21-0300—(47-0300)*
(Tips on Tops. Billboard, March 25th.)

In this week's RCA Victor's Top Selling 15:

Darn It Baby, That's Love	Freddy Martin and Fran Warren
Sweet Promises and Good Intentions	Lisa Kirk
Have You Ever Been Lonely	Fran Warren and Lisa Kirk
I Almost Lost My Mind	Fran Warren

The stars who make the hits are on
RCA VICTOR Records

RCA VICTOR DIVISION RADIO CORPORATION OF AMERICA, CAMDEN, NEW JERSEY

JAN FEB MAR *The* APRIL MAY JUNE *Swing's* *to* *"45"*

Inside Orchestras—Music

A recent story in VARIETY dealing with the National Ballroom Operators Assn. in its contractual negotiations with Broadcast Music, Inc., created an erroneous impression that the NBOA is packing a survey so as to put BMI's back to the wall in their negotiations. Purpose of the survey is to determine NBOA's bargaining position with BMI, and is conducted among ballrooms to determine what proportion of BMI songs they play.

The NBOA also reveals that no Iowa ballroom operators, despite a report to the contrary, have concluded contracts with musicians to ban all BMI music.

How song revivals happen and are unpredictable is exemplified anew by the Richard Rogers-Lorenz Hart oldie, "Bewitched, Bothered and Bewildered," which has caught fire because of Bill Snyder's recordings on Tower, an indie Chi label. Snyder did it sans vocal, performing the melody in a one-finger style, which apparently is the denominator for the public.

The other bands hopped on the technique and so recorded it, viz, Jan August (Mercury), Larry Green (Victor), Gordon Jenkins (Decca), et al. Columbia merely reissued an old Doris Day vocal.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending March 25

National Rating This wk.	Last wk.	Title and Publisher	New York, MDS	Chicago, Carl Fischer	Los Angeles, Morse M. Preeman	Boston, H. N. Homeyer	Detroit, Grinnell Bros.	San Francisco, Pacific Coast Music	Philadelphia, Charles Dumont	St. Louis, St. L. Music Supply Co.	Seattle, Capitol Music	Indianapolis, Pearson	Kansas City, Jenkins Music Co.	Minneapolis, Schmidt Music Co.	TOTAL POINTS
1	2	"Chattanoogie Boy" (Acuff-Rose)	6	1	4	3	2	1	4	1	3	..	1	5	90
2	1	"Music, Music, Music" (Cromwell)	1	2	2	7	1	2	3	2	1	..	5	6	89
3	5	"Knew You Coming" (Robert)	3	3	3	5	3	4	5	5	..	4	4	4	78
4	3	"Dearie" (Laurel)	5	4	5	1	9	8	2	7	9	6	7	8	61
5	4	"I Said My Pajamas" (Leeds)	8	5	8	6	6	3	9	3	5	..	3	..	54
6	7	"Daddy's Little Girl" (Beacon)	4	6	10	..	..	5	1	6	8	3	..	7	49
7	6	"Dear Hearts, People" (Morris)	..	..	6	..	..	7	10	4	4	..	2	..	33
8	13	"My Foolish Heart" (Santly-Joy)	10	7	1	8	7	..	..	..	..	1	..	..	32
9	10	"It Isn't Fair" (Words-Music)	9	..	..	2	5	..	..	9	..	2	..	..	28
10A	9	"Candy and Cake" (Oxford)	..	8	9	..	..	..	..	..	..	5	8	..	14
10B	8	"There's No Tomorrow" (Paxton)	..	..	..	..	..	10	8	10	7	..	6	..	14
11	10	"Peter Cottontail" (Hill-Range)	2	..	..	..	..	..	7	..	..	..	..	..	13
12A	11	"Enjoy Yourself" (Morris)	..	9	7	..	..	6	..	..	..	..	10	..	12
12B	..	"Bibbidi Bobbidi Boo" (Disney)	..	..	..	9	..	..	..	8	6	..	..	9	12
12C	14	"Rag Mop" (Hill-Range)	..	..	..	..	..	9	..	..	10	..	..	2	12

VARIETY SONG CAVALCADE

(Musical-Historical Review: 1800-1950)

Compiled for VARIETY

By JULIUS MATTFELD

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Prentice-Hall, Inc., will publish the complete *VARIETY Musical-Historical Song Cavalcade* later this year at around $4 a copy (price will be determined later). Orders may be placed now with VARIETY, New York City (19).

Attention is hereby called to the fact that this material is copyrighted and may not be reproduced either wholly or in part.

(1946—Continued)

The first American-built rocket propelled plane attained a speed of 550 miles an hour in a test flight.

John D. Rockefeller offered the UN Headquarters Committee a six-block area on the East River, Manhattan, valued at $8,500,000 as a site of a world skyscraper capital for UN. The committee approved, 37-7.

The U. S. maintained fewer than 550,000 troops abroad—mostly occupation forces in Germany, Austria and Korea.

Arrested was Alvin J. Paris, alleged bookmaker, on charges of bribery in connection with an attempt to bribe two stars of the N. Y. Football Giants to "throw" the playoff championship game with the Chicago Bears.

President Truman predicted a prosperous year "if workers stay on their jobs." In the first 11 months of 1946, 14,545,000 workers lost 107,475,000 work days in 4,335 strikes.

Dept. of Commerce reported American consumers spent $127,000,000,000 for goods and service in 1946, an all-time record and $21,000,000,000 more than in 1945.

Academy Oscars for the year were: Best Film: "The Best Years of Our Lives," RKO; Best Actress, Olivia DeHavilland in "To Each His Own"; Best Actor, Fredric March, in "The Best Years of Our Lives"; Best Supporting Actress, Anne Baxter, in "The Razor's Edge"; Best Supporting Actor, Harold Russell, in "The Best Years of Our Lives."

1947

Almost Like Being in Love (Brigadoon). w., Alan Jay Lerner. m., Frederick Loewe. Sam Fox Pub. Co., cop. 1947 by Alan Jay Lerner and Frederick Loewe.

Ask Anyone Who Knows. w., m., Eddie Seiler, Sol Marcus and Al Kaufman. M. Witmark & Sons, cop. 1947.

Cavalcade Into Book

There have been so many inquiries about VARIETY's Musical-Historical Cavalcade being published in book form that such a volume will be brought out this fall by Prentice-Hall at $4.

It can be ordered in advance through VARIETY.

As Years Go By (film: Song of Love). w., m., Charles Tobias and Peter DeRose, based on Brahms' "Hungarian Dance No. 4." Miller Music Corp., cop. 1947.

Ballerina. w., Bob Russell. m., Carl Sigman. Jefferson Music Co., Inc., cop. 1947.

Beyond the Sea. w., Jack Lawrence. m., Charles Trenet. T. B. Harms Co., cop. 1947.

But Beautiful (film: Road to Rio). w., Johnny Burke. m., James Van Heusen. Burke and Van Heusen, Inc., cop. 1947.

Chi-Baba Chi-Baba. w., m., Mack David, Al Hoffman and Jerry Livingston. Oxford Music Corp., cop. 1947.

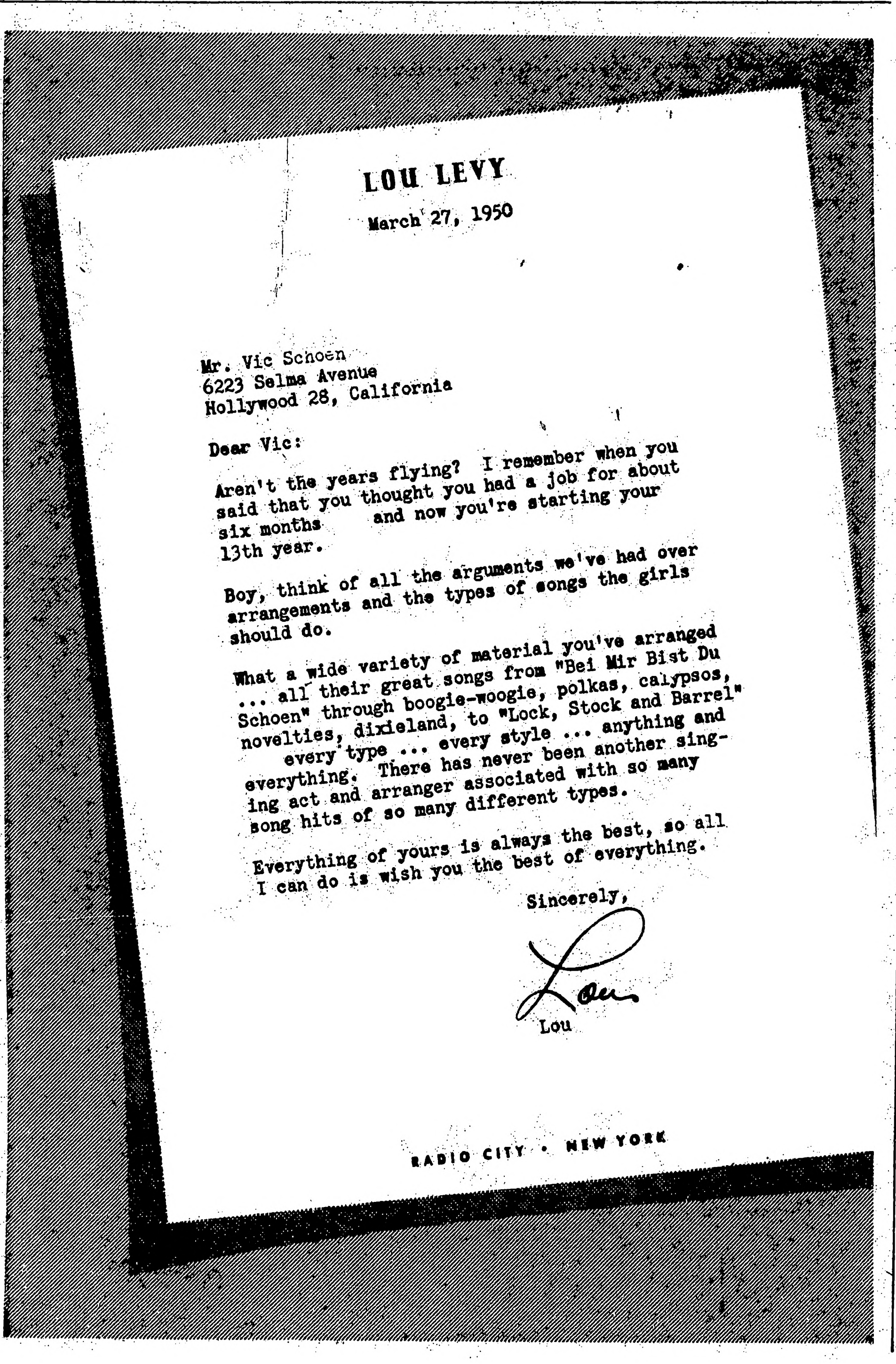
Civilization. w., m., Bob Hilliard and Carl Sigman. Edwin H. Morris & Co., cop. 1947.

Come to the Mardi Gras. w., Ervin Drake and Jimmy Shirl. m., Max Bulhoes and Milton de Oliveira. Southern Music Pub. Co., cop. 1937 by Irmaos Vitale, Rio de Janeiro, Brazil; cop. 1937 by Peer International Corp.; cop. 1947 by Peer International Corp.

A Fellow Needs a Girl (Allegro). w., Oscar Hammerstein, 2d. m., Richard Rodgers. Williamson Music, Inc., cop. 1947.

(Continued Next Week)

Irving Fields and Three Beaus & a Beep cut "Scottish Samba" last week, with a bagpipe accompaniment, for RCA-Victor.



LOU LEVY

March 27, 1950

Mr. Vic Schoen
6223 Selma Avenue
Hollywood 28, California

Dear Vic:

Aren't the years flying? I remember when you said that you thought you had a job for about six months and now you're starting your 13th year.

Boy, think of all the arguments we've had over arrangements and the types of songs the girls should do.

What a wide variety of material you've arranged ... all their great songs from "Bei Mir Bist Du Schoen" through boogie-woogie, polkas, calypsos, novelties, dixieland, to "Lock, Stock and Barrel" every type ... every style ... anything and everything. There has never been another singing act and arranger associated with so many song hits of so many different types.

Everything of yours is always the best, so all I can do is wish you the best of everything.

Sincerely,

Lou

Lou

RADIO CITY • NEW YORK

Kaye Backs Cornell

Don Cornell, who recently exited as Sammy Kaye's vocalist to do a single, will be backed by the Kaye aggregation in a two-day stand at the State theatre, Hartford, this Saturday-Sunday (1-2).

Kaye's negotiations to get singer on the bill with him when he goes into the Capitol, N.Y., April 8, have not panned out.

Band Biz

Continued from page 51

night, but once again bad weather was a factor. Flanagan went over his minimum guarantee figure in the first three days.

Jimmy Dorsey's orch at the Statler hotel, N. Y., has been clicking for the past seven weeks at a surprisingly strong pace. On tour, Stan Kenton's 40-piece orch, Freddie Martin and Vaughn Monroe have also been racking up heftier boxoffice than they have in some time.

Another barometer of the band biz comeback is reflected in the sales of the RCA Victor set of 15 albums under the title of "Here Come the Dance Bands Again." Victor, which pressed a total of 250,000 albums to tee off its sales campaign, has shipped out an additional 50,000 albums in the past week. Flanagan's album is the top seller to date, with Wayne King runnerup, but company execs report that the most hopeful aspect of the sales pattern is that the difference between the top and bottom album is extremely narrow.

The American Love Song
I CAN'T GIVE YOU ANYTHING BUT LOVE, BABY
Music by . . .
JIMMY McHUGH
MILLS MUSIC

OVER 100 SONGS
•
Composer needs arranger-partner. Must have live contacts with successful publishers.
Write: O. H. N.
45-67, 172nd St., Flushing, N. Y.

The Paramount News-of-the-Week In Variety's Music Section:

Keep Your Campaign Going Strong To Kill The Movie Tax!

Bing Crosby's

Best Picture in Years

Frank Capra's Riding High

HAS THE BEST CROSBY SONGS* IN YEARS TO ATTRACT THE MILLIONS OF CROSBY FANS!

Four new hits by Johnny Burke and James Van Heusen: "Sunshine Cake"—"We've Got A Sure Thing"—"The Horse Told Me" and "Someplace on Anywhere Road."

Top recording-coverage for radio, jukebox and across-the-counter sales by Victor, Columbia, Decca, Capitol, M-G-M Records, London and Mercury—with these topflight artists:

Bing Crosby
Peggy Lee
Tex Beneke
Nat Cole
Kay Armen
Frank Warren
Frank Sinatra
Margaret Whiting
Tony Pastor
Dennis Day
Billy Eckstine
Ann Vincent
Robert Lenn Group and Dixielanders

***Published by Burke-Van Heusen & Associates Music Corp.—Famous Music Corporation, Sole Selling Agent**

Frank Capra's "RIDING HIGH" starring BING CROSBY · Coleen Gray · Charles Bickford · Frances Gifford with William Demarest Raymond Walburn · James Gleason · Ward Bond · Clarence Muse · Percy Kilbride · Harry Davenport · Produced and directed by Frank Capra · Screenplay by Robert Riskin · Additional Dialogue by Melville Shavelson and Jack Rose · Based on a Story by Mark Hellinger · New Songs: Lyrics by Johnny Burke · Music by James Van Heusen

DECCA data

First With the Best!

●

2 GREAT NEW

DECCA ORIGINAL CAST SHOW ALBUMS

●

The Theatre Guild
(In Association with Anthony B. Farrell)
production

ARMS and the GIRL

starring

NANETTE FABRAY
GEORGES GUETARY
PEARL BAILEY

Available in 78 RPM and Long Play 33 1/3 RPM

ALBUM A-759. Four 10-in., 78 RPM Records. Price, $3.75 (Plus tax)

DL 5200. 10-in. Long Play Record. Price, $2.85 (Incl. Fed. tax)

●

The Gilbert Miller Production
(By Arrangement with Sherek Players, Ltd.)

THE COCKTAIL PARTY

by
T. S. ELIOT
with
ALEC GUINNESS
CATHLEEN NESBITT
ROBERT FLEMYNG
EILEEN PEEL
IRENE WORTH
ERNEST CLARK
GREY BLAKE

Available in Long Play 33 1/3 RPM

DX-100. Two 12-in. Long Play Records. Price, $11.70 (Incl. Fed. tax)

DECCA RECORDS

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending March 25

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Denel's Mus.Shop)	Boston—(Boston Music Co.)	Cleveland—(Record Mart)	San Francisco—(Sherman-Clay)	Detroit—(Grinnell Bros.)	San Antonio—(Central Radio)	Seattle—(Sherman Clay)	Indianapolis—(Pearsons)	St. Louis—(Ludwig Music)	Minneapolis—(Don Leary)	TOTAL POINTS
1	1	**TERESA BREWER** (London) "Music, Music, Music"—604	2	2	1			1	1		1	3	1	1	86
2	2	**ANTON KARAS** (London) "Third Man Theme"—536	1	1	2	1	4	4	3		5				67
3	5	**EILEEN BARTON** (National) "Knew You Were Coming"—9103	5	5	3	2	3		2			5	5	9	60
4	4	**SAMMY KAYE** (Victor) "It Isn't Fair"—20-3609	9	8			1	5		1	7	6	3		48
5A	6	**FRANKIE LAINE** (Mercury) "Cry of the Wild Goose"—5363	7	6		5	7	6			4		9		33
5B	3	**TONY MARTIN** (Victor) "There's No Tomorrow"—20-3582	10	4					7	8	2		2		33
6	10	**BILLY ECKSTINE** (M-G-M) "My Foolish Heart"—10623A		3		4		2							24
7	11	**M. MARTIN & A. GODFREY** (Col.) "Go to Sleep, Go to Sleep"—38744	6	10	6			9				1			23
8	12	**MERVIN SHINER** (Decca) "Peter Cottontail"—46221	3				8					2			20
9	15	**VICTOR YOUNG** (Decca) "La Vie En Rose"—24816				3	2								17
10A	6	**RED FOLEY** (Decca) "Chattanoogie Shine Boy"—46205	4						5				8		16
10B	8	**E. MERMAN-R. BOLGER** (Decca) "Dearie"—24873			9				4				4		16
10C	12	**GUY LOMBARDO** (Decca) "Enjoy Yourself"—24825					6	3			8				16
11	10	**GUY LOMBARDO** (Decca) "Third Man Theme"—24839								10		10	7	2	15
12	..	**J. STAFFORD & G. McRAE** (Cap.) "Dearie"—858								5				4	13
13A	12	**DINAH SHORE** (Columbia) "So Nice to Have A Man"—38689			7	8	9		10				10		11
13B	..	**B. CROSBY-ANDREWS SIS.** (Dec.) "Quicksilver"—24827										8		3	11
14	14	**A. GODFREY** (Columbia) "Candy and Cake"—38721					10		9			4			10
15	..	**CARMEN CAVALLARO** (Decca) "Music, Music, Music"—24881								2					9
16A	..	**FONTAINE SISTERS** (Victor) "Knew You Coming"—20-3713								3					8
16B	..	**DORIS DAY** (Columbia) "Quicksilver—38638									3				8
17A	7	**AMES BROS.** (Coral) "Rag Mop"—60140	8					7							7
17B	16	**JOHNNY DESMOND** (M-G-M) "C'est Si Bon"—10613		7										8	7
17C	14	**GORDON JENKINS** (Decca) "My Foolish Heart"—24830			4										7
17D	14	**RUSS MORGAN** (Decca) Sentimental Me"—24904								4					7

FIVE TOP ALBUMS

1	2	3	4	5
SOUTH PACIFIC Broadway Cast Columbia	DIXIE BY DORSEY Jimmy Dorsey Columbia	GENTLEMEN PREFER BLONDES Broadway Cast Columbia	SONGS BY BILLY ECKSTINE Billy Eckstine M-G-M	TEXAS LI'L DARLIN' Broadway Cast Decca

Disk Best Sellers by Companies

(*Based on Points Earned*)

Label	No. of Records	Points	Label	No. of Records	Points
London	2	153	Mercury	1	33
Decca	10	134	M-G-M	2	31
Victor	3	89	Capitol	1	13
Columbia	4	62	Coral	1	7
National	1	60			

'CONSUL' SLATED FOR DISKING BY DECCA

Extending its disk coverage of Broadway legit shows, Decca has made a deal with producers Chandler Cowles and Efrem Zimbalist, Jr., for the waxing of Gian-Carlo Menotti's opera, "The Consul," with the original cast. Menotti has been huddling with Decca repertory execs on the album format with likelihood that the major sequences and arias will be highlighted. Patricia Neway and Marie Powers, show's stars, will also receive top billing in the Decca set, which will be released in both 78 and 33 rpm form.

Decca, meantime, has mapped a special sales push on its show albums during April. Diskery, which has been vying with Columbia Records in wrapping up original legit casts, recently made deals for cutting the T. S. Eliot play, "Cocktail Party," and Arthur Miller's "Death of a Salesman." "Consul" is the closest Decca has come to the longhair musical field in several years.

Andrews Sis Disking Pushes Pickwick Oldie

Pickwick Music, newly activated Leeds Music subsidiary, is set for a major push on the Tom Malie-Jimmy Steiger song of the '20s, "Stars Are the Windows of Heaven," following the impetus given the number by Andrews Sisters' airings of it and the ride which the Mariners on Arthur Godfrey's shows have been giving it.

Disks lined up on the tune already are the Andrews gals on Decca, Fran Allison on Victor, and Mariners on Columbia. Because of the nature of the lyrics, which makes it suitable for kiddie and folk records as well as popular, several disk firms are considering waxings to attract those two markets.

Malie and Steiger are best known as the writers of "Looking At the World Through Rose Colored Glasses," ballad hit of the '20s.

JAN AUGUST PACT SUIT REACHES SETTLEMENT

Breach-of-contract suit brought in 1948 by Diamond Records and its prez, Irving Gwirtz, against pianist Jan August has been dismissed, according to papers filed in N. Y. supreme court by the plaintiffs' attorney, Morris H. Halpern. Action, as well as August's counter-claim, were discontinued following payment of an undisclosed sum to Diamond by the '88er

Originally Diamond filed a breach-of-contract suit while Gwirtz's action charged breach of a personal management agreement. August subsequently counter-claimed for $100,000, asserting Diamond owed him royalties on "Misirlou" and other platters. An amended complaint whereby Gwirtz accused Music Corp. of America of allegedly inducing August to break the p. m. pact still stands.

Senate Currency Group Hears 7½c Suggestion As Jukebox Compromise

Washington, March 28.

The kids who dance to jukeboxes can't afford to pay a dime a selection, and the music box operators can't afford to continue doing business on the nickel-a-dance basis, so the answer is a compromise of 7½c, Senate Banking and Currency Committee was told during the past week.

Pitch from the nation's jukebox operators for Congress to authorize a 7½c coin came from Edward H. Renner, general manager of the Northern Virginia Music Co., of Alexandria, Va. His company operates 110 machines in northern Virginia.

"Before the war," Renner testified, "so-called jukeboxes cost around $440. Today the same types of machines range in cost from $995 to $1,100. And in our competitive industry, the obsolescence factor is very high. The phonograph records which were formerly wholesaled to us at 21c today cost us 49c. Our labor costs have more than doubled. Our city licenses which used to cost us $2.50 per machine today in 1950 cost us $10. And we are supposed to meet these rising costs with the same nickel in 1950 which met them adequately in 1940.

"When teenagers are gathered around a jukebox parents don't have to worry where they are and what they are doing. They are entitled to musical enjoyment at a reasonable rate. Their weekly allowance will not afford 10c; we cannot long continue at 5c. Let's get together at the mid-point, 7½c."

Muzak 45 Expansion

Reflecting the entry of an increasing number of indie platter companies into the 45 rpm field, Muzak's transcription division has opened new facilities for recording, processing and pressing of 45 rpm disks. Muzak studio is equipped to convert 78 rpm catalogs to the slower speed as well as waxing new releases.

New operation will supplement the company's previous entry into the 33 rpm record manufacturing field.

FRANK WALKER
the Showman's friend
WELCOMES YOU TO THE
ALEXANDRIA HOTEL
5th at Spring St. LOS ANGELES

War or peace, we always found accommodations for our friends in show business. And now—as always—you'll receive traditional Frank Walker service...plus a special theatrical rate!
DRIVE-IN GARAGE

ALL ROOMS HAVE RADIO AND BATH

NEW NOVELTY HIT
SWEEPING ACROSS THE NATION
I FOUND MY MAMA
Records Released
—●—
THERE'S A LOVELY LAKE IN LOVELAND
MILLS MUSIC, INC.
1619 Broadway, New York 19

GOD'S COUNTRY
recorded by
VIC DAMONE .... Mercury
BILL FARRELL .... M-G-M
PHIL HARRIS .... RCA Victor
AL JOLSON .... Decca
SNOOKY LANSON .... London
RALPH SIGWALD .... Magnolia
FRANK SINATRA .... Columbia
ROBBINS MUSIC CORPORATION

Only the Cafes Winding Up in Red As Miami Black Season Nears Finale

Miami Beach, March 28.

Though this sun-colony is enjoying the greatest (and latest) season in its history, the cafe industry alone, of all the groups which feed off the annual tourist invasion, has come out, in the majority of cases in the red. Witness to the fact is the shuttering of the town's top spots, the Beachcomber and Copa City, over the weekend after four weeks of rapidly failing business, following slow early starts.

Alan Gale is closing his Celebrity club, too, though in his case it is a matter of health and other business interests, for this spot, run on a small, tight budget, did okay. Down the line one can point only to Clover Club and two intime spots, the Park Avenue and Bill Jordan's Bar of Music, as moneymakers. The rest, outside of an occasional strip joint, just got by or else lost money. All this despite the fact that the town is loaded with people—has been since early February, and looks to be into April, with all signs pointing to a solid spring season.

The recovery by Lincoln Road swank shops after they, too, were in the red, might point the road for the cafemen in the manner in which the customers flocked in when prices were reduced.

Withal, it again looks as though the belwethers for the industry, Copa City and Beachcomber, may not merge, ending the cutthroat fight for acts that led into the high tariffs, which kept the crowds away in droves.

New factor stymieing the merger is filing of Copa City receivership by another group of creditors, after first one had been dissolved, this time by holders of second mort-

(Continued on page 62)

PREP FIRST POSTWAR VAUDE BILL FOR HAWAII

Hollywood, March 28.

For the first time since before the war a complete eight-act vaude bill is being built here for a Hawaiian stand.

Honolulu operators Fred and Tots Matsuo are buying the $4,500 layout through local agent Art Whiting. Round-trip fares are included in the deal. Helen Forrest, Eddie Peabody, Serge Flash, Burton's Birds and Jacqueline Fontaine have been set thus far.

Zitherist Anton Karas' 16-City Sheraton Tour

After some indecision and hassling between Selznick Releasing Organization and Music Corp. of America on handling of Anton Karas, the Austrian zither player has been booked into Sheraton hotels in 16 cities. Musician, who composed and plays the tunes in SRO's "The Third Man," is currently at the Wardell-Sheraton, Detroit.

He is under an artists contract to David O. Selznick, who gives him a weekly guarantee and splits evenly with him his earnings above that amount. MCA gets its usual agency commission for booking.

SRO's aim always has been to use Karas in the best way for exploiting the pic, while MCA is understood to have desired to take bookings which it felt more advantageous from other standpoints. It was because of DOS' aim to aid the picture that a firm offer from the Hilton Hotels was turned down.

Sheraton deal provides for stands of two to six days. All except those in New York and Chicago will immediately precede opening of "Man" in each town. Tour winds up at the end of May at the Park-Sheraton, N. Y.

Bill to Extend Insurance Benefits Dies in Assembly

Albany, March 28.

The Curto bill, which extended unemployment insurance coverage to musicians, dancers, concert artists and others employed by associations otherwise exempt, died in Assembly Rules Committee. Assemblyman Ernest Curto, Niagara Falls Republican, introduced it on the opening day of the session.

A similar measure was killed in committee last year.

Blackhawk, Chi, Sets Series of Unit Shows

The Blackhawk, Chicago, will try a series of unit shows, to be produced by Tommy Morton. Cafe will get a 10-people package, "The Roaring Twenties," starting April 5, budgeted at $1,500, written and directed by Mervyn Nelson. Other units will follow if initial show clicks.

According to present plans, unit will be booked into other niteries following the Blackhawk run. Music Corp. of America is agenting.

Adams, Newark, Sets More Vaude

The Adams theatre, Newark, has restored vaude policy, using top names when available. Thus if theatre can get a top name, even for one night date, it would build a show around it.

Theatre is also angling radio-tele units. Horn & Hardart Children's show will play a stand there April 9. Moppets will play two matinee shows with night shows allotted to Noro Morales orch and the Ames Bros.

New policy goes into effect today (Wed.) with the five days booking of King Cole Trio and Ray McKinley orch. Other shows include the Jack Carson unit April 16; Three Stooges-Glen Gray orch, week of April 21; Artie Shaw goes in April 28 and Woody Herman is set for May 19.

House started this season with eight-act vaude bills, but dropped policy in favor of bandshows. Adams had some spot bookings earlier, but this is the first time this year that it's set a consecutive lineup.

St. Loo Morals Squad Strikes Out Twice In Lewd Dance Raids

St. Louis, March 28.

Lt. Jake Jacobs of the Police Department's morality squad has been to bat twice in police court in recent weeks against dancers in small bistros whom he arrested for lewd and indecent exhibitions but is yet to score a hit. Last week Saundra Lee Malavazos, exponent of the can-can, convinced Judge John H. Connor that her dance was not immoral. Sam Morfia, owner, and Harold Bohlen, manager of the nitery, were also absolved of similar charges.

Several weeks ago Nita Navarre, billed as the "leopard-girl," won an acquittal before police judge John L. Waechter on a similar rap. Max Barnholtz, owner of the nite spot also won a walkout.

Loew's Nix Legit Tabs, Back to 1-Nite Vaude

The Loew circuit has abandoned idea of presenting the hour-long legiters in its N. Y. houses which had been using one-night vaude. Decision followed the run of "The Respectful Prostitute" at the Commodore and Bedford theatres, Brooklyn. Both houses will revert to vaude.

Difference in cost of advertising and backstage crews didn't pay off. Grosses were better, but not enough to warrant retention of policy.

NVA's New Clubrooms

National Variety Artists have taken a two-year lease of the former quarters of the Friars in Edison Hall, N. Y., adjacent to the Edison hotel, assuming occupancy June 1. The Friars are skedded to move into their new clubhouse on W. 56th street, May 1.

NVA, which will occupy the top floor of the building, will also fall heir to the roof, which it will convert into a summer garden and solarium for its members.

Eddie Heywood Trio into the Click, Philadelphia, May 5, and the Apollo, N. Y., May 12.

Dinah's Record 51G Gross At Shamrock, Houston

Houston, March 28.

Dinah Shore lured $51,232 in Hotel Shamrock in the first seven days of her nitery date here, topping all previous marks. Hotel sells no liquor, figure representing food tariff alone.

Singer winds here Thursday (30) and returns to the Coast for few days before heading for the special Bob Hope Easter Sunday telecast.

New Syndicate Takes Over A.C. Pier for 10 Yrs.

Atlantic City, March 28.

Million Dollar Pier has been leased for 10 years, five years plus a five-year option, to the Beach Amus. Corp., and will open June 10.

Lease was cinched after Mayor Joseph Altman told civic groups that the city was not interested in the least in purchasing the property. Latter wanted the city to buy the pier, and convert it into a public park. They included the Chamber of Commerce, Hotel Assn. and the Boardwalk Assn.

The property, whose ballroom and central portion was razed by fire last September, is owned by the Associated Realties Corp., of which Clarence K. Crossan, Philadelphia councilman, is principal stockholder.

The Beach Amusement Corp. is incorporated with S. J. Betoff, of Philadelphia, as president, the other officers being M. A. Tubis of New York City and Harry Schwartz of Philadelphia.

The group plans to operate the spot with a variety of entertainment for moppets and adults on the order of an amusement park. Workmen now are leveling the entire front of the pier to walk level, and will landscape it, putting in a miniature golf links.

Deal is hatching whereby the old Hippodrome may become the setting for musical comedies. Lessees are dickering with the Shuberts for attractions.

Of the new operators, Tubis is connected with the Palisades Park, N. J., and is publisher of Circus Publications in New York.

Lessees were mum on the rental figure. It is understood that a flat rental was agreed upon and a year's rent paid in advance.

Georgia Druggists Set Top Talent for Convention

Atlanta, March 28.

Georgia Pharmaceutical Ass'n is turning to show biz in all its varied facets—stage, screen, radio, and television—as entertainment for 1,800 members due to attend its Diamond Jubilee convention here April 3-5.

Name bands to be brought in are Blue Barron, Dean Hudson and Al Coleman. Morton Downey will emcee shows to be presented at 4,400-seat Fox theatre, leased for duration of convention. Other entertainers are Betty Bruce, Rosalind Courtright, Cardini and Dave Barry.

Jack Carter, TV comic, will be emcee for second night's program, with Coleman's band on stage, featuring Ben Yost Ambassadors, the Merry Mutes, and others. Hudson and his tooters will play for the two convention dances.

"Ladies Fair," vet show featuring Tom Moore, will originate from convention floor April 4. Others scheduled to entertain pill rollers will be Johnson Family singers, network and recording group.

Merrill's Roxy Date

Robert Merrill is the latest Metopera singer to play vaude. He's been booked for the Roxy theatre, N. Y., for a June date. Mimi Benzell, also from the Met, played the Strand theatre, N. Y., earlier this season.

This will be Merrill's only theatre engagement for the time being. He's currently on the NBC TV Saturday night "Show of Shows" and is slated for a concert tour during spring and summer.

Ringling Circus, AGVA Settle Dispute, Will Thresh Out Terms of Pact Later

Ringling Bros., Barnum & Bailey Circus early this week came to an agreement with American Guild of Variety Artists, which precludes threatened picketing of the Madison Square Garden when the circus opens there next Wednesday (5). Circus inked a letter of agreement stipulating AGVA as the bargaining agent for performers working in the circus. There will be additional conferences between AGVA and circus officials starting April 10 for actual signing of the AGVA pact.

Deal stipulates that the 1940 agreement between AGVA and the circus be renewed for 1950. Early contract called for the union's inclusion of roustabouts, but they're not included in the new pact. The 1940 agreement was allowed to lapse because of the frequent changes in union's administration and inability of the union to enter a sustained fight at that time.

Whether AGVA will be able to get an agreement covering wages and working conditions during this year, remains to be seen.

Guild was able to get this pact because of the cooperation with other American Federation of Labor affiliates. In fact, it was reported that the Ringlings would find it difficult to get their show transported because of pressure through the AFL council in New York. Even if the circus did get as far as the Garden, it was possible that other AFL crafts wouldn't cross AGVA's picket line.

The Ringling show is regarded by AGVA as a strategic victory inasmuch as other circuses will also have to fall in line.

Chi Blackstone Room's New Supper Club Policy

Chicago, March 28.

Supper club policy will be instituted in Balinese Room of Blackstone hotel on March 30, with singer Joan Barton. This puts the room in competition with the smaller swank rooms here like the Buttery. The Blackstone's larger room, the Mayfair Room, retains its standard format.

Danny Cassella orch, which has been playing room solo, will play for dinner dancing and the show. New policy will get a promotional sendoff with a 10-minute daily TV spot on WGN-TV at 6:25 p.m., entitled "Barton at the Balinese."

Sinatra's Hefty 65G at N.Y. Copa

Indications point to a huge $65,000 gross for the first week of Frank Sinatra at the Copacabana, N. Y. Swooner did $46,000 from his opening Thursday (23) to Sunday night. Record for the spot is still held by Jimmy Durante who hit $70,000. Copa, however, is still to show a profit during the last month's operations since engagement of Ted Lewis ran into several mild weeks.

Sinatra is doing so well at the Copa that manager Jack Entratter is dickering with Frankie Laine for a summer date.

Copa lineup so far includes Dean Martin and Jerry Lewis, who open May 4 and Mindy Carson on June 29.

Toronto Niteries Ordered To Sapolio Floorshows; Asks Musicians' Aid

Toronto, March 28.

Liquor License Board has sent out warnings to certain night spots here to clean up their floorshow acts, with Board also asking musicians' union officials to voluntarily undertake some of the policing.

Apart from the first-rate bistros, smut has been steadily inserting itself, particularly among vocalists stressing double-entendre lyrics, according to complaints. These lack even sophisticated subtlety and have reached such a degree that has even good-natured tolerants walking out, with short-sighted operators preferring quick revenue even at the cost of a deteriorating clientele. Warning will be followed by drastic action, License Board states.

Miami Clover Club Show Set as Riviera, N.J., Opener

The Riviera, Ft. Lee, N. J., has signed the Clover club, Miami, package for its opening show. Layout, comprising the Vagabonds, Jan Murray and Rose Marie, will open April 27.

It's been an off-and-on deal between Riviera boniface Bill Miller and Music Corp of America. It had been okayed a week ago and then called off by MCA when there was a possibility that the N. Y. Copa would pick up the show. After the Copa's turndown, deal with Miller was on again. This package played at the Miami spot during most of the Florida season.

Friars Frolic April 23

The Friars will hold their 45th annual Frolic at the 46th Street theatre, N. Y., Sunday evening, April 23. Friar Abbot Milton Berle is setting up the show, will emcee it and appear in a novel (non-minstrel) first part. He'll also weave in and out of the other turns as per usual.

Proceeds will go to the welfare fund of the club.

R & M Enterprises, Inc., has been chartered to conduct a theatrical booking agency in New York. Capital stock is $10,000, $100 par value. Penger & Feder were filing attorneys.

NELLIE LUTCHER SET TO PLAY DEEP SOUTH

Hollywood, March 28.

Nellie Lutcher will undertake her first Deep South tour next month with a skein of one-niter concerts through Louisiana and Texas. Trek opens with April 15-16 stands at Auditorium, New Orleans, where chirper will be backed by local band and get $1,100 per night. Eight straight sessions follow, at flat $750 apiece, in Lake Charles (her hometown), Beaumont, San Antonio, Shreveport, Corpus Christi, Houston, Austin and Galveston.

Thereafter, General Artists Corp. is trying to set more southern spottings up on Atlantic seaboard so dates segue into a two-week stand Miss Lutcher is set for Cafe Society, N. Y., opening May 11 at $2,000 weekly.

Bklyn. Paramount Trying 1-Nighter Vaude Shows

Paramount theatre, Brooklyn, is experimenting with stageshows in an effort to bolster trade, with the first test set for Friday (31) night. House is using all-colored show, with Ella Fitzgerald topping. She will be doubling from N. Y. Paramount. Illinois Jacquet band, Timmie Rogers and Bunny Briggs make up remainder of bill.

"Port of N. Y." and "Quartet" are the two feature pictures current at Brooklyn Par for this show.

Weiner Elected Prez Of Publicists' Guild

Publicists' Guild, newly formed pressagents organization, elected Ed Weiner prexy in initial election last week. Other officers elected are Sam Geison, first veepee; Curtis Weinberg, second veepee; Frances Kaye, secretary, and Kay Norton, treasurer.

Terms run for ensuing year.

Wolfe's Pitt Nitery

Pittsburgh, March 28.

Tiny Wolfe, comic and former band singer, has branched out as a cafe owner, having just bought a half interest in the Clover Club. He has an option on the remaining 50% and expects to control the property before the year's up.

Wolfe's a local lad, and started out in show biz in mid-'30s in a comedy act. Later he joined Blue Barron's orch as bass player and comedy vocalist, taking over the outfit himself for a while during Barron's Army stretch. Recently Wolfe had been teamed with Marty Allen in a vaude act.

Night Club Reviews

Copacabana, N. Y.

Frank Sinatra (with Skitch Henderson), Larry Storch, Fred & Sledge, Russ Emery, Lorna Lynn. Patricia Adair, Copa Girls, Michael Durso Orch, Fernando Alvares Latin Band; songs, Bob Hilliard and Dave Mann; staged by Douglas Coudy; orchestrations, Elliot G. Eberhard; costumes, Billy Livingston; $3-$3.50 minimum.

Not so many years ago show biz hepsters wouldn't have given a baritone's bleat for the chances of a skinny kid named Frank Sinatra, who was soon swooning the bobbysoxers into the aisles with what was conservatively called a voice. A baritone voice, no less. No matter what it was that sent the kids screaming for Frankie Boy — aided no doubt by the pressagentry of the late George Evans—Sinatra today is little different in his appeal to the human element. Today he may have less voice than ever before—but he has a compensating quality that considerably makes up for his vocal void. That would be salesmanship.

Whether Sinatra, who is making a New York cafe return after an absence of some years, has enough selling ability to counter his vocal decline is something that the next few weeks of his Copa engagement will decide. In the last few years he hasn't had to rely solely on his voice to retain his name power; he has learned much about floor and stage deportment. There is the little element of pictures—and what's wrong with being co-starred with Gene Kelly in those Metro musicals? There are the disks, too. But there are no retakes on a cafe floor. In short, Sinatra today is selling a very saleable brand of showmanship—but not the kind of voice that tingled the distaff side a few years ago.

Opening-night comprised all Sinatra fans, and it was a showwise mob too. They helped to put over a night which apparently was a jittery one for the singer. After his initial nervousness, Sinatra recaptured his ability to kid with the customers; and, what is more important, he knows what to say.

"I'm not the greatest singer in the world," he reiterates, and it doesn't seem to matter that he isn't. He talks with ease and with a modesty that may well serve to inspire Dale Carnegie to discourse on "How to Win Friends and Influence Pushed-Around Nightclub Customers." (Incidentally, opening night was so packed even the newspaper bunch had to compete with the busboys for positions behind those posts. When will cafes learn not to invite the cuffo press crowd if they can't take care of them well?)

He's glad to be back in New York, Sinatra sings out in his initial number, and then follows with a string of rhythm tunes, ballads and novelties. That novelty lyric which suggests a reflection on his personal life should be dispensed with. It's a little too close to home to be in good taste. The rest of his repertory consists of such numbers as "Foolish Heart," "Body and Soul," "Got a Crush on You," "Come Rain Come Shine," a takeoff on Frankie Laine and "Mule Train" (cute and funny), "Old Man River," (too tough for his voice) and, to top it off, "Take Me Out to the Ball Game," which he did in the Metro musical of that title. Skitch Henderson, incidentally, does a sock job as Sinatra's musical director, and paces the singer's performance from a floor piano.

Larry Storch is getting second billing here, and he does a neat job on his mimicries. He has some new material that gets over, but his standards, the dying Englishman in the desert and the dame with the drunken crying jag, remain his toppers. He is still one of the best mimics around.

Russ Emery, who sings the production numbers with Lorna Lynn, is a young baritone who impresses strongly with a good voice and lyrical sense, though he doesn't have too much opportunity on his own. Diminutive Patricia Adair is the production dancer, a longtime holdover. Fred and Sledge are colored hoofers-singers, doubling from "Kiss Me, Kate," who do okay in a brief session. The Copa Girls are, as usual, tastefully costumed by Billy Livingston. Michael Durso paces the non-Sinatra portion of the show with assurance, and Fernando Alvares clicks with his Latin dansapation. *Kahn.*

Ciro's, Hollywood

Hollywood, March 19.

Rosita Serrano, Eddie Oliver's Orch (8); $1.50-$2 cover.

Rosita Serrano began her first local stand last night and made a decided hit with the customers at Herman Hover's plush nitery. Gal's a fiery looker, straight from below the border, and has a fine voice.

Her repertoire includes eight numbers which keep her on for 35 minutes. Of these numbers seven are in foreign lingo. Before each selection she explains — in amusing chatter—what her next song will be about.

Titles of selections, with exception of "The Money Song," are Latin-American ones which would mean little here. It's way she puts them over that counts. If her numbers are serious, then her voice is forceful, yet possessed of warmth. If they are fast or comedy ditties, she is gay and vivacious, making excellent use of body movement—and a bag of vocal tricks to boot. Her act also includes a tune in which she accomps self on guitar; another is an audience participationer.

Eddie Oliver's orchestra provides good backing for Miss Serrano. They work well together. Orchestra, incidentally, has added a choral-like unit consisting of Lou Anne and Suzanne Smith, and Bill Troy. Trio split up the vocalizing and unite for a humming background to orchestra. Joey Stabile orchestra takes over for portion of the customer dancing. *Neal.*

5 O'Clock Club, Miami

Miami Beach, March 25.

Buddy Lester, DeCastro Sisters, Stan Fisher, Ginger Johnson Orch; minimum $3.50.

Now that the big spots have shuttered, Ned Schuyler's come up with the best playing show yet displayed at this intimery. With the town still jampacked with tourists bistro should do good biz.

Buddy Lester has played the Clover Club and Beachcomber in previous seasons, but hits better than ever here. On for over 50 minutes, he tosses the book at them via songs to screwy quickie impreshes and bits with Stan Fisher. Tops with howlmaking takeoff on Harry Richman and "Africa." Had to beg off.

Fisher is a familiar here, having displayed his harmonica virtuosity earlier in season. He's as potent as ever with his adept mouthings of "Malaguena," "Roumanian Rhapsody" and a medley, ranging from pops to classics, for sock applause.

DeCastro sisters impress with their harmonies when they confine themselves to the straight arrangements. But tendency to overdo the mugging for comedy lessens their impact. The trio are too good on song delivery to allow the clowning to gum things up. However, the audience goes big for their pops and Latinairs. *Lary.*

Latin Quarter, Boston

Boston, March 24.

Beatrice Kay (2), Paul Gray, Elisa Jayne, Pat Terry & Arden-Fletcher Lovelies (8), Cab Calloway (5), Dave Lester Orch (9), Don Rico Quartet; $3 minimum.

The Latin Quarter bonifaces, always alert to a new gimmick, are currently dealing the public in on a "doubleheader" in the Sunday shows with bistro holding over topliner of previous week to add to lineup of new show. Consequently, when Beatrice Kay and supporting acts opened Sun. (19) they shared bill with Cab Calloway, who was closing, resulting in a hypo to otherwise dull Sunday biz.

Headliner Miss Kay, wearing a svelt silver lame gown, topped off with a circa '90 feather boa, had little difficulty registering her special brand of vintage songs with her husky voice and solid delivery. Most of her stuff was familiar, such as "Wonder Who's Kissing Her Now" and "Gilded Cage" although she also does "Put Your Shoes On, Lucy" and winding with "Don't Go Near the Lion's Den." Stint is solid throughout.

Calloway gives out with his usual hardworking chore, including his trademarks, "Minnie the Moocher" and "St. James Infirmary" for neat results. His four Caballeros back him solidly and at one point he turns them loose for a hectic jam session.

Also in the lineup are Elisa Jayne, a nifty femme with slick acro tricks, and her husband, Paul Gray, a comic, with a fair line of chatter, although at show caught he had difficulty warming up audience. The Arden-Fletcher Lovelies in fetching costumes prance through several production numbers, aided by okay baritoning of Pat Terry. Dave Lester orch backs nicely and Don Rico Quartet fills lulls capably. Biz fair. *Elie.*

Cafe Society Downtown

Josh White, Mary Lou Williams, George Kirby, J. C. Heard Quartet; $3.50 minimum.

Greenwich Village spot has one of its strongest recent bills, headed by Josh White. Balladeer, accompanying himself on guitar, offers some varied fare, including a jaunty worksong ("Lord, This Timber's Gotta Roll"), an earthy Kentucky folk number ("Bunch of Water Cress") and a tender mountain ballad ("I Gave My Love a Cherry Without a Stone"). He mixes the familiar "Foggy, Foggy Dew" with a solid blues tune, "Evil Hearted Me," and socks over the click of a few years back, "One Meat Ball." Final encore works in some audience participation via "On Top of Old Smokey."

Piano-stylist Mary Lou Williams does some fancy 88ing, with variations on "Caravan," "For You" and "What Is This Thing Called Love?" Her technique is intricate and arresting. She gets a neat assist from the J. C. Heard group, which also opens the show. Quartet (bass, electric guitar, piano and Heard on drums) does some bop-slanted tunes, including an original, "I Love to Make Love to You."

Comedy is provided by George Kirby, who has been making the video rounds recently. A versatile impressionist, Kirby runs the gamut from Sidney Greenstreet to the "Amos 'n' Andy" cast, and handles femme carbons as well as males. Material is fair, but can use some freshening up in view of his TV stints. He's at his best in some vocals, satirizing Rose Murphy, Nellie Lutcher and Ella Fitzgerald, and his introductory gag gets an appreciative palming. *Bril.*

Silver Frolics, Chi

Chicago, March 22.

Nov-Elites (3), Bert Stone & Eddie Shine, Ginger Kinney, Kay Kenton, Bud Prentiss Orch (4), Don Pedro Band (4) with Nina; no minimum, cover, 55c.

For years the Silver Frolics was the west side's leading nitery here. However, demolishment of the building forced a move to new quarters, the former Carousel at the north end of the Loop. With the amazing policy of low prices and quality food, perhaps Chi-

(Continued on page 64)

ENGLISH CRITICS ACCLAIM

KEN WHITMER

Professor of Musicomedy

"Ken Whitmer, comedian, is the first American to appear in Manchester pantomime, his individual act was, to my mind, *THE BEST THING IN THE SHOW.* He displays remarkable versatility with his varied assortment of musical instruments."
THE REPORTER

"Emile Littler's ninth Manchester pantomime follows the time-proven recipe, plus . . The plus is American television comedian Ken ("Simple Simon") Whitmer. His individual act in this magnificently scened show *IS ONE OF REMARKABLE TALENT.*

"The essentially American humour of Ken Whitmer, accomplished on everything but the zither, who triumphed with a Harry James trumpet solo and the individual touches of America's six best dance leaders, as he leaped from piano to drums and trombone."
Ernest Lewis
SUNDAY DISPATCH

"The American recruit, Ken Whitmer, provides a brilliant solo turn as a musician whose work on half-a-dozen instruments—including an invasion of the orchestra pit—*IS RAPTUROUSLY RECEIVED.*" Alan Bendle
SUNDAY DISPATCH

"*NOTABLE IN AN EXCELLENT SHOW—IS KEN WHITMER,* American variety artist who crossed the Atlantic only a week ago to make his debut as Simple Simon, the King's music master. He performs brilliantly on half-a-dozen instruments." THE DAILY MAIL

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MANCHESTER CITY NEWS

"*THE HEARTIEST APPLAUSE OF THE EVENING WAS TAKEN BY KEN WHITMER,* as Simple Simon, who put across a brilliant solo act on a variety of musical instruments."
NEWS CHRONICLE

"They are backed up by Ken Whitmer—whose musical turn, with cracks, *WAS A SMASH HIT.*" SUNDAY EMPIRE NEWS

"Ken Whitmer, an American paying his first visit to Manchester, is a versatile musician who plays many instruments and *CONTRIVES TO BE EXCEEDINGLY AMUSING.*"
THE ADVERTISER

"The American Ken Whitmer *IS GUARANTEED TO STOP THE SHOW IN ANY CASE.*"
MANCHESTER EVENING NEWS

"Ken Whitmer, who has captured a goodly proportion of the Press reports on Emile Littler's "Humpty Dumpty" at the Hippodrome, Manchester, is the first American artiste to take a star part in a Manchester pantomime, and altogether seems to have *MADE A BIG SUCCESS OF THE TASK.*"
THE PERFORMER

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Fewer N.Y. Showcases for Top Talent Poses New Problems for Agcys., Acts

Talent agencies are finding it increasingly difficult to get proper N.Y. cafe showcases for top acts. The Copacabana and the Latin Quarter are probably the only mass cafes that can play a four-figure salaried turn. The Riviera, Ft. Lee, N. J., is another spot in the N.Y. area that can afford the higher-priced names, but that's a summer operation.

As a result, the agencies are hard-pressed to get N. Y. bookings for many acts. If LQ boniface Lou Walters and Jack Entratter and Julie Podell of the Copa reject a performer there's no place for him to work advantageously.

With the current status of nitery business, a placement in any other cafe frequently puts the act at a disadvantage. Bookers for other spots viewing the turn, can't be impressed too much with entertaining or drawing powers if there's a lot of empty tables. Some percenters feel that an act might as well be shown in a rehearsal hall.

The situation is further complicated for the agencies due to the fact that the Latin Quarter, at the moment, is going along with moderate priced entertainers. Walters feels that he does just as well with less evpensive performers even if gross is lower, since the differences in payroll and advertising budgets permit the same profit.

Several agencies have been working on Eddie Davis of Leon & Eddie's, to open the spot to standard names. Except for the times when Davis is on vacation or incapacitated, percenter pleas haven't been too successful.

WM Ups Seligman

Bernie Seligman, assistant to Nat Kalcheim, head of the William Morris Agency theatre and cafe departments, has been upped to the WM theatre division.

He'll work with Sol Shapiro and Dave Shapiro.

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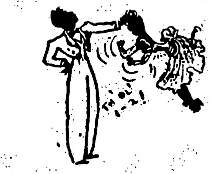

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Midwest Vaude Dates

Chicago, March 28.

Betty & Jane Kean into the Oriental, April 20 for two weeks . . . **Eddie & Lucille Roberts** open at the Edgewater hotel, March 31 . . . **Leo Salkin** has taken over booking of the Club Hollywood . . . **Step Bros.** fill in two weeks before sailing for Lido, Paris, at the Chicago theatre, March 31 . . **Ethel Smith** and **Frances Langford** co-headline at the Milwaukee Sports Arena, April 9 . . . **Jackie Heller** set for Baker hotel, Dallas, April 27 . . . **Willie Shore, Rita & Allan Farrell** pacted for Vine Gardens May 19 . . . **Sophie Tucker** due at the Chez Paree, May 12.

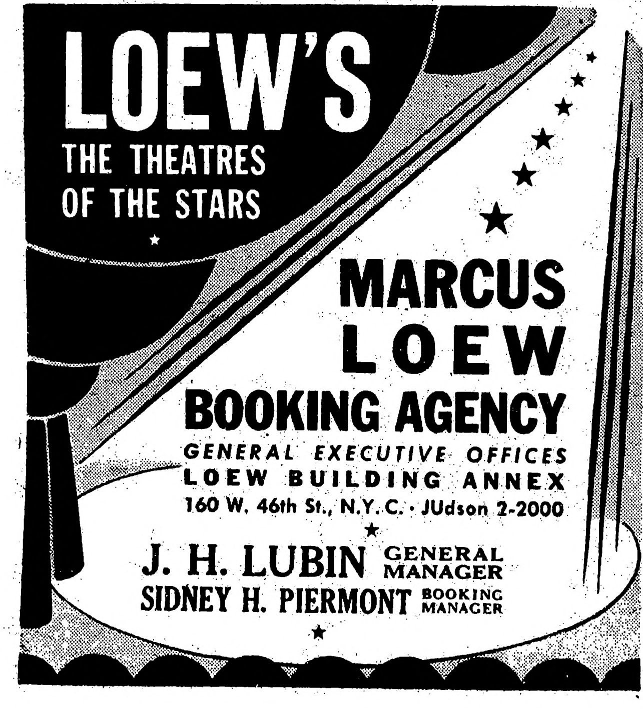
Berry Bros. set for the **Frankie Laine** show at the Chicago, April 14 . . . **Kenny Milton** into Turin Inn, Sioux City, March 31 . . . **Gene Baylos** comes into the Silver Frolics, April 14.

Froos Vice Arden

Singer Toni Arden, who opened at the Capitol theatre, N. Y., Saturday (25), was forced out of the show after the last performance the following day because of laryngitis.

She was replaced by Sylvia Froos for the remainder of the two-week run.

Holiday Attractions, Inc., has been chartered to supply entertainers and musical acts and to produce musical and dramatic productions, with offices in New York. Capital stock is 100 shares, no par value.



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Danny Thomas Big Click At London Palladium

London, March 28.

Danny Thomas opened the new vaude season at the Palladium to a sock ovation by giving a perfect blend of comedy and song sentiment in a 60-minute show. He clicked immediately with his opening gags and became an instantaneous favorite.

Thomas' success ranks with the best since the American star invasion and is a sure indication of smash boxoffice during the comic's four weeks' stint. George and Bert Bernard again register as do Frank Ross and Anita La Pierre.

Put-'Em-to-Sleep Boys Copping Heavy Coin In Aussie Vaude Revival

Sydney, March 14.

It's a redletter day for hypnotists in the Aussie territory. The Aussies, who haven't seen an hypnotist in action for a couple of decades, when vaude hit the skids, are paying solid coin to watch their friends go up on the stage to take a sleep handout and then go through all those old stock-in-trade tricks to bring the same old bellylaughs of yesteryear.

First to cash in on the new setup is Franquin, young hypnotist hooked by J. C. Williamson in New Zealand and brought to Aussie for a run bid. He's doing okay. Franquin works solo for 150 minutes, and that's something for a single performer.

Breaking into the lush biz around the Antips while the boom lasts are the Great Levante, who formerly stuck strictly to magic stuff, and Tex Morton, a former cowboy crooner, with other ex-vauders dusting off their old hypnotic gear for plays in the keys, nabes and stix.

MB Cafes in Red

Continued from page 59

gages. Shutdown brought news that some of the newer creditors may not be paid, which again leads to entanglements. Many observers wonder if Ned Schuyler, operator of the Beachcomber, would chance the accruing debts and inevitable lawsuits if the merger went through.

Many of the operators privately admit that the best thing which could happen to their biz would be a levelling off of prices. Some even admit that many acts have come down in demands. But the big ones, fought for as they are, simply won't. Not as long as they can get it. But, in line with the trend, those who have been close to the scene for some years' believe that even the Copa and Beachcomber, if they remain rivals, cannot afford another season such as this one.

Be Kind to Customers

And that the patron must be handled more respectably, from headwaiter down to busboy. And there's also the thought that something must be done to snare that late biz. It's been brutal. Many feel it all must be adjusted to an 8 p. m. dinner revue and an 11 p. m. supper edition. They just won't stay up for a 1 a. m. show anymore. At least, not the types to be attracted to the oversized spots which depend on mass trade to keep alive. For those who want the ayem divertissement, they point out, there are plenty of small spots pitching for that patronage.

All are waiting to see what happens, now, that only the Five O'Clock, Clover, Kitty Davis are running in the set-show idea, while Park Avenue and Bar of Music, handle the intime crowds, and the Paddock and Chez Paree remain for the strip-minded. There are the hotels, of course, with many a club operator wondering how far the bigger hostels will go now that they city ordinance limiting the type of entertainment they can utilize has been fought to the state supreme court, with the city thus far on the losing end.

Sherry-Frontenac hotel, with a huge nightclub room in operation, is testing and already planning to bring in the DeCastro Sisters to join Nino Yacovino, who heads up the shows here. Other oceanfronts will probably join, with Sans Souci, Saxony and Delano definite to compete. Which means more competish this spring and summer for the small clubs, and, come winter, offering stiff opposition even to the big cafes.

Atlantic City Primping for Holiday Crowds With New Yr's. Eve Tariffs

Atlantic City, March 28.

Once again the Palm Sunday and Easter Sunday crowds will be scanned as a barometer of whether resort will have a good or poor season.

But this year, perhaps more than any year in the past, at least since the war, both city, amusement and hotel people are cooperating in presenting attractions to lure the crowds on both weekends.

The pre-Easter fashion parade scheduled for the Boardwalk this Sunday (2) will find the city awarding corsages to those selected best dressed women in the parade.

Easter Sunday three former Miss America's will select the 10 most attractive hats worn by women strollers. Likewise the 12 best-dressed men will also be picked, by the beauts.

Mummers' Bands

The city is trying a new one this year in bringing seven of Philadelphia's famous string bands which enliven the Mummers' parade here for an Easter Pageant to be held in the convention hall Saturday night (8).

Nightclubs and grills at the hotels will have added talent, and will operate about the same as New Years, when beach front houses had a $2.50 to $10 minimums, with souvenirs, floorshows, and early morning breakfasts.

George Hamid will open the Steel Pier with a special holiday show with Jimmy Dorsey Orch topling and vaude show by Five De Marco Sisters, Johnny Downs and others. In addition there will be films and other attractions.

Hamid again has donated the pier for the annual Easter Sunrise service.

Saranac Lake

By Happy Benway

Saranac Lake, N.Y., March 28.

Charles (Chick) Lewis and Murray Weiss Boston, Variety Clubs hospital execs. in for periodic inspection.

Marie (Warners) Gallagher and Charlie Dillon, in from Philadelphia to visit Dolly Gallagher, who has made nice progress from recent setback.

Mabel (Legit) Burns, who mastered plenty surgery and licked a longtime bed routine, back from a 10-day furlough in New York.

Henry Perry planed in from Cleveland for a weekend to bedside chat with his brother Arthur (IATSE) Perry, who is showing nice progress.

New appointments that boost some of the gang: Jenny Foley, asst-switchboard operator; John Rosenberg, newspapers; Charlie Kaufhold and Sam LaBalbo mailmen, Sam Kelley and Bob Pasquale on special deliverys.

Trudeau Club presented its "Varieties of 1950" with entire proceeds going to the Red Cross. Outstanding were Al Porter, emcee; Lilo Guggenheim, accordionist; Sally Dornstein, singer, and a male quartette. Eddie Vogt staged the show.

Write to those who are ill.

Delay Apollo Date

George Shearing Quintet, scheduled to play the Apollo, N. Y., week of April 14 has cancelled out and will play the Earle, Philadelphia, instead. The combo will fill its Apollo commitment week of May 5.

The five-man crew is set for a one-week stand at Bop City, N.Y., beginning April 6.

Jane Whyte, former singer with the Phil Spitalny band, is now doing a single.

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● ● ● ● ● ● ● ● ● ● ● ●

TV APPEARANCES

- ★ MILTON BERLE SHOW
- ★ THIS IS SHOW BUSINESS

● ● ● ● ● ● ● ● ● ● ● ●

CLUBS

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Night Club Reviews

Continued from page 60

Silver Frolics, Chi

cago's downtown area may have another gathering spot.

However, before this is accomplished, present show format must be revised. Having an act working well over 40 minutes, Shine and Stone, tends to slow the pace of the bill, beside running the entire revue well over an hour and a half. Tighter format could be achieved by liberal cutting all the way around, except for the closer, Nov-Elites, who might include another number. Also Stone and Shine might work throughout the bill, instead of one spot.

Ginger Kinney is one of the freshest femmes to appear on the Chi circuit and registers with terrific tap whirls and gets a strong hand for clogging to "Donkey Serenade." Kay Kenton, a somewhat demure Betty Hutton type, makes the mistake in subduing her stuff. It's when she mugs, and carries on both physically and vocally that she sells best. Her hillbilly and Latin senorita bits are vigorous, but other two numbers light.

Shine and Stone are promising young comedians who have still to realize their potential. As yet, they are plagued by so-so material, but the attempt to prompt laughs by swish and blue stuff isn't a step in the right direction.

Shine does some fine tap work, especially in his impreshes of Ray Bolger and Bill Robinson, and also is a nifty straight man. Stone is sharp at dialect quips and stories. Team goes in for some rough play to garner laughs. With some slicing and weeding they would be a good theatre act.

Nov-Elites are a zany trio. While something of an effort to try and sell after lengthy stint of the preceding act, group registers nevertheless. Youngsters have a topnotch piece of buffoonery, backed by some excellent instrumentation. Teeing off with a straight version of "Oh Marie," accordionist Frankie Carr follows with neat rendition of "Sabre Dance." Trio really mayhems operatic air, "Figaro," running through it at record-breaking pace before swinging into fast novelty, "Cicero Mama." In "Big Noise From Winnetka," Joe Mayer slaps his bass heatedly. Although the lads get continual applause, their imitation of a hillbilly trio rocks the room.

Bud Prentiss does a yeoman job with four-piece orch which is too small for backing the show. At least, another tooter is needed. Don Pedro fronts the rhumba group capably and Nina Barbosa gets a nice mitt for her Latin vocals. *Zabe.*

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College Inn, Chi
(FOLLOWUP)

Chicago, March 21.

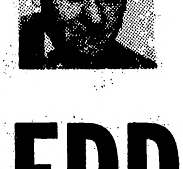
Although this nitery had been scheduled to close about April 6 to be turned into swank eatery with dinner music, upsurge in business since the announcement has changed plans for the present. In addition to keeping the "College Inn Story" running, Les Weinrott, producer, has brought in new material, with show being a tighter package than when it opened 21 weeks ago.

Influenced undoubtedly by the hark-back vogue to the 1920s, Ward Garner and Frank Wagner, have a laugh-provoking bit in a reprise of "The Charleston" both vocally and a trifle over-energized in the dance department. Dance team of Gehrig and Weismuller has two new terp numbers in the show, one a takeoff of the Fred Astaire "Carioca," and the other a sexy ballet-type display set to "Love For Sale." Latter is a bit torrid for a family room but goes over socko.

With Don Tennant replacing Cliff Norton, several skits have been dropped, but one rib-tickler has been added, "Stars of Television," in which Tennant, Frank Wagner, and Christine Nelson take over as familiar tele types; the western star, home economist, and wrestler. Keno Remero tenors "September Song" and Ralph Sterling has new closing number, "Blow, Gabriel, Blow." Thrush Eileen Green reminds of Helen Morgan as she chirps "My Bill." Norman Fields croons, "This Can't Be Love." Tony Parrish handles effective background narrating.

Nostalgically missed, however, is the record intro by Ashton Stevens, which recalled the days of the Inn when it was the pioneer of bistros. *Zabe.*

ATTENTION!
Nite Club and Hotel Managers



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Oval Room, Boston
(COPLEY PLAZA HOTEL)

Boston, March 25.

Peter Lind Hayes & Mary Healy, Harry Marshard Orch (11), Tony Peters Trio; cover, $1.50, $2.

In their first cafe appearance locally, Peter Lind Hayes and wife, Mary Healy, are currently setting a new high in entertainment values with just about the sprightliest 45-minute stint seen here in some time. What they do is not as important, to employ the cliche, "it's the way they do it" that sells so solidly with ringsiders. They mug, put on funny hats, interrupt each other and wander around aimlessly but it's all sock entertainment.

Serving as a neat opener is Hayes' bit spoofing pic travelogs, with guy hoking it up enough to warm up the audience. From then on it's easy, for he teams with Miss Healy, a stunner, and perfect foil for his antics, in a "Disk Jockey Blues" number, she aping Lena Horne and "Chi, Chi" gal Rose Murphy, and he, Smiling Jack Smith and a lusty Jan Peerce doing "Bluebirds of Happiness." Turn gets howls. Another neat bit is their tearing apart "Baby, It's Cold Outside."

Grabbing the spotlight, Miss Healy, a nifty thrush, attempts to vocalize "Stardust" but is broken up by Hayes sitting at ringside table heckling in loud, drunk fashion. Remarks wow audience, Miss Healy and even band boys. Hayes winds with solid characterization of drunk pouring out woes to bartender in a serio-comic vein.

Harry Marshard orch backs nicely. Tony Peters Trio fills lulls. Biz good. *Elie.*

Honey Johnson's, Paris

Paris, March 10.

Honey Johnson, Claude Azima, Christian Jouan, Rollo Gladner; no minimum.

This new nitery, recently opened in the Montparnasse section at 17 Rue Jules Chaplain, has all the promise of becoming favorite playground of the American Colony. It is operated by chanteuse Honey Johnson, who came over with Rex Stewart's band two years ago and stayed on to study painting. Club, formerly an Arabian eatery, has been turned into a lush, softly lit cabaret. Dinners are still served.

Miss Johnson holds the podium most of the evening with her husky warbling that glides from song to song in a beguiling, exciting manner. She is backed by a fine four piece combo with Rollo Gladner, last with Skinny Ennis, on the bass; Claude Azima, violin; Christian Jouan, guitar, and fine pianoing by Claude Germain. Visiting musicians are always dropping in, and Monday night jam sessions are given.

Ingratiating gladhanding is handled by Miss Johnson and hubby, Herbert Gentry. Young American Artists get display space, and the work of Johnson and Gentry is also well represented. With the coming tourist rush, good word of mouth should make this nitery a bonanza. *Mosk.*

Bellevue Casino, Mont'l

Montreal, March 24.

Esco Larue, Arnauts (3), Howard & Wanda Bell, Turner Twins, Debonairs (5), Hibbert & Bird, Genia Melnitchenko, Casino line (8), Bix Belair Orch (12), Julio Reyes quartet; admission 50c-$1.

In spite of Lent which usually cuts biz heavily in this town and the falling off of trade in general, this flashy cafe continues on the upbeat with the ropes up for most performances.

Heading current layout is comedian Esco Larue, who does his boff drunk routine with assistance of Hibbert & Bird. This is a natural for this room where patrons go for the broad approach and plenty of acro work. The Arnaut group score with their trick violin routines and pick up additional salvos for their bird flirtation session. Act is similar to that of their brothers, who played this spot a few weeks ago, but addition of femme to this group sharpens presentation and sells their "whistle-talk" in strong fashion.

The lavish Kamarova productions are sparked midway by a fur fashion show, a gimmick that does well with the distaff and makes a neat change from the usual line work. The Debonairs, one of the slickest terp combos to play this room, please with their mechanical age number and provide a hefty boost with their tapstering.

Ballerina Genia Melnitchenko adds class to the revue with a solo toe-terp and later in the finale. The acro team of Howard & Wanda Bell sell heavily and rate a rousing reception for their final stint, with Wanda doing a headstand atop Howard, who is balancing on a teetering board.

The ballroomology of Hibbert & Bird builds neatly out of a production number only to be interrupted by Larue. The Turner Twins handle the vocals nicely. Do especially well on "True to You" and "Brass Band from Brazil." *Newt.*

Rose Lounge, Albany
(TEN EYCK HOTEL)

Albany, March 22.

Walter Scheff, Roy Atwell, Bill McCombe's Orch (4); no cover.

Policy of importing names to build up patronage in Schine-owned spot was accelerated Friday (17) when Roy Atwell came on to supplement Walter Scheff, featured baritone for past month. A different topper will be booked each weekend under plan of hotel's new manager, George E. Chelius, Jr. Idea is to lift night life at class nitery, and in the city generally, out of the doldrums. It's sometime since performers like Atwell and Scheff have floor-showed here. Robert Young, Kirk Douglas, Nina Foch, Eddie Dowling and Mark Roberts are among the personalities who have recently broadcast from the room on Scheff's platter-interview program over WPTR.

Atwell, adept at double-talk and master of mangled English, did seven minutes to solid laughs on his first show. Routine is solid and funny, although a reference to "the Fleischman Hour" on Rudy Vallee might be changed to remove dating.

Scheff, a principal in "Brigadoon" and other Broadway musicals, displays resonant pipes, fine range, robust style and engaging personality in "Some Enchanted Evening," "Peggy O'Neill," "September Song" and others. He has audience join in on "Peggy O'Neil." Fine accompaniment is provided by pianist leader of McCombe's unit, a local one. Patrons in beautifully-decorated room seemed to enjoy most the rhumbas. *Jaco.*

Amato's Portland, Ore.
(FOLLOWUP)

Portland, Ore., March 24.

Marjorie Garretson is making her first appearance in this area at Amato's and has been held over for a second stanza. She has plenty of class and showmanship. Although she has been around for some time, this is her first attempt at a class comedy act with plenty of special material. Best bets are "Women's Union," "No Difference in Men," and her impression of a gal selling sheet music in a dime store.

Miss Garretson was very generous and had to beg off after 30 minutes. Nifty gowns, plenty of what it takes, and lots of class make her bigtime. She carries own pianist, Alex Studek.

One of the best ballroom teams to hit this town opens the bill. Consolo and Melba do plenty nifty terping, with few lifts and spins. Couple receive plenty applause.

Amato has Art and Metha Gibbs in every Sunday night with a troupe of eight people who do folk dancing as a hobby. This added attraction has been boosting the Sunday take.

Flame Room, Mpls.
(HOTEL RADISSON)

Minneapolis, March 25.

Mimi Benzell (2), Bob Cross Orch (8); $2.50 minimum.

In a swanky, intimate supper club like the Flame Room, superior warbling, especially when embellished with showmanship, goes over for top returns. And charming, petite Mimi Benzell, stunningly gowned Met opera coloratura, fills such requirements, with song selections that appeal to all musical tastes. Her well-chosen numbers run the gamut from grand opera to swing arrangements of popular classics. She even injects comedy touches in several. Her performance is exceedingly listenable, and a filled

(Continued on page 65)

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VARIETY BILLS

WEEK OF MARCH 29

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit (FM Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (W) Warner; (WR) Walter Reade

NEW YORK CITY
Capitol (L) 1
George Paxton Orc
Meribeth Old
Sylvia Froos
Artie Dann
Music Hall (I) 30
Margery Mayer
Dean Crane
Bettina Dearborn
Ronnie Ronalde
Jaywalkers
Alhponse Berge
Helen Dodge
Rockettes
Corps de Ballet
Glee Club
Palace (R) 30
Sen Murphy
Adams
W West & McGinty
Rufe Davis
4 Wallabies
Kurt Jons Dcrs
Martha King
Johnny Mack
Paramount (P) 29
Mel Torme
Ella Fitzgerald
Sam Donahue Orc
Johnny Morgan
Vic & Adio
Rafael Mendez
Roxy (I) 31
Fran Warren
Harmonicats
Sonny Howard
Bill Callahan
Elsa & Waldo
Strand (W) 31
Count Basie Orc
Billie Holiday
3 Chocolateers
Will Mastin 3
BROOKLYN
Paramount (P)
31 Only
Illinois Jacket
Ella Fitzgerald
Timmie Rogers
Bunny Briggs
BALTIMORE
State (I) 30-1
Frank Brooks
Rosette Shaw
Les LaMarr &
Poppy
Tubby & Spatz
2-5
J & R Rexer
Riley Shepard
Bert Gilbert
Dod Dodson
CAMDEN
Towers (I) 31-2
M & L Ross
Court & Saunders
Johnny Masters
Eddie Lambert Co
Hop, Skip & Jump
CHICAGO
Chicago (P) 31
Dean Martin
Jerry Lewis
Dick Stabile Orc
Step Bros
Carllyn Grey
Oriental (I) 31
Margaret O'Brien
Buddy Rogers
Georgia Kay
Artino & Consuelo
Bob Deu
Carl Sands Orc

COLUMBUS
Palace (R) 30-2
Roulettes
D & D Workman
Virginia Lee
Think-Drink
Hoffman
Rex Weber
M & M Viera
Alan Carney
Salici Puppets
HARTFORD
State (I) 1-2
Sammy Kaye Orc
Don Cornell
Leo DeLyon
Carroll Sis
LOS ANGELES
Orpheum (I) 29
Johnson & Diehl
Tyler & St Clair
Archer & Gile
Mr. Ballantine
"Fun on
Wheels" rev
MIAMI
Olympia (P) 29
Ross & Hightowers
Barney Grant
Frank Cole Co
Gloria Jean
Pat Rooney
NEWARK
Adams (I) 29-2
King Cole 3
Ray McKinley Orc
Dick Buckley
Earl, Jack & Betty
PHILADELPHIA
Carman (I) 29
Winton & Diane
Bunnell Sis
Roy Douglas
King Bros
Earle (W) 31
E Hawkins Orc
Savannah Churchill
Erroll Garner 3
Derby Wilson
Nixon (P) 29-30
Chamber of
Horrors
ROCKFORD
Palace (I) 31-2
Renee Smith
Rose Marie Kohler
Dusty & Norma
2 Zephyrs
Marcus Tp
ST LOUIS
Fox (FM)
4 Hoosier Hot shots
Grayce Edwards
Venti & Mardell
Kay Windsor
Van Horn &
Aladar
G & R Ross
Phyllis Willis
Alan Carrier
SPRINGFIELD
Court Sq (I) 30-2
Carl & Harriet
Jimmy Jimae Co
Hank Sieman
Youman Bros & F
Fred Lightner
Jack LaRue Co
WASHINGTON
Capitol (L) 30
Wells & 4 Fays
Susan Miller
Eddie Hanley Co
Landa & Holland

BRITAIN

ASTON
Hippodrome (I) 27
Jimmy Bryant
T St Denis & Beryl
Jackie Smith
Mlle Alena
Eric Coverdale
Ted Lewis
Eddie Gay
Les Cottrellos
Casino De Paris Co
BIRMINGHAM
Hippodrome (M) 27
Jean Sablon
Johnny Lawson 3
Alexanders
Bemand's Pigeons
Arnley & Day
Erikson
Bobbie Kimber
Chrysis De La
Grange
BLACKPOOL
Palace (I) 27
D & J O'Gorman
Tommy Jover
Raf Pat & Julian
Reid Twins
Amazing Nicki
Tony Hancock
Spurgeon & Tucker
Edith Lewin
Cycling Brockways
BOSCOMBE
Hippodrome (I) 27
Riscoe & Pope
K Kortz & Eugene
Tattersall & Jerry
Reading &
Grantley
8 Malinoffs
Morris & Collins
Edwin Heath
BRIGHTON
Hippodrome (M) 27
Leo Fuld
Kovacs
Max Wall
Suma Lamonte
George Meaton
Musical Derricks
Dick Henderson
Catrons
BRISTOL
Empire (I) 27
S & M Harrison
Freddie Mirfield Co
Bob Grey
Andre Sis & Sandra
Susan & Pat
M & A Dey
CARDIFF
New (S) 27
C Courtney Co
Charles Ancaster
Peter Raynor
Kemble Bros &
Christine
Bel Argay
Walter Niblo
EDINBURGH
Empire (M) 27
Tessie O'Shea
Billy Cotton O
Marno Duo
Arthur Dowler
Joe Black
Cooper Twins
Valettos
GLASGOW
Empire (M) 27
Billy Thorburn
3 Smith Bros
7 Volants
Derek Roy
J & R Arnaut
3 Jokers
Nino Rialfor

Rona Ricardo Co
GRIMSBY
Palace (I) 27
Gordon & Colville
Anna Mac
Patricia & Colin
Gwynne Evans 4
8 S Fisher Girls
HACKNEY
Empire (S) 27
Arthur Lucan
Kitty McShane
Willer Neal
LeRoys
S & R Maxwell
Flannigan's Bd
Roy Rolland
Dick Calkin
Peter Bros
Eddie Hart
Dancing Coleens
LEEDS
Empire (M) 27
Rex Roper & Pat
Anne Shelton
Vernon Sis
Jon Pertwee
Laurie Watson
Wood & Harmer
Richman & Jackson
Manley & Austin
Jackie
LEICESTER
Palace (S) 27
Frankie Howerd
Mills & Belita
Ford & Lenner
Mena Minzie & F
Donald B Stuart
Jose Moreno
Freddie Harrison
3 Robertis
LIVERPOOL
Empire (M) 27
I & S Davis
Jimmy James Co
Frances Duncan
Radio Revellers
Falcons
Albert Whelan
Piddingtons
LONDON
Palladium (M) 27
Danny Thomas
G & B Bernard
Cass Owen & Topsy
Ross & La Pierre
Jimmy Wheeler
Hurricanes
Alan Clive
Sheridan Bros
20 Palladium Girls
Skyrockets Orc
MANCHESTER
Hippodrome (S) 27
Capellinys
Haval & Hyl
Chief Eagle Eye
Terry O'Neill
Richardson's
Frogmen
Henri Vadden Co
Staie Bros
NEWCASTLE
Empire (M) 27
Cheerful Charlie
Chester
Ken Morris
Fred Ferrari
Arthur Hayes
Edwina Carol
Len Marten
Grip 4
Mariotti & Wenman
5 Brahms
Gene Anderson
Harry Richards
12 Tiller Girls

NORWICH
Hippodrome (I) 27
Cecil Sheridan
Joy Brennan
Mickey Reid
Billy Miller
Joe O'Reilly
Jimmy Inglis
Cass & Keegan
2 Ms
Irene Dickson
Terry O'Brien
Nemacs & Violet
M Moxom Girls
NOTTINGHAM
Empire (M) 27
Alfred Marks
Paddy O'Neill
Freddie Frinton
Finlay Bros
Chevalier Boys
Bentley Sis
Willie Carlisle
PORTSMOUTH
Royal (M) 27
Phyllis Dixey
Howard de Courcy
Jack & Stern
Irving & Girdwood
Veronica Martell
Jack Tracy
Morecambe & Wise
Prince of Wales
(M) 27
Jimmy Edwards
Joy Nichols
Dick Bentley
Wallas Eaton
SCUNTHORPE
Savoy (I) 27
Bill Waddington
Ali Bey
Tommy Lockwood
Fred Wilkin
Eric Corre
Jack Laurie
Johnny Corrie
Janet Frazer
George Sandiford
Robbie
12 Starlight Lovlies
SHEFFIELD
Empire (M) 27
Josef Locke

Sandy Powell
Albert Burdon
Karina
Peter Webster
Vadio & Hertz
Sweet Serenaders
SHEPHERDS BUSH
Empire (S) 27
Bill Campbell Co
5 Mohawks
Lance King
Crosbie & Brennan
Sioux Dakotas
Royal Canadian
Choir
WOLVERHAMPTON
Hippodrome (I) 27
Phil Strickland
Joanne Gaye
Johnnie Laycock
3 Lamarres
Noel Talbot
Jackie Crosby
Gordon Jones
10 Adoreables
Fred Renwick
Matt Lamar
Vee Suzette
WOOD GREEN
Empire (S) 27
Frank Randle
Hal Swain
Swing Sis
Rita Shearer
Jon Boden
Mandalay Singers
Kay Sothern
Gus Aubrey
Hal Mack
Dancing Demons
A J Powell
Stan Stafford
Jimmy Clitheroe
A Wazzan Tp
YORK
Empire (I) 27
Woods & Jarrett
4 Tune Tellers
Eddie Emerson
Pep Graham
Eddie Williams
Shorty Mounsy
Creole Steppers

CANADA

EAST HAMPTON
Granada (I) 27
Victor Seaforth
Rex Gordon Co
Brickbats
Ravic & Renee

Cabaret Bills

NEW YORK CITY

Birdland
Charlie Parker
Stan Getz
Blue Angel
Chas. Trenet
Stuart Ross
Eadie & Rack
Nancy Andrews
John Kelly, Jr
H Chittison 3
Portia Nelson
Bop City
Artie Shaw Orc
Oscar Peterson
Cafe Society
Mervyn Nelson
Thelma Carpenter
Cliff Jackson
Copacabana
Frank Sinatra
Larry Storch
Fred & Sledge
Patricia Adair
Lorna Lynn
Russ Emery
M Durso Orc
Alvares Orc
Diamond Horseshoe
Walter Dare Wahl
Gloria Leroy
W. C. Handy
Billy Banks
Noble Sissle Orc
Chic Morrison Orc
Rigoletto Bros
Jack Spoons
Frank Evans
Tommy King
Harry Meehan
Billy Banks
Harry Armstrong
El Chico
Rosita Rios
Los Gitanos
Pilarin Tavira
Sarita Herrera
D'Alonso Orc
Havana-Madrid
Trini Reyes
San Juan 3
Clavel & Farr
Fausto Orc
Pupi Campo Orc
Hotel Ambassador
Jules Lande Orc
Hotel Biltmore
Harold Nagel Orc
Hotel Edison
Henry Jerome Orc
Hotel New Yorker
Tony Pastor Orc
Connie Haines
Adele Castle
Peter Kent Orc
Hotel Pierre
Jimmy Carroll
Talbots
Stanley Melba Orc
Ralph Lane Orc
Ralph Teferteller
Hotel Plaza
Evelyn Knight
Beatrice Kraft
Bob Grant Orc
Mark Monte Orc
M Bergere
Emery Deutsch
Hotel Roosevelt
Guy Lombardo
Hotel St. Moritz
Roberta Welch
Leo Pleskow
Erwin Kent
Ramoni Orc
Hotel St Regis
Julie Wilson
Laszlo & Pepito
Milt Shaw Orc
Hotel Shelbourne
Monica Boyar
Phil Leeds
Eddy Manson

Marjery Welles
Paul Villard
Cy Coleman
Hotel Statler
Jimmy Dorsey Orc
Hotel Taft
Lopez Orc
Hotel Warwick
Johnny Thompson
Airline Trio
Hotel Weylin
Rudy Barron Orc
Latin Quarter
Russel Swann
Vikings
Linda Lombard
Francis & Grey
Ernestine Mercer
Lucienne & Ashour
Buster Shaver
Art Waner Orc
Le Coq Rouge
Oscar Calvet Orc
Jack Towne Orc
Leon & Eddie's
Eddie Davis
Jean Gary
Jean Mason
Bella Smaro
Lyda & Yanni
Johnny Crawford
Macombo
Baer & Rosenbloom
Roy Sedley
Boylan & King
Gordon Andrews
Monte Carlo
Dick Gaspare Orc
La Playa 6
No 1 Fifth Ave
Walling & McHugh
Downey & Fonville
Hazel Webster
Old Knick
Billy Bryant
Paul Killiam
Janie Stevens
Frank Wayne
Charlotte Ray
Bob Gallagher
Al Cooper Orc
Old Roumanian
Sadie Banks
Steve Murray
Gerri Gale
Joanne Florio
Joe LaPorte Orc
D'Aquila Orc
Park Ave
Betty Reilly
Ruth Davis
Glenn Abbott
Penthouse
John Conte
Dorothy Ann
Noreen Ttate
Ruban Bleu
Kirkwood &
Goodman
Larry Blake
Estelle Loring
3 Riffs
Ronnie Graham
Julius Monk
Norman Paris 3
Versailles
Kay Thompson
Lee Scott
Buzz Miller
George Martin
Emile Petti Orc
Panchito Orc
Village Barn
Lillian Lee
J. Kirk & Madeline
Fletcher 3
David Blight
Bobby Myers
Village Vanguard
Weavers
Clarence Williams
Waldorf-Astoria
Dorothy Shay
Eddy Duchin Orc
Mischa Borr Orc

CHICAGO

Jack Tygett
Janet Campbell
Deon Sherman
Joyce Harley
Jean Stanley

Sammy Shore
Sherman Hayes Orc
Blackstone Hotel
Andy Williams
Dick LaSalle Orc

Chez Paree
Tony Martin
Joey Bishop
Betty & Jane Kean
Siccardi & Brenda
Al Wallis
Adorables (12)
Cee Davidson Orc
Chico Bd
Helsings
Ralph Lewis
Chet Roble
Mary F Kincaid
Billy Chandler Orc
Hotel Bismarck
Noble & King
Joe Isbell
Johnny Alladin Orc
H Edgewater Beach
Mr Ballantine
Charles Sheldon
Betty Norman
D Hild Dcrs (11)
George Olsen Orc
Hotel Stevens
Joan Hyldoft
Arnold Shoda
Morgan 3
Douglas Duffy
Harper Flaherty
Bob Fitzgerald
Skating Blvdears
Jack Raffloer
Buddy Rust
Jerry Mapes
Frank Masters Orc

Palmer House
Victor Borge
Gracie Barrie
A & B Lund
M Abbott Dcrs
Eddie O'Neil Orc
Sherman Hotel
"College Inn
Story"
Phyllis Gehrig
Don Weismuller
Christine Nelson
Carmen Albino
Norman Fields
Frank Wagner
Ward Garner
Kenneth Remo
Eileen Green
Cliff Norton
Carolyn Gilbert
Les Weinrott
Vera Gahan
Bill Snyder Orc
Silver Frolics
Nov-Elites (3)
Stone & Shine
Ginger Kinney
Kay Kenton
Bud Prentiss Orc
Don Pedro Bd
Vine Gardens
Adeline Neice
Lew Saxon
Adams Bros
Mel Cole Orc
Pancho Orc

New Acts

MARGARET O'BRIEN
Recitations
10 Mins.
Oriental, Chicago

Moppet Margaret O'Brien, ex-MGM-ite, makes an attractive appearance in her first vaude date with her pigtails and plaid skirt. In her chit-chat session with Buddy Rogers she appears well at ease. However, from then on, her material, consisting mainly of parts from her pictures, seems lame fare for theatre patrons, especially without the aid of background, both setting and musically.

After a short bit from "Three Wise Fools," she does Beth's death scene from "Little Women," which fails to register. For a change of pace, child essays a bit of special material as the problem miss who goes to femme psychiatrist, whom she drives batty. While the basic idea might be funny, the writing is weak and Miss O'Brien doesn't look or act particularly bratty.

Her ending, "Prayer For Peace," is not for the average theatre attendees, and also seems at variance with her talents. *Zabe.*

VIRGIE & ELREE
Rollerskating
4 Mins.
Apollo, N. Y.

Virgie & Elree, a boy and gal Negro rollerskating duo, start off with some mild pirouetting but soon shift to more spectacular routines. Tall male spins and simultaneously whirls his petite partner in the air by alternately holding her feet and arms. Their blue and yellow costuming is a visual help.

For a climax, the couple uses a standard bit. Lad affixes a strap around his neck and the gal clamps on the other end with her molars. As he revolves on his skates, she rotates in mid-air, at the end of the strap. Virgie and Elree have an okay novelty turn, but it lacks sufficient originality and finesse to qualify for the better bookings.
Gilb.

JUANITO & ANITA
Flamenco
8 Mins.; Two
Palace, N. Y.

Juanito and Anita are a classy hoofing team more suitable for swank cafes than vaude houses, where their art might not be appreciated. Duo gives out with authentic flamenco steps with a flair for the intense rhythms in their heel-and-toeing.

Team is handicapped only by their lack of commercial flavor. It's a standout turn but for specialized situations. *Herm.*

LILLIAN CAVELL
Songs
9 Mins.; One
Colonial, Albany

Tall, dark-haired gal achieves smoothest results with ballads. Miss Cavell works earnestly and energetically, but needs more polish.

Strikingly garbed in a low-cut gown, she needed to check a slipping shoulder strap that caused audience comment and distracted from the vocalizing when caught. Took several bows in No. 2 spot, a creditable showing though Colonial patrons do not entrance over femme canaries. *Jaco.*

KARL & KING
Ventriloquy
10 Mins.; One
Palace, N. Y.

Although most ventro acts follow a familiar format, this turn makes a unique departure for a strong impact. Youthful duo open in conventional manner with each manipulating a dummy with the usual patter and wise-cracking crosstalk. Act, however, quickly picks up momentum with the appearance of two more puppets from behind the low solid fence behind which they work. Before the act closes, a total of six dummies come into play.

Both lads manipulate the puppets with virtuoso skill. Voice projection not only equals top standards but the rapidity which they shift their tones and mannerisms for each of the dummies is standout. Act winds up with a vocal chorussed by the six figures (two of them femmes) in quickly rotating sequence.

Solid for any situation. *Herm.*

CHAMBERS & BLAIR
Rollerskating
7 Mins.; Full
Palace, N. Y.

Chambers and Blair are a good-looking rollerskating team with a standard routine. While the stunts are famaliar, their execution is effectively flashy for this type of act.

Duo specialize in skating dance routines interspersed with fast twirling of the gal around the floor. It's a good vaude opener. *Herm.*

Night Club Reviews

Continued from page 64

Flame Room, Mpls.

room at the late Saturday night show gave rapt attention and displayed appreciation.

Miss Benzell's only previous Minneapolis appearance was with the Metropolitan Opera. Now she proves her superlative chirping on the operatic stage bill, also can bridge the long chasm to a supper club. She carries the entire entertainment alone to complete satisfaction. With skillful help from her piano accompanist, Franklin Roger Wolf, she holds her audience throughout.

For her opening Miss Benzell put dramatic fervor into a showy arrangement of "Siboney." There was considerable warmth and feeling in rendition of "I Can Dream, Can't I?" Then a thrilling display of her upper registers for part of the mad scene from the opera "Lucia," in French, won merited plaudits.

A Cyril Scott love song, "Don't Come In, Sir," with amusing business at some of the tables, was particularly boff. It preceded another standout, a swing version of "Lo, Hear the Gentle Lark." An explanation that her brother-in-law, Morton Gould, composed the next number, "Don't Talk," from "Arms and the Girl," was naively given. "The Dance," from the "Barber of Seville," afforded the opportunity for a display of dramatics, animation and vocal pyrotechnics. For encores, after stopping the show, songstress made even such oldies as "Where Have You Been, Billy Boy?" and "She Wore a Yellow Ribbon" ear-beguiling. Many in the audience responded to her invitation to join her during her swing interpretation of "Annie Laurie." *Rees.*

Eddy's, K.C

Kansas City, March 22.

George Gobel, Jack Martin & Ray Martel, Joe Oliver Orch (7), with Carmen Velez; no cover or minimum.

This Baltimore Avenue restaurant, opened by the Eddy brothers less than a year ago, is making a bid as a key entertainment spot of the downtown loop, and doing okay. Policy is a name act combined with orch and special performers.

Current layout includes George Gobel, Chi comedian and one-time radio entertainer, as bill-topper, and the Joe Oliver Orch, which has in Carmen Velez a tuneful young singer and personable m.c. Gobel spiels a line of chatter in a homey, down-to-earth vein for a steady outpouring of chuckles, and mixes in a couple of songs while he strums his guitar. While his delivery and mannerisms make him the prototype of the average feller, his material leans to the sophisticated and satirical, nicely filling 25 minutes.

Velez opens the show, vocaling "Bobaloo" in full-fashion in both English and Spanish lyrics to nice round from the patrons. Young singer gets a good deal out of ballads and romantic type of sings. As m.c. and front man for the Oliver crew likewise handles the assignment in genial manner.

While Gobels, Velez and the orch comprise the regular show, Eddy's fosters a policy of the unexpected in entertainment and frequently runs on an extra act for a night or two, or even a single performance. Such was the spot filled by Jack Martin and Ray Martel in the Friday night line-up. Martin is okay in his tap impressions of Gene Kelly, Bill Robinson and Fred Astaire, with Martel, one-time Radio Rogue, rounding out turn with vocal impressions of Lorre, Laughton, Wallace Beery, Stepin Fetchit and Amos 'n' Andy.
Quin.

La Grande Roue, Paris

Paris, March 8.

Lili Bontemps, Robert Sandre, Jo Liven, Paul Andre Lecler, Charles Debert, Simone Chambord, Marijane; no cover.

Raymond Fauchet, who operated he St. Yves club, has shifted to the right bank and has located his new cafe a stones throw from the Avenue de l'Opera. Place, which is unpretentious, has been very tastefully decorated by Van Moppes, and is packing them in, though there is neither orchestra nor dancing. No food is served and wine is not compulsory. It is capitalizing on the current craze for the turn of the century period and the need of a boite where Parisians can drop in for a little while to enjoy the nightclub atmosphere without spending much. Paris cafegoers are currently watching their coin.

Lili Bontemps is a personable gal who dishes out the stuff they crave for with considerable gusto. Jo Liven, in the red pants of the 1900 private, is bringing back the flavor of the old Ambassadeurs of Polin fame. Pulchritude is supplied by ingenue Simone Chambord, a brunet easy on the eyes.

Robert Sandre acts some realistic songs while Paul Andre Lecler warbles some sentimental stuff. Charles Bedert brings in his material the flavor of the old Boulevard. Marijane is a girl who sings fancy songs of the 1900 period with enough oomph to make them gape.

Fauchet is a club manager who has glad-handing knowhow, and the place, named after the Ferris Wheel, which was one of the features of the 1900 international fair, gets tremendous word-of-mouth publicity. *Maxi.*

Bob Steele's Circus Tour Curtailed by Accident

Hollywood, March 23.

Bob Steele, film cowpoke inked as featured western star with Clyde Beatty Circus for its 35 week season, tore a knee cartilage while making trailers for television reissues of a group of his old oaters, and will be hospitalized for several weeks.

Injuries were sustained while doing a pony express stunt, when his horse stumbled and threw him. He's out of the Beatty stand in Los Angeles this week, but will rejoin the circus in about three weeks.

Best Acts in U.S., P. R. H 'Importing' Latin Show

One of those coals-to-Newcastle bookings is Alfred Suarez, president of the Candido Beach hotel, San Juan, Puerto Rico, commissioning Benito Collada, boss of New York's El Chico, to book him an all-Latin show. Collada operates his own Spanish nitery in the Greenwich Village sector, but Suarez figured (1) Collada knows the standards for an international patronage, such as the San Juan hostelry attracts, and (2), seemingly the best Latin talent is in America.

Collada accordingly is assembling a 10-people company for April 25 debut at the Candido Beach hotel. Show will cost $3,000; with the band $5,000. Suarez pays fares both ways. He says there isn't a sufficient reservoir of desirable talent either in Cuba or Mexico. The Candido Beach was originally built by the Vanderbilts for $1,000,000. It has been enlarged and now includes a 450-capacity gambling casino (it's legal in PR). Miguelito Valdez just closed at the Caribe-Hilton in Puerto Rico. Suarez wants a band of that calibre for his spot, plus an alternate relief combo.

RESIGNS FAIR POST

Dallas, March 28.

W. H. Hitzelberger, since 1946 veepee and general manager of the State Fair of Texas, is resigning to take a job with a local bank.

The four fairs from 1946 through 1949 were the most successful of the 64 years series. Besides new buildings added to the fair grounds many outstanding attractions were presented.

Capitol, N. Y.

George Paxton Orch (14), with Gregg Lawrence, Toni Arden, Artie Dann, Meribeth Old; "The Yellow Cab Man" (M-G), reviewed in VARIETY *Feb. 22, '50.*

The Capitol bill fails to generate any degree of excitement. It's a collection of entertainers with a good potential that fails to pay off in applause or boxoffice values.

As is the case with most shows of this type, the major responsibility on getting the bill across is left to the turn occupying the next-to-closing spot. Artie Dann, in this position, hits some tough sledding in the early portion of his turn. His material, filled with Italian asides not understood by many payees, isn't of the best, and he fails to establish himself as a funny fellow until late in his act. The major emphasis is still on his king-sized proboscis, and he makes the most of that facet. But it's still not a strong enough hook to carry the bill at this house.

George Paxton, who isn't doing too much batoning these days because of his preoccupation with his duties as a song publisher, has collected some good sidemen for this occasion. He gives a varied set of numbers a good ride with an instrumentation of five brass, five reeds and a trio of rhythms. Showing up best is a colorful Sy Oliver arrangement of "That's A'Plenty," which gets in some fine musical figures. His showbacking is excellent.

Another orch item showing up well is a medley of pops culled from classics and folk-tunes. It's a well-produced number with offstage announcing by vocalist Gregg Lawrence, who chimes in with the final tune, "There's No Tomorrow." Lawrence, a well-groomed chap, has some uneasy moments at the start. He begins his vocal maneuvers in a manner that looks like he wants to make the kids swoon immediately. The juves apparently aren't taken over that readily.

Toni Arden, who has had a long apprenticeship as a band vocalist, has been getting a jukebox ride with her Columbia disk version of "Rain." The tune is naturally included in her session and it shows up nicely. Vocally, she's okay, and potentially looks good. She does well enough, though, to get into the good graces of the audience with earned encores. Unfortunately, she was forced out by throat trouble after Sunday's performances. Sylvia Froos replaced.

Meribeth Old, first act on the bill, impresses with her supple contortion work. She combines a degree of cuteness in her posturing to get the measure of the crowd.

Jose.

Alhambra, N. Y.

Andy Kirk Orch (13), Willie Bryant, Son & Sonny, 3 Riffs, Appletons (3), Harris & Radcliffe, Valaida Snow, Joe Morris & Susan North, Yacopis (6); "The Green Pastures" (WB).

The RKO Alhambra's periodic forays into vaude is gradually establishing an audience for this Harlem house. During these weeks there's terrific competition between this theatre and the nearby Apollo. The current semester, the RKO outlet has a highly playable vaude bill competing with the Apollo display topped by Dizzy Gillespie band and Nellie Lutcher. Many Harlemese are patronizing both houses. Business graph in both theatres is on the rise when the Apollo counters the competition of the Alhambra with top acts. It's apparent that competition has given this section's theatregoers a better break.

Though the Alhambra bill comprises good talent, it's a sprawling affair currently, in which the turns stretch the time too much. The six acts take approximately 90 minutes, which destroys the show's pace.

As usual, Willie Bryant does well as emcee. He shows a familiarity with patrons of this sector. At display caught, he had to leave midway to assume his disk jockey chores from the nearby Baby Grand nitery. He's a definite draw in this area, and is accountable for the sizable trade here, despite the stiff competition. Another local regular is Andy Kirk's band, which accounts for excellent show backing. Jimmy Crawford, drummer for the late Jimmy Lunceford, joined the outfit for this show.

Openers are Son and Sonny, who show a good line of ballet-styled taps. Their dance designs are sufficiently commercial to get maximum applause here.

The Three Riffs, doubling out of Le Ruban Bleu, please with a good tune assortment which carry excellent comedic overtones. Further novelty is by the Appletons, a two-girl-and-man adagio threesome which calls for a dash of mayhem and knife-throwing, and gets good all-around results. Harris and Radcliffe's comedy is effective. This vet comedy duo still have one of the funniest Negro talking acts, but their apparent efforts to kill time militate against them.

Valaida Snow tends to overdramatize her songs. In small doses it's okay, but protracted session can be wearing. She gets off to a good hand when she shows some speed with a trumpet session.

Joe Morris' comedy, done in a box, is oldtime but has some effective moments. This ancient format works out fairly well. Susan North provides the assist from the stage.

The Yacopi troupe, in the closer, exhibit their highly developed teeterboard turn for excellent results.

Jose.

Apollo, N. Y.

Nellie Lutcher, Dizzy Gillespie Orch (14) with Joe Carroll, Johnny Hartman, Teddy Hale, Virgie & Elree, Spider Bruce & Co.; "Chain Lightning" (WB).

Lent must be taken seriously in Harlem, for despite stage fare headed by Nellie Lutcher and Dizzy Gillespie's band plus "Chain Lightning" (WB), nabe first-run, business was only fair at first show Saturday night (25). Miss Lutcher and Gillespie give the session plenty of individual zip. However, the 76 minutes running time could be tightened considerably.

Goateed Gillespie, with three rhythm, five reed and six brass, registers neatly with his musicianship as well as his eccentric mannerisms. Combo opens the bill with a brisk "Just You" to pave the way for its leader to pull some bop tongue-twisting with vocalist Joe Carroll. Unique chanting is good for ample returns.

Miss Lutcher's staccato warbling and facile pianistics get her across solidly with the house's clientele. Does some five numbers including her wellknown "Hurry on Down" and "Real Gone Guy." Somewhat new in her repertoire is the oldie, "Fine Brown Frame," which she dramatizes in sock fashion.

Sandwiched in the layout are songster Johnny Hartman, terper Teddy Hale, Spider Bruce's comedy bit and the rollerskating turn of Virgie and Elree, reviewed under New Acts. Hartman displays a pleasing baritone. However, his talents seem more fitted for the pop ballads than for the challenging "Old Man River," on which he nevertheless netted a healthy salvo.

Teddy Hale, who once trouped with Ted Lewis, is an effortless stepper whose routines are classy and well executed. His softshoeing is meritable as is a stretch of rapid-fire terping sans musical accompaniment. While Hale's work holds interest through most of his 12 minutes onstage, his long time allotment takes the edge off what otherwise would be a much punchier act.

Spider Bruce's comedy blackout, usually a consistent laugh-getter, is pretty weak stuff this week. Trouble is that this "after-hours" saloon sequence has such a tepid punch-line that the whole thing's not worth doing.

Gilb.

Oriental, Chi

Buddy Rogers, Artini & Consuelo, Georgie Kaye, Margaret O'Brien, Carl Sands Orch; "Golden Gloves Story" (EL).

Current bill has many uneven spots which will have to be ironed out before show hits its deserved potential. Main change, of course, lies in rerouting Margaret O'Brien's act.

Buddy Rogers hasn't lost any of the personality which he displayed in the early '30s; in fact, it seems he's more at home now with theatre audiences. He handles emceeing with ease, and also clicks with jazz version of "Liebestraum;" his duo piano work with Charlie Bourne in a classical number, and ending with a flashy 88ing of "I've Got Rhythm." Offs to solid returns.

Artini and Consuelo, working in street clothes, make a good impression, but might have registered stronger with better costuming. They get nice reception for their ballroom terping of various styles of dancing, the best being their Latin numbers. Georgie Kaye, youthful comic, has some good yarns in his routine, but fails to get the best values, as he's too fast on the quips. While some of the gags are familiars, several of them hit the mark, especially the skit on a daffy psychiatrist and his patients. Liberal weeding and shortening would make his act more punchy.

Margaret O'Brien (New Acts), film moppet, seemed not properly prepared for her vaude debut. Rogers comes back to tie things up with session on drums for a strong finale.

Zabe.

Strand, N. Y.

Billie Holiday, Count Basie & His All-Stars (9), Will Mastin Trio, The Chocolateers (3); "Barricade" (WB), reviewed in VARIETY, *March 3, '50.*

Current bill has potent marquee strength, particularly for jazzophiles, and should give the theatre a good two weeks, if packed houses the last two shows opening day (24) are a criterion. Show is fast, entertaining, and filled with high-caliber talent, only fault lying in the pacing which lumps jump, dance and comedy numbers in the first 40 minutes, leaving Billie Holiday's blues and ballads spotted at the end. Billing obviously could have it no other way, but it still makes for uneven routining.

Basie All Stars' opener, "Royal Garden Blues," clarinetist Buddy De Franco's two solos, and Georgie Auld's tenor sax contribution are all top-drawer jazz. Highlight, however, is "Basie Boogie," midway through the bill. The Count's finger work on the ivories long ago needed no further improvement, and yet he seems to play more brilliantly, more effortlessly with each succeeding appraisal of his technique. Backed strongly by his eight-piece jump crew, Basie is an object lesson in jazz piano at its finest.

Chocolateers, knockabout dance trio, are best when sticking to the foot work. Comedy efforts don't always come off, and the talk routines are marred further by being too lengthy. More of the fast acro hoofing that closes the act would get them off to a better hand.

Mainstay of the Will Mastin Trio is Sammy Davis, Jr., featured in the billing. Mastin (young Davis' uncle) and his father tap expertly to open the turn, but from then on it's all Davis, Jr. Lad is exceptionally talented as both tapster and mimic, and if his career depended upon doing only one or the other, it would be a tossup as to which would get him farther. Tap imitation of the late Bill Robinson, plus several other intricate toe-and-heel routines, indicates no limit to where he might go in that department, while voice and face impressions of Cagney, Jimmy Stewart, Edward G. Robinson, and singers Sinatra, Laine, Eckstine, among others, stamp him as a sock mimic. It's a curious and amazing blend of unrelated talents that produced a complete showstop when caught.

Miss Holiday, looking exceptionally well in a white gown and under soft pin-spot lighting, does her accustomed superior job of jazz warbling. "Lover Man," "Crazy He Calls Me," "All of Me" and other blues items, plus a couple of uptempo numbers, reveal once more this singer's distinctive, subtle way with a lyric. Especially hep crowd at the show caught couldn't get enough of her.

Rich.

Olympia, Miami

Miami, March 25.

Rudy Vallee, Ted & Dennie Peters, Prof. Marco Maliny, Shirley Martin, Bingo the Chimp, Les Rhode House Orch; "Captain China" (Par).

There's a balanced measure of variety here this week, with Rudy Vallee easily rating the topliner slotting.

The vet songster still retains that youthful quality, and offers a well-rounded stint which includes his croonings of "Whiffenpoof Song," the nostalgic "Vagabond Lover" and other pops identified with him for years, plus some ingenious tale-spinning that garners laughs and sets him solidly for top honors.

Runnerup on applause meter is Shirley Martin. Tall blonde has played here previously under various names, but each time with a zingy session of songs, plus hilarious impreshes of Louella Parsons, Carmen Miranda, Billie Burke, et al. Material is fresh and clever.

Balance of bill is fair. Ted and Dennie Peters contrib standard terp routines to okay returns. Professor Marco Maliny does a shadowgraph canto that gets over. Novelty slot is also filled by the chimp, Bingo, who clicks with the audience.

Lary.

Fox, Detroit

Detroit, March 25.

Jack Carson, Robert Alda, Janis Paige, Honey Bros. (3), Tommy Wells, House Orch (17); "Mother Didn't Tell Me" (20th).

A too-liberal supply of indigo from Jack Carson's troupe produced some bare laughs and applause from a near-capacity audience in the 5,000-seat Fox at show caught Friday (24).

Carson gets things started with three rapid-fire, very blue, very tired jokes that get only lukewarm reception. The Honey Bros.' acrobatics, particularly the rope-jumping-while-lying-down routine, warms the audience considerably.

Tommy Wells teams with Carson in a newspaper skit that rates well. From then on, Wells is employed to chase a bosomy girl across the stage at intervals. Each time he carries a different article used for reclining—i.e., a cot, a mattress—and each time Carson remarks: "I knew he had something in mind."

Smuttiness becomes a little heavier when Robert Alda joins Carson, ending with a Jane Russell tidbit that gets half-hearted response. Alda also sings "My Blue Heaven" and "O Marie."

A parody on "Dear Hearts and Gentle People" gets Janis Paige off to a very slow start. It doesn't fit her vocal equipment. She recoups neatly with "I Can Dream, Can't I?" snaring one of the best hands of the session.

Carson and Miss Paige duo with "I Said My Pajamas," and then go into a much too-long routine on Carson's effectiveness as a lover. Alda gets into the act, which ends with a homo twist that reduces the audience to embarrassed giggles.

Arden and Hartman, dancers, billed as part of the show, did not perform at the performance caught.

Tew.

Paramount, L.A.

Los Angeles, March 23.

Dick Wesson, Gil Lamb, Johnson & Johnson, Mary Jane Reid, Fanchonettes (20), Rube Wolf & Orch (14), with Ronnie Gibson; "House By the River" (Rep).

Paramount is offering a snappier-moving show for its second week of stageshows revival, but house still has a long way to go before hitting the solid class. Grossing possibilities here would seem to hinge on strong name values.

Rube Wolf's orch is blowing better notes; the Fanchonettes are stepping in smoother precision, and lighting and costuming are effective. These are among the top credits this week. Gil Lamb, holding over, with Dick Wesson added as a new starter in the featured billing, provide the chuckles. Elsewhere are Johnson & Johnson, good juggling team, and Mary Jane Reid, an adequate ventriloquist.

Wesson, working with Ukie Sherin, has some gag material that is hardly fresh, and some imitations that get across nicely. His Jane Russell impression is the most hilarious during the 16-minute stint. Lamb uses a switch of material from last week, except for a repeat of the bebop film fan Top fun is his harmonica turn, the biggest laugh-earner on the bill.

Fanchonettes start the program with a showy beach number and close the bill with a repeat of their "Scottish Precision." Latter makes a good impression on stage but shouldn't be seen again for some time. Ronnie Gibson, orch vocalist, does a very good piping chore on "Dear Hearts" and "Stormy Weather," strengthening the impression she made last week.

A six-man combo from the stage orch, plus Wolf on trumpet, provide a rhythmical beat to some special bebop swing and then Wolf does "Russian Fantasy" as a brass solo. Show moves along smoothly.

Brog.

Palomar, Seattle

Seattle, March 23.

Bill Griffiths, Louis Armstrong's All Stars, with Jack Teagarden, Earl (Fatha) Hines, Barney Bigard, Cozy Cole, Arvell Chase and Velma Middleton; "Dear Wife" (Col).

Dixieland jazz may be making a comeback in other precincts, but in Seattle it's right on top, with Louis Armstrong and his all-stars demonstrating how it should be played to packed houses. There's plenty of it, too, with nothing but jazz for a solid hour except the tap-dancing of Bill Griffiths, local disk jockey.

Griffiths emcees and is on for a fast round of taps which he sells neatly. From then on its the Armstrong band, with each member featured in solos in addition to solid ensemble work.

Armstrong sings "Someday" and joins Teagarden in a reprise of "Basin Street." Hines shines in piano solos on "St. Louis Blues" and "Honeysuckle Rose" for hefty response, and Cole takes over for a slick take on the skins in a bebop number.

Velma Middleton sells "I Love That Man" in a boff manner, and is joined by Armstrong for a socko rendition of "That's My Desire."

Band shows skill in true Dixieland style with "That's A Plenty," "Old Rockin' Chair" and "Way Down in New Orleans" for a treat for anyone who likes two-beat stuff, and the packed house at the first afternoon show obviously did.

Reed.

Palace, N. Y.

Chambers & Blair, Catherine Harris, Karl & King, Lester Cole & His Debs (4), Ken Whitmer, Juanito & Anita, Jack Gilford, The Herzogs (3); "Side Street" (M-G), reviewed in VARIETY *Dec. 28, '49.*

Current bill has speed, variety and several ace turns to furnish solid entertainment values. It's one of the strongest shows to play this house in recent weeks.

Catherine Harris flashes some neat hoofing. Smooth and trim, Miss Harris makes a specialty of toe-dancing routines with tap beats.

One of the standout items on the bill, Karl and King sock across an unusual ventro act (New Acts). Also reviewed under New Acts are the flamenco team of Juanito and Anita, and Chambers and Blair, who open with a roller skating team.

Only straight musical turn in the layout, Lester Cole, with a femme quartet, deliver several standards in conventional style. Cole does a schmaltzy solo on "Lucky Old Sun" with good audience results, while each of the girls takes a brief solo to show off their strong pipes as an effective closer.

In a hokey musical vein, Ken Whitmer has a firstrate comedy-instrumental act. Garbed with tricky hats and a bowtie, Whitmer plays briefly but expertly on nearly a dozen different types of horns and fiddles for solid payoff both for his musicianship and incidental sight gags.

Jack Gilford, next-to-closing, is dishing up most of his standard nitery turn in sock style. Gilford makes skillful use of his rubber face in two long sketches. First is his familiar burlesque of a symph orch conductor, which he punches across with a good assist from Don Albert's house orch. He closes with another clever on-the-nicotine-wagon sequence with a surprise blackout bit for strong audience response.

The Herzogs, topflight standard aerial trio, bring the show to an exciting curtain. Two of the gals open with some standard rope-climbing and trapeze-swinging, but the turn picks up steam with entry of the third member, who pretends to be a member of the audience. Latter's attempt to negotiate the trapeze while maintaining her modesty is surefire comedy while her final swings and fake falls generate plenty of audience gasps.

Herm.

Paramount, Hollywood

Hollywood, March 25.

Herb Jeffries, Bedell & Mattson, Winona, four-piece combo; "House By the River" (Rep).

Fanchon & Marco is breaking in a new, intimate stage policy at this Hollywood showcase. House, formerly a legiter (El Capitan), now has only an eight-foot deep apron for a stage, but that's enough space for the small, personality type of show operators have in mind.

Kickoff bill sees two of last week's Downtown Paramount acts headlining. Herb Jeffries' singing style fits better into the more confining Hollywood Par than it did downtown and at show caught customers liked his offering. "I Love You," "Old Man River," "Basin Street Blues" and a windup on the swingy "Jump For Joy" had stubholders asking for more.

Bedell & Mattson, record pantomimists, is the other moveover turn. Boys repeat their miming to Miranda, Crosby-Martin and Spike Jones platters. Opener is Winona with fiery Afro-Cuban dance rhythms. Acts are supported by a four-piece combination playing at the side of stage and performers make entrance up the right side aisle.

Brog.

Banker Favors

Continued from page 4

reissues are worth widely varying sums, but are said always to be able to bring in some income. Sale to video, bank fears, will reduce or eliminate these other values.

Indie Production on Upbeat

Hollywood, March 28.

Indie film production is picking up, according to Bernard Giannini, veepee in charge of motion picture financing at the Bank of America. Six deals have been made with independent producers since March 6, the deadline for California's tax on exposed film. Only three such deals had been made at this time last year.

At present, Giannini said, the bank is not interested in television financing — not until a stabilized method of payment for video is developed.

Strawhat Mgrs. Seek Equity Ease Of Rule Extending Rehearsal Time

A request to Actors Equity asking union to reconsider its recent ruling extending the rehearsal period for strawhat productions has been made by the Summer Stock Managers Assn. SSMA's board of directors, following a special meet in New York Monday (27), sent a wire to Equity noting that it felt the Equity council had acted under a misapprehension as to the feelings of the barn operators. Wire also expressed association's attitude that Equity's action was a serious threat to summer theatre operations. A request for the case to be reopened was made.

Strongest beefs against the new ruling have been registered by operators using the star system, their claim being that the five-day rehearsal period called for in the Equity decision will cut the playing time available to stars in half and in a number of cases make it unprofitable for them to appear. According to one New York agent, a star who has found strawhat engagements a worthwhile venture in the past has announced his intention not to make any barn appearances under the new ruling.

In contrast, however, one femme star has expressed satisfaction over the extended rehearsal period. Her contention is that she plans to try out a new play this summer and added practice time will enable her to make necessary script changes while traveling.

Another fear of the strawhat operators is that stars who do take to the barns this summer will ask for a pay hike to make up for the coin being lost in having to spend practically two weeks at one spot. Operators have also expressed the feeling that the new ruling may result in an increase in package productions, which would add considerably to their expenses, since they're still compelled to pay salaries to the resident actors. Package shows would obviate the five-day rehearsal necessity.

SSMA is holding its first spring meeting today (Wed.) at the Theatre Guild rehearsal room, N. Y.

Aldrich to Operate Musical Tent Show As 3d Summer Stock

Richard Aldrich, who already operates two strawhats on Cape Cod, will have a third this summer. The new venture, to be located at Hyannis, will be called the Cape Cod Musical Circus, and will be a tent-playhouse offering arena-style operetta revivals. It will open about July 3 and continue through Labor Day. Undertaking will be financed at around $25,000-$30,000.

Decision to present an operetta-under-canvas strawhat was reached by Aldrich after his actress-wife, Gertrude Lawrence, planed to Miami last week to look over a similar setup operated there by Laurence Schwab and St. John Terrell. She was met there by Julius Fleischmann, who made the trip from his winter home at Naples Fla. Fleischmann, who is associated with Aldrich and Richard Myers in the Broadway revivals of "Caesar and Cleopatra" and "Devil's Disciple," will probably have a financial interest in the Cape Cod Musical Circus.

With the new project in preparation, as well as summer schedules to bet set for his Cape playhouse, at Dennis, anrd Falmouth playhouse, at Coonamessett, Aldrich will probably spend most weekends on the Cape between now and June. After that, he expects to be in New York only a couple of days a week, at most. Myers, vacationing in Paris, is not due back until late summer or early fall.

"Caesar" will close June 3 at the National, N. Y., and go on the road in the fall. "Disciple" is slated to continue at the Royale, N. Y., at least through the balance of the season, and may tour after its Broadway run. Aldrich & Myers plan to produce a new comedy, "The Little Glass Clock," by Hugh Mills, on Broadway next fall, possibly with Miss Lawrence starred.

'Detective Story' Replacement

Joan Copeland has withdrawn from the ingenue lead in "Detective Story," at the Hudson, N. Y., being succeeded by Elinor Randel. It's the latter's first principal part on Broadway.

Mitchell Thinking Of Touring With 'Iceman'

Pittsburgh, March 28.

Thomas Mitchell, starring in national company of "Death of a Salesman," told drama editors here he's seriously considering doing Eugene O'Neill's "The Iceman Cometh" on the West Coast and then touring the country with it after he finishes with the Arthur Miller drama.

Mitchell has already talked to both the author and Theatre Guild officials about "Iceman."

No. 2 'Kate' Tour Plans Still Indef

Second company of "Kiss Me, Kate" may remain at the Shubert, Chicago, through the summer, resuming its tour early in the fall. However, if business doesn't hold up as expected, producers Saul Subber and Lemuel Ayers will probably move the Cole Porter-Sam and Bella Spewack musical to Boston for a summer run.

Although the show's grosses in Chicago have slipped in recent weeks, it has made a profit all but one week. It's hoped that attendance will spurt after Holy Week and, if receipts maintain a profitable level through the balance of April, the pace may continue through the summer. A decision will probably be reached within the next three weeks.

Anne Jeffreys, star of the Chicago troupe, shifts to the Broadway company June 1, succeding Patricia Morison, who is leaving to return to Hollywood. Frances McCann is taking over the lead in the Chicago edition. Replacement for Alfred Drake as co-star of the original production isn't set. Keith Andes, who has the part in the No. 2 company, will get the New York assignment if he is available, but he has a film commitment to be adjusted. Drake's successor, in case Andes isn't available, and a new male lead for the Chicago troupe, aren't set.

Original production of the show is continuing indefinitely at the Century, N. Y., where it is piling up additional profits. The management has been trying to arrange to move the show to a theatre in either 44th or 45th street, but hasn't been able to work out a deal with the Shuberts.

GENERAL MGRS. HUDDLE ON LEGIT ECONOMIES

Group of legit general managers has been holding a series of informal meetings to discuss mutual problems, primarily concerned with production and operating costs. Sessions, held at the office of the League of N. Y. Theatres, resulted from a suggestion by the Committee of Theatrical Producers, that the general managers try to help in the producer organization's efforts to work out theatrical economies.

Thus far, nothing definite has evolved from the confabs, which have touched on such subjects as road bookings, routing, railroad transportation conditions, talent contracts, etc. First meeting was held March 20 and another Monday (27), with additional ones in the next couple of weeks. Those attending the huddles have included Herman Bernstein, Victor Samrock, Max Allentuck, Irving Schneider, Morris Jacobs, Harold Wise, Max Siegel, Ben Boyar, John Yorke and Charles Harris.

Map Toledo Operettas

Outdoor operetta season, similar to those at St. Louis and Dallas, is planned for Toledo for the summer of 1951. It will be produced by Charles R. Meeker, supervisor of the Dallas outfit. He will report for the new job Nov. 1,

The new setup, known as the Toledo Light Opera Assn., will be operated in association with the Toledo Zoological Society.

'Story' in OK London Bow

London, March 28.

Warm audience reception greeted Sidney Kingsley's "Detective Story," which opened at the Prince's theatre here Saturday (25). Press notices were generally noncommittal, but show looks promising.

Play, featuring a mixed cast of Americans and Canadians headed by Douglass Montgomery, was staged by David Gray.

'So. Pacific' Mail Order Dents Biz Pre-Cleve. Bow

Apparently the tremendous advanced excitement in the "South Pacific" engagement in Cleveland has affected the business of touring shows playing there in the meantime. That was predicted by the managements of the other shows involved, at the time the "South Pacific" mail order ad was published in the Cleveland dailies. It was claimed then that the ad, running so far in advance of the "South Pacific" engagement, might divert interest from the interim bookings.

Supporting this view, the three weeks' advance sale since the "South Pacific" ad appeared have averaged a trifle over $19,100 weekly, compared to an average weekly gross of almost $26,600 for four weeks of more or less comparable bookings prior to the ad. However, the lower average of the more recent shows may be increased by this week's gross of "Death of a Salesman," which is expected to top last week's opener for the same play.

The three shows that have played Cleveland since the "South Pacific" announcement and the unprecedented flood of mail orders it brought (totaling $738,000, of which $603,000 was oversubscription for the scheduled two-week stand) are the Tallulah Bankhead-starring "Private Lives," which grossed $16,000 in a repeat date; Mae West, who failed to equal her other road takings with only $18,000 in "Diamond Lil," and last week's moderate (considering the rave notices and big advance reputation) $23,400 for "Death of a Salesman."

Prior to the "South Pacific" announcement, "Mister Roberts" drew respective grosses of $29,100 and $31,500 in two weeks, Katharine Cornell got $24,100 in "That Lady" and Katharine Hepburn pulled $21,600 in "As You Like It." The touring musicals, "Oklahoma!" and "Brigadoon," took in $56,400 and $26,600, respectively, before the "South Pacific" ad appeared.

K. C. Avalanche

Kansas City, March 28.

Announcement in the local dailies Sunday (26) that the touring production of "South Pacific" will play here the week of May 8 brought an avalanche of mail orders yesterday (Mon.). More than 3,000 envelopes were delivered in the first mail. Theatre attendants haven't yet sorted the orders or attempted to figure the amount of money involved.

Rodgers-Hammerstein musical will play the recently-renovated Orpheum.

Harrity, Matthews In Strawhat Teaming

Richard Harrity and Billy Matthews have purchased the Gothic barn and stables of the Vanderbilt estate at Hyde Park, N. Y., for a summer theatre. Duo plans to start remodeling immediately. Theatre, to be called the Hyde Park Country Playhouse, will have 650 to 700 seats. Setup permits for one unit, this to include facilities for housing actors, as well as a scene dock for making sets.

Harrity, who is author of "Hope Is a Thing With Feathers," seen on Broadway two seasons ago, and Matthews, who was Eddie Dowling's production assistant and is now co-stage manager of "Devil's Disciple" (Royale, N. Y.), will use the star system with a resident Equity company. Property was bought from Hyde Park ex-Mayor Elmer V. Wagner. Main body of the Vanderbilt estate became a national park in 1941.

Mull Central Production Unit For Rodgers-Hammerstein Shows

A central producing unit, to offer package editions of their musicals, is being mulled by Richard Rodgers and Oscar Hammerstein, II. The idea would be to set a production standard for the shows and thus protect their value as properties. It's figured such a unit might operate along the general lines of the Howard Johnson restaurant chain, which offers the name and maintains a uniform quality for concessionaires.

Although the exact formula for such a project hasn't been worked out, the general idea would be to have unit productions of the musicals, which would be licensed to local theatres on a guarantee-against-percentage basis. Primarily, the package shows would be intended for arena-style presentation in tent theatres, which Rodgers and Hammerstein believe will be a major development in the U. S. in the next few seasons. However, larger-scale productions might be prepared for outdoor presentation, spot bookings in road stands, or possibly even for regular tour.

The main consideration would be quality of production. The composer-lyricist partners believe that with the expected mushrooming of under-canvas playhouses, particularly in communities too small to afford regular theatres in the past, there may be a danger of inferior productions of their works. They fear such a development would not only decrease the subsequent box-office appeal of the properties, but would drive away possible new audiences for legit as a whole.

Their idea is to set up a central outfit to produce show packages, book them and handle the entire operation. St. John Terrell, whose Musical Circus last summer at Lambertville, N. J., was the first such spot and who is currently partnered with a similar venture in Miami, might head the project. But that and other details remain to be arranged.

The Rodgers-Hammerstein collaborations, including "Oklahoma!," "Carousel," "Allegro" and the current-on-Broadway "South Pacific," would not be included, since they are not yet available for stock. But such Hammerstein works as "Show Boat," "Desert Song," "Rose Marie," "New Moon" and "Music in the Air" would be offered. Some of the Rodgers and Hart hits, such as "I Married an Angel," "Connecticut Yankee," "Pal Joey" and "Too Many Girls," which have not been too popular for outdoor presentation because of their comparative intimate quality, might be much more effective as theatre-in-the-round offerings.

Webster to Stage Met 'Carlos,' 1st Opera Try

Rudolf Bing, new general manager of the N.Y. Metropolitan Opera, has engaged Margaret Webster to direct Verdi's "Don Carlos" next season. It's the first opera she has ever staged. Verdi work has been absent from the Met's repertoire since the 1922-'23 season.

Rolf Gerard, who did the settings for the legiters, "That Lady" and "Caesar & Cleopatra," has also been inked to do the scenery and costumes for "Carlos." In past seasons Miss Webster has been principally active in producing and directing her own Shakespearian repertory group.

Swiss Govt. Woos B'way Legiters

A Broadway legit company, to present a repertory of four American plays in Lausanne, Switzerland, is being sought by the Swiss government through the Swiss Tourist bureau. The proposition has been offered to Robert Whitehead and Harold Clurman, who are associated as prospective co-producer and director of "Member of the Wedding." Pair sail today (Wed.) for Paris, and will then go to Switzerland to confer with government officials.

If an agreement for such a tour is worked out for this summer, Whitehead will return immediately to New York to make arrangements. However, it's expected that the project cannot be set up before next summer. Idea is that the U.S. players would receive only nominal salary, with a percentage of the gross over a certain figure, but would be given full expenses, including first-class passage over and back.

Only wrinkle in the situation is the desire of Swiss officials to have a major Hollywood star to head the troupe. Whitehead believes that the proposed financial setup makes that a remote possibility. He also hopes to convince Swiss authorities that it would be difficult for a film star to arrange his commitments in order to continue such an engagement as long as three months. Further, he will point out that if, as the Swiss have said, they would like to make the tour an annual event, with many of the same actors returning each year, it would be almost impossible to get a top name.

According to the tentative proposal, the four plays in the repertory would be rehearsed in New York, and the physical productions would be built in Switzerland. Clurman would probably direct two of the plays, and Whitehead and actor-director Hume Cronyn one each. Cronyn's wife, legit-film actress Jessica Tandy, is interested in making the trip next summer as a member of the company.

TAB LEGITS PLUS PIX MULLED BY SKOURAS

Offering of a condensed play in conjunction with the showing of a film is being considered by the Skouras circuit for presentation in some of its Long Island and New Jersey houses. Policy of dualing a film presentation with a tab legit production was inaugurated a few months ago at the Brandts' Selwyn, subsequent-run picture house on West 42d street, N. Y. Idea was recently picked up by a number of houses on the Loew's circuit.

The Selwyn, incidentally, has fallen back on a double-feature policy in the past few weeks. It's reported that house has been having trouble casting "Native Son," which has been cut down to tab size.

Kaycee U.'s Theatre Degree

Kansas City, March 28.

Graduate work leading to a master of arts degree in theatre will be offered at the U. of Kansas City beginning with the summer session in June, according to Dr. Robert Mortvedt, UKC v.p.

Wanted French Sets For 'Cry of Peacock'; 36 Invested $65,000

Producers Don Medford and James Colligan of "Cry of the Peacock" are understood to have tried to obtain the Jean Denis Malcles settings from the original Paris edition of the play. They were able to reach an agreement with the designer himself, but coudn't come to terms with Claude Sainval, manager of the Comedie des Champs Elysees, where the show played. So they hired Cecil Beaton to do the scenery and costumes for the U.S. version, now trying out.

A situation involving the financing of the production arose through the replacement of Leonora Corbett by Martin Ritt as stager. Miss Corbett obtained a sizeable portion of the backing for the project, and she and the investors involved were reportedly dissatisfied over her removal. However, the snarl has since been settled. Reason for her replacement are in dispute, but apparently stem from differences over the script, which the management claims she revised without authority.

Among the 36 listed backers of the $65,000 venture are Anthony Brady Farrell, $6,500; Ninon Tallon (Mrs. Oscar Karlweis), agent for original author Jean Anouilh, $2,400; A. M. Blumberg, of Brooks Costumes, $3,900; pressagent Samuel J. Friedman, $650; William P. Nolan, of the Nolan scenic studio, $5,200; actress Helen Menken and Medford and Colligan, $1,300 each.

Arthur Hopkins Directed His Plays 'On Honor System' in Bow to the Actor

Arthur Hopkins, who died last Wednesday (22) in New York at the age of 71, was a distinguished director-producer and one of the most respected figures of the American theatre. Shy, modest, sensitive, with a strong mystic streak, he was a lonely man who had almost no close friends. Although his taciturnity was a legend on Broadway, he could be extremely articulate when he chose.

The veteran showman, who had been planning the production of a new play by Thornton Wilder next fall, had been in poor health for several years. He entered St. Vincent's hospital, N. Y., about a month ago because of a heart condition, but was released after two weeks. He suffered another attack about 10 days ago and, on the advice of his physician, re-entered the hospital, where he died several days later. Funeral services Saturday morning (25) at Madison Avenue Presbyterian church, N. Y., were attended by about 300 people from the theatre. Two brothers survive. The producer's wife died in 1938.

Born in Cleveland in 1878, Hopkins became a reporter and then a pressagent, later booking acts in amusement parks and finally entering the New York theatre as a producer with "Poor Little Rich Girl" in 1913. His subsequent presentations, nearly all of which he staged and many of which were outstanding artistic and boxoffice successes, included the John Barrymore "Hamlet," John and Lionel Barrymore in "The Jest," "Anna Christie," "What Price Glory," "The Wild Duck," "Hedda Gabler," Nazimova in "A Doll's House," John Barrymore in "Richard III," Lionel Barrymore in "Macbeth" and Ethel Barrymore in "Romeo and Juliet" and "The Second Mrs. Tanqueray."

Among his other distinguished productions were "On Trial," "Good Gracious, Annabelle," "A Successful Calamity," "The Beggar's Opera," "The Hairy Ape," "The Old Soak," "Holiday," "The Channel Road," "The Petrified Forest" and "The Magnificent Yankee," the latter being his last Broadway hit. Besides authoring "The Fatted Calf" and "Conquest" and co-authoring "Burlesque" (with George M. Watters) and "A Gentle

(Continued on page 72)

PFEIFFER-GOLDBERG IN SHUBERT APPEAL

Chicago, March 28.

Jules Pfeiffer and Danny Goldberg are filing an appeal this morning (Tues.) in Chi Federal appeals court against Judge Philip Sullivan's decision last week which ruled out the Select Theatre Co., the Select Theatre Operating Co., and the United Booking Office from $1,650,000 triple damage anti-trust suit which producers brought Jan. 21, 1949.

Action claimed that the three dismissed defendants had conspired with Select Lake City Theatres, an Illinois corporation, preventing the plaintiffs from obtaining product for Great Northern theatre, which they had under lease, and also refused them theatres to show their production, "Maid in the Ozarks," in 28 cities.

Judge Sullivan ruled that New York companies and their officials were not, in the usual sense, "transacting business" in the state of Illinois. Not dismissed as defendants in the suit were Select Lake City Theatres and L. A. B. office. Pfeiffer and Goldberg have a similar action pending in New York courts.

Illness Cancels Cornell

Fort Worth, March 28.

Laryngitis caused Katharine Cornell to cancel her evening performance last Friday (24) of "That Lady," currently touring Interstate Theatres Circuit.

Ironically, the only competing show in town was crippled in much the same way, but it played anyway. Uta Graf, playing the lead in the Fort Worth Opera Assn. production of "Faust," was laid low with a throat infection and had to mime her part while a substitute voice did her arias from the orchestra pit.

London 'Party'

London, March 28.

Cast including Rex Harrison, Ian Hunter, Margaret Leighton, Isobel Jeans and Donald Houston will head the London production of "The Cocktail Party." Henry Sherek presentation goes into rehearsal April 8, and will have a tryout tour before opening at the New theatre here in June.

Original edition of the T. S. Eliot play, presented by Gilbert Miller and Sherek, premiered at the Edinburgh Festival last summer and played a tuneup engagement at Brighton before being transferred to Broadway, where it is a current hit.

Dunham Return After 3 Years Pads B'way Dance Calendar for the Spring

Broadway will get its fill of dance again next month, with both Ballet Theatre and the Ballet Russe de Monte Carlo skedded to appear in April, and Katherine Dunham and her troupe now joining the procession. The Dunham engagement is a two-and-a-half-week booking, squeezed in following her long European stay and before her South American tour. Troupe will open at the Broadway theatre April 19, to run till May 6.

Company of 25 dancers, last seen on Broadway in November, '46, in a dance-revue, "Bal Negre," will present a similar show, titled "Rapsodie Caribe." More than half the show will be new, with some numbers from "Bal Negre" and the earlier "Carib Song" retained. Top will be $3.60, and there will be no Tuesday performances.

Troupe has been in Europe the last two years, doing sock business everywhere. It did a 90-day turnaway run at Theatre des Champs Elysees, Paris, and made two return French visits. During troupe's stay abroad, a book by Richard Buckle, "Katherine Dunham and Her Dancers," was published in England, and has sold well there and in France.

Sol Hurok is managing the New York engagement and the South American tour that follows. Troupe has been guaranteed a 16-week minimum run in Brazil, Argentina, Uruguay, Chile, Peru, Colombia and Venezuela. Dancers are inked for their third engagement in London in March, 1951, and won't be back in the U.S. again until the fall of '51, when they do a coast-to-coast tour.

Hammerstein to London For 'Carousel' Opening

Oscar Hammerstein, II, will sail April 28 for London, to be present for the production of his and Richard Rodgers' musical, "Carousel," slated to open June 6 at the Drury Lane, following the closing of "Oklahoma!" there. Rodgers may follow later, if so in time for the preem.

Rouben Mamoulian, who staged the original Broadway edition of "Carousel," probably won't go over to repeat the assignment in London. Jerry Whyte, Theatre Guild musical production manager, will probably take over the stint, with Hammerstein and Agnes de Mille, who did the original choreography for the show, sitting in. The West End presentation will be by H. M. Tennent (Hugh Beaumont), in association with the Guild. Same setup offered "Oklahoma!" there.

While in England, Hammerstein (and Rodgers, if he goes, too) will work on their proposed musical version of "Anna and the King of Siam," which is slated for Broadway presentation next season. Hammerstein's departure will follow by four days the scheduled opening of the touring edition of his and Rodgers' smash "South Pacific in Cleveland.

Picon's 'Sadie' Return

Molly Picon will return from a short vacation to reopen in her Yiddish musical. "Sadie Is A Lady," at the 2d Ave. theatre, N. Y., next Monday (3).

Inside Stuff—Legit

Commenting on a VARIETY survey showing that he uses the first-person singular pronoun in his reviews more frequently than any other New York critic, John Chapman, of the News, yesterday (Tues.) observed in his column: "Some writers use the editorial 'we'—perhaps in the forlorn pretense that they have a mob with them. Others elaborately ignore themselves altogether and never use the first person singular, the first person plural or the third person frightfully impersonal.

"I use 'I' not from egotism, for there is nothing deader than yesterday's trained seal. I use it to make clear there is nobody but me to blame. This is handy for fan mail. An anonymous correspondent writing a postcard in block letters can start off by penciling 'You louse'. . . . (If I used the editorial 'we,' he'd not be sure whether to start with 'You lice' or 'You louses.' And if I used the utterly impersonal form of writing the poor angry reader would have to begin with 'Dear It,' which is awkward and not very satisfying."

Clarence Derwent, who leaves this weekend to start rehearsals as guest star in a Kansas City U. production of "The Merchant of Venice," under the direction of Blevins Davis, has played the Shylock role only once before in the U. S. That was nearly 30 years ago, in a benefit performance for Mrs. William Winter, widow of the drama critic. The late Mrs. Richard Mansfield (Beatrice Cameron) came out of retirement to play Portia.

The Actors Equity president first portrayed Shylock in his native England, subsequently playing it in Belgium and Holland, in the language of the country in each instance.

Pittsburgh Playhouse's current click production of the Samuel Spewack comedy, "Two Blind Mice," has John Oleair playing the role of the U. S. navy officer, Commander Jellico. In real life, Oleair is attached to another branch of the service; he's an Army captain assigned to the purchasing division in western Pennsylvania area. Oleair has long had a hankering for the theatre and went out to the Playhouse for an audition with director Fred Burleigh only a few weeks ago. The part in "Mice" immediately followed. Story was a natural for the dailies—army officer playing a naval officer—and got Playhouse some good newspaper breaks.

Robert E. Sherwood, who returned from a Florida vacation several days ahead of schedule to attend an Equity Library Theatre performance Sunday (26) of his "Idiot's Delight," told members of the cast and audience that he had only one criticism of the production. That was that the leading part of the vaudeville hoofer, originally played by Alfred Lunt, was supposed to be a second-rate performer, the author said. He added, however, that Gene Barry, lead of the ELT edition, was "too good" a performer for the assignment. After seeing the matinee performance of the play, Sherwood returned for the evening show and was introduced from the audience, after the final curtain.

Katharine Cornell's production of "That Lady" has about broken even on tour thus far. The drama had a disappointing start in Chicago, grossing $17,000 its opening week, $19,100 the second week, $19,000 the third and $15,500 for the final, for an aggregate loss of $4,100 on the engagement. It has since done spotty business, but made a modest profit in St. Louis and did fairly well last week in several stands in the southwest. Show represented a loss of $50,300 at the close of its Broadway run.

Scale for the original production of "Show Boat," at the Ziegfeld, N. Y., in 1927, had a $6 top, excluding tax, not with tax, as recently reported. That accounted for the show's capacity gross of $52,000 for the first few months of the run. "Gentlemen Prefer Blondes," currently playing the Ziegfeld, is grossing a capacity $48,200 at a $5 top, excluding tax. "South Pacific," which will set an all-time gross record of $2,635,000 for its first year at the Majestic, N. Y., draws a steady $50,600 a week, at a $5 top, excluding tax.

William Saroyan has added another string to his bow. Now he's a songwriter as well as scripter. Playwright cleffed one ditty, "Come On-a My House," for his play, "The Son," which world preems tomorrow (30) at the Circle theatre, Hollywood. Leeds Music will publish.

Legit Bits

Sparked by increased public interest created by the click Broadway revivals of "Caesar and Cleopatra" and "Devil's Disciple," new editions of the two **Bernard Shaw** plays, with scene photos from the current productions, were issued last week by Dodd, Mead . . . Will of the late **Brock Pemberton,** who died March 11, leaves all his "personal belongings" and seven-eighths of the income of his estate to his wife, **Margaret,** during her lifetime. Income from the remainder goes to the producer's brother, **Murdock Pemberton,** and a sister. The estate was valued at "over $20,000." **Mrs. Pemberton** will continue the management of "Harvey" through the late producer's office and staff.

Composer **Kurt Weill,** in Flower-Fifth Avenue hospital, N. Y., after a heart attack last week, is reportedly off the critical list, but must remain in bed for about five weeks . . . Equity, the monthly house organ of Actors Equity, has a new cover design, in color, plus new style of type, new makeup and illustrations by members of the union . . . **Michael Todd** announces that his proposed revue, "Peep Show," will go into rehearsal April 17, probably with **Mitzi Green** starred . . . **Stanley Gilkie,** a member of the Stage Relief Fund executive committee, appointed vice-chairman and treasurer, succeeding the late **Brock Pemberton** . . . **Louise (Mrs. Martin) Beck** elected to the executive committee, of which **Rachel Crothers** is chairman, **Austin Strong** is secretary and **Jane Cowl, Marc Connelly** and **Walter Hampden** are members.

Hall Shelton will operate his stock company again this summer at London, Ont., but will not start the eight-week season until Aug. 1, to escape the worst of the hot weather. . . . **Dennis Murray** heads a committee seeking musical, dramatic and comedy material for "Talent 50," to be presented April 28 by the Stage Managers' Club, as a showcase for tyro performers. **Monroe Hack** is producing, **Michael Ellis** is general manager and **John Cosgrove** is in charge of program ads for the undertaking. . . . **Harry Bannister** has taken over the second lead in "House on the Cliff," succeeding **John Alexander,** who withdrew to undergo an operation. **Peggy Cass** and **Dort Clark** have also joined the cast of the **Fay Bainter-Ernest Truex** starrer. . . . **Theron Bamberger** will open his Bucks Country (Pa.) strawhat June 2.

"John Brown," new play by Theodore Ward, whose "Our Lan'," was presented on Broadway in 1947, will be offered off-Broadway by People's Drama at its Eldridge St., N. Y., theatre beginning April 27 . . . **George Bernard Shaw's** "The Shewing - Up of Blanco Posnet" will be offered by the Neighborhood Playhouse School of the Theatre, N. Y., for five performances beginning Monday (3).

Murray Druck's "All-American" will be given its initial production by the Dramatic Workshop at the President theatre, N. Y., for two performances, April 7-8 . . . **Paul Green's** "Tread the Green Grass," originally put on at Iowa U. in 1931, will be offered by the Abbe Practical Workshop at the Master theatre, N. Y., April 19-21. Green is currently working on an adaptation of "Peer Gynt" for Broadway presentation next fall . . . "Come What May," a new revue, will be put on by **Chris Seibel** and **Michael Stewart** at the Weidman theatre, N. Y., beginning next Wednesday (5). **Irma Jurist** and **Leo Schumer** did the music, while Stewart turned out the lyrics and sketches.

Irvin Dorfman, associated with his father, Nat Dorfman, in drumbeating for "Texas, Li'l Darlin'," leaves for Europe today (Wed.) to look over the play field for producer **Anthony B. Farrell.** While abroad, Dorfman, a ranking U. S. tennis player, will compete in a number of tournaments . . . **Michael Ellis** will stage-manage the Surf playhouse, Atlantic City, to be launched by Gail Hillson the week of June 12 or 19.

John Cameron to direct 18-week season at Mountain Playhouse, Jennerstown, Pa., opening June 3 with "Born Yesterday," Producers are James Black Stoughton and Louise Stoughton Mausi.

Charles Strakosh, company manager of "Velvet Glove," planed to Texas last weekend to take over as manager of **Katharine Cornell's** "That Lady" production, succeeding **William Tisdale,** who is ill. **Clarence Taylor** has stepped in as manager with "Glove" . . . According to word from London, **Gladys Cooper** will star in a production there of "Hat Trick," by **Thomas Browne.** She's also reportedly slated to have her own theatre in the West End, under **Henry Sherek's** management . . . **Ben Rosenberg** will be company manager of "Miss Liberty" when the production tours. He'll succeed **Milton Baron,** who's remaining in New York as general manager of the **Dorothy Willard** presentation of "The Liar."

Former producer-manager **Richard Herndon** is living in Philly in retirement . . . **Evelyn Laye** and **Frank Lawton** are touring the British provinces in Daphne du Maurier's "September Tide," in which **Gertrude Lawrence** starred in London last season . . . **John Golden** is reportedly dickering for the U. S. rights to "Carter Street Story," **Charlotte Frances** drama in which American-born **Frances Day** starred on tour in England earlier this season. He's already talking to **Rex Harrison** about starring in a revival of "The Admirable Crichton" next season, provided the Barrie estate will agree to a royalty cut . . . **Sarah Churchill,** who closed in "Philadelphia Story" last week on the Coast, returns to London next week.

Cynthia Risley, who has withdrawn from the Broadway company of "Kiss Me, Kate," is not being replaced . . . **Virginia Conwell** has succeeded **Barbara McCutcheon** as a dancer in "Arms and the Girl" . . . **Norman Ginsbury** has stated in London that no one has an option on the American rights to his drama, "The First Gentleman," which **Jean Dalrymple** had been reportedly planning for fall production . . . **William Douglas Home,** British author whose "Yes, M'Lord" (originally "The Chiltern Hundreds") was presented on Broadway last fall, is completing a new play about **Field Marshal Rommel.**

With **Arthur Kennedy** on vacation this week, **James Gregory** is playing the role of the older son, Biff, in "Death of a Salesman," at the Morosco, N. Y. Gregory, assistant stage manager of the **Kermit Bloomgarden-Walter Fried** production, has previously subbed for Kennedy in the part.

"Life Is A Dream," **Chaim Tauber's** latest Yiddish drama, starring the actor-playwright, will open at the Clinton theatre, N. Y., this Sunday (2) . . . Parkway theatre, Brooklyn, dark for a month, reopens Monday evening (3) with "Forget Me Not," a dramatization of **Louis Freiman's** latest Jewish radio play of the same name.

Hollywood

Bill Henry and **Nana Bryant** top cast of "The Uninvited Guest," new **Ramon Romero-Frank Hilliard** play which tries out April 19 at the Coronet, Hollywood . . . **James A. Doolittle** prepping a season of two light operas and two grand operas at Hollywood Bowl this summer . . . Film interest already running high in **William Saroyan's** new script "The Son," (originally three words longer), which will be world-preemed tomorrow (30) by the Circle Players in Hollywood.

Longhair Shorts

Fritz Reiner, who guest-conducted the last three weekends with the Chicago Symphony, is back with the Met and conducts "Rosenkavalier" Saturday (1) in Boston . . . **Bracha Zefira,** Israeli folk singer, in farewell appearance at Town Hall, N. Y., April 6 . . . Cetra Records is issuing an LP album of "Falstaff," recorded in Italy, which coincides with this week's concert performance of the Verdi opera by **Arturo Toscanini** and the NBC Symphony Orchestra . . . **Martha Graham** will tour Europe beginning in June. **Craig Barton,** producer of programs at Dallas' radio station WFAA, will be her personal representative for the tour.

Total Legit Grosses

The following are the comparative figures based on VARIETY'S *boxoffice estimates for last week (the 43d week of the season) and the corresponding week of last season:*

BROADWAY	This Season	Last Season
Number of shows current	27	27
Total weeks played so far by all shows	923	988
Total gross for all current shows last week	$663,900	$622,700
Total season's gross so far by all shows	$23,006,400	$23,582,200
Number of new productions so far	48	60
ROAD *(Excluding Stock)*		
Number of current touring shows reported	18	25
Total weeks played so far by all shows	830	978
Total road gross reported last week	$316,444	$530,800
Season's total road gross so far	$16,932,344	$20,213,000

Chi in Slight Rise; 'Kate' $28,200, 'Madwoman' 21G, 'Lives' $14,300

Chicago, March 28.

Chi boxoffice still is trying to weather the Lenten doldrums and lack of convention trade. Business picked up a little, but not enough to cheer about. Best grosser seems to be "Madwoman of Chaillot." All things considered, advance for "Lend An Ear" is pretty strong. "Private Lives" seems lean in first of three-week stand. "Kiss Me, Kate" has been having very heavy weekend traffic, but the rest of the week has been off.

Chi theatregoers don't have much to look for in the near future, only a revival of "Oklahoma!" in five weeks, and a possible engagement of "Miss Liberty." Mae West has decided, for the nonce, to skip Chicago with "Diamond Lil." Outside of a May week stint of the Metropolitan Opera at the Chicago Civic Opera, this is the future, unless UBO swings something else in at the last moment.

Estimates for Last Week

"Kiss Me, Kate," Shubert (27th wk) (2,000; $6.18). Doing bright $28,200.

"Lend an Ear," Great Northern (1,500; $4.33). Opened last night (Mon.).

"Madwoman of Challiot," Erlanger (2d wk) (1,334; $4.33). Second week of Guild above first with $21,000; has a $42,000 advance for the next four weeks.

"Private Lives," Harris (1,000; $4.33). First week of Tallulah Bankhead vehicle only a moderate $14,300.

'All Things' $4,000 Tops Slow Los Angeles Week

Los Angeles, March 28.

Only three tiny houses were alight last week and though business was good the whole town's take registered only a mild $11,600. Things begin to pick up again this week with El Capitan ablaze again with "Goodnight Ladies," which bowed last night, and with Biltmore readying coast bow of "The Silver Whistle," starring Lloyd Nolan, next Monday (3).

Estimates for Last Week

"Of All Things," Century (1st wk) ($3.60; 382). New revue bowed Wed. (22) to mixed notices and breezed through first four nights with near-capacity take of $4,000. Opening night top of $6 helped swell the tally.

"Strange Bedfellows," Las Palmas (1st wk) ($3.60; 388). Generally good notices greeted the Tuesday (21) bow and first five nights registered okay $3,700.

"The Banker's Daughter," New Globe (7th wk) ($2.40; 299). Off to around $3,900. Complexities of tiny house plus size of cast puts this in red. Needs to do virtual capacity to break even.

Norwalk to Have 12-Week Tent Season

Bridgeport, March 28.

Tent operetta season is skedded for 12 weeks starting June 19 on property in nearby Norwalk adjacent to James Melton's old car museum. James Westerfield, in "Detective Story" on Broadway; Ben Boyar, Max Gordon's general manager, and Mrs. Katherine Shea, Bridgeport legit promoter, are associated in operation of outdoor venture, which will likely preem with "The Chocolate Soldier."

Melton and Ralph Bellamy, star of "Story," are financially interested. Westerfield has previous operetta experience in Dallas, Memphis and L. A.

Venture is being financed at $40,000, as a limited partership, and it will have an estimated $6,000-a-week break-even point.

Faye Emerson-'Goodbye' Good $16,000 in Wash.

Washington, March 28.

"Goodbye, My Fancy," headed by Faye Emerson, came off creditably as second attraction at the newly converted Gayety. Midweek rain on two consecutive nights hurt, but show still racked up a good $16,000, at $3.60 top, for the 1,500-seater. Comedy was on a Tuesday-to-Sunday schedule because of star's Monday night TV commitment.

Advance for current and final week is promising. Sendoff by town's cricks, who went all out for the combo of Miss Emerson, Haila Stoddard, Bramwell Fletcher and Sam Wanamaker, is helping.

Hefty advance for "Streetcar Named Desire," with Judith Evelyn, which comes in April 3 for three weeks.

SAN CARLO OPERA SOCK $23,000 IN TORONTO

Toronto, March 28.

First venture into legit in the history of the Odeon, plush showcase of the J. Arthur Rank trans-Canada film chain, saw a smash $23,000 for the first half of the San Carlo Opera Co.'s week's engagement, which commenced March 23, with the 2,313-seater scaled at $4.20 top.

"La Traviata" opening brought out the carriage trade for a capacity attendance, with management later selling standing room at $1.50 for "Carmen," "Madame Butterfly" and "Aida," and turning would-be standees away for all three performances. Heavy advance sale reported for the remaining three evening performances and matinee.

Phenomenon is that hitherto annual visits of the San Carlo troupe, to Massey Hall or the Royal Alexandra, with both houses scaled at $2.40 top, never sold out, but customers went for that Odeon scale of $4.20.

'Okla.!' Neat $30,500 In New Orleans Week

New Orleans, March 28.

"Oklahoma!" pulled in a vigorous $30,500 in eight performances at the Poche here last week.

Musical is at the Tower, Atlanta, this week.

Mae West's 'Lil' Fair $20,000 in Kansas City

Kansas City, March 28.

"Diamond Lil" wound up an eight-day run in the Orpheum theatre here Sunday. Mae West-starrer was especially heavy on mats Thursday, Saturday and Sunday. It played at $4.27 evening top, and racked up $20,000, fair figure for the 1,912-seat Fox Midwest house.

"Lil" was second straight legit attraction in the house, which remains dark until April 8. It then reverts to films with "Three Came Home." Later in the spring other legit attractions are set.

'Brig' 28G in Split

Hershey, Pa., March 28.

"Brigadoon" grossed over $28,000 in eight performances last week split between the Community theatre here and the Playhouse, Wilmington. Musical played latter Monday-Wednesday (20-22), coming here Thursday (23) and playing through Saturday (25).

Show is dividing current week between the Victory, Dayton, and the Hartman, Columbus, O.

Christians-'Vinegar Tree' Neat $5,500 in Atlanta

Atlanta, March 28.

Mady Christians in "The Vinegar Tree" proved to be a boxoffice natural and did a neat $5,500 in eight performances at Penthouse theatre last week. Lead male role was handled by Gerald Savory, who directs Penthouse plays.

Susan Peters opened Monday (27) in Tennessee Williams' "The Glass Menagerie." Advance sales indicate another banner week.

Penthouse is scheduled to shutter for season in one more week. Final play will star Sarah Churchill in Philip Barry's "The Philadelphia Story." It will be a repeat engagement for the star-and-play combination, since they were the attraction here during the third week of Penthouse's 29-week run of star stock.

Second week of Penthouse experimental six-week run in Jacksonville, under aegis of Atlanta group, grossed a satisfactory $5,000 with Moss Hart's "Light Up the Sky" in Roosevelt hotel ballroom. Audrey Christie, who starred in "Light Up" here, moved to Jacksonville and played two nights there, then moved out of starring role to make way for Diana Barrymore. Latter had suffered a spine injury three weeks before in an automobile accident in Virginia and had to cancel her Atlanta Penthouse appearance.

Susan Peters and "Menagerie" will move to Jacksonville after Atlanta date and so will the Churchill - "Philadelphia Story" combo.

'Wisteria' $36,144, Record in Philly

Philadelphia, March 28.

"The Wisteria Trees," Helen Hayes starrer, broke the straight-play house record at the Shubert here last week with a capacity-plus $36,144, at $4.55 top. The previous mark, set by Katharine Cornell in "The Barretts of Wimpole Street" in 1932, was $33,657, at $3.60 top. The town has only a single legit attraction again this week. "Cry of the Peacock," in for a single-week tryout at the Locust. Nothing is slated for next week.

Estimate for Last Week

"The Wisteria Trees," Shubert (2d wk) (1,877; $4.55). Riding the second-week swell of rave reviews and strong word-of-mouth, the tryout topped capacity with a record-setting $36,144. Moved out Saturday night (25) for Broadway, where it opens tomorrow night (Wed.).

'STREETCAR' OKAY IN DETROIT AT $21,200

Detroit, March 28.

"A Streetcar Named Desire," with Judith Evelyn and Ralph Meeker, grossed a vigorous $21,200 for eight performances in three engagements last week. Show took in $7,500 at the Orpheum, Davenport, Monday-Tuesday (20-21); $6,000 at the Palace, South Bend, Wednesday-Thursday (22-23), and $7,700 at the Shubert here, Friday-Saturday (24-25).

Play continues at the Shubert until Saturday (1).

Further Coast Talks On 'Guys and Dolls'

Cy Feuer and Ernest H. Martin, whose presentation of "Guys and Dolls" is slated for early fall, went to the Coast over the weekend for further production confabs with Frank Loesser, composer-lyricist of the show, and Jo Swerling, librettist. Feuer will be back in about a week, but Martin will remain a month or so.

The musical, based on Damon Runyon characters and stories, is completely written and the entire financing is already in hand. Principal problem at the moment is casting. As soon as the leads are set a rehearsal date will be announced. Jo Mielziner will design the scenery and have overall charge of the production, with Daniel Mann staging the book and Jerome Robbins doing the choreography. A theatre hasn't been selected.

'SALESMAN' $23,400, CLEVE.

Cleveland, March 28.

"Death of a Salesman," with Thomas Mitchell, scored a strong $23,400 in eight performances at the Hanna here last week.

Show stays here this wek.

B'way Still Shaky, But Up a Bit; 'Great' Lively $21,500 in First 4, 'Consul' $28,500 First Full Week

Business showed a marked improvement on Broadway last week. Attendance topped the previous week from the start, but the rise was particularly notable Friday and Saturday (24-25). The total gross for all 27 shows was 77.76% of capacity, a rise of 7.36% over the preceding week.

A slight drop is anticipated this week, with the traditional Holy Week slump the next week, a lively recovery due for Easter Week. One opening is scheduled for this week.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

Other parenthetic figures refer, respectively, to top price, number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"Arms and the Girl," 46th St. (8th wk) (M-$6; $1,319; $42,000). Jumped with the field; new high at $39,700.

"As You Like It," Cort (9th wk) (C-$4.80-$6; 1,064; $27,000). Eased a bit to $24,500.

"Caesar and Cleopatra," National (14th wk) (CD-$4.80-$6; 1,172; $30,000). Registered a slight rise to $20,400.

"Clutterbuck," Biltmore (16th wk) (C-$4.80; 920; $22,600). Using twofers and jumped back from the previous week's $10,700 to nearly $13,500.

"Cocktail Party," Miller (10th wk) (C-$4.80; 940; $21,600). Another capacity week; $21,600.

"Come Back, Little Sheba," Booth (6th wk) (D-$4.80; 712; $20,000). Dipped to $11,300.

"Death of a Salesman," Morosco (59th wk) (D-$4.80; 914; $23,800). About the same; $18,200.

"Detective Story," Hudson (53d wk) (D-$4.80; 1,016; $23,675). Moved up a couple of notches to $16,300.

"Devil's Disciple," Royale (5th wk) (C-$4.80-$6; 1,035; $27,500). Up again to excellent $25,100.

"Gentlemen Prefer Blondes," Ziegfeld (16th wk) (M-$6; 1,628; $48,244). Capacity again at over $48,200.

"Great to Be Alive," Winter Garden (1st wk) (M-$6; 1,510; $42,000). Musical opened Thursday night (23) to three favorable notices, four pans and one non committal; first four performances grossed a non-indicative $21,500, plus $4,000 for one preview.

"Happy Time," Plymouth (9th wk) (C-$4.80; 1,063; $29,019). Moved up to $28,200.

"Howdy, Mr. Ice of 1950," Center (44th wk) (R-$2.88-$3; 2,964; $58,000). About the same; $18,500.

"I Know My Love," Shubert (21st wk) (CD-$4.80; 1,391; $33,000). Also did better at $24,200.

"Kiss Me, Kate," Century (64th wk) (M-$6; 1,645; $46,650). Climbed back a bit to $45,400.

"Lost in the Stars," Music Box (21st wk) (M-$5.40; 1,012; $26,600). Moved back up to $24,200.

"Member of the Wedding," Empire (12th wk) (D-$4.80; 1,082; $24,000). Held about even; $24,000.

"Miss Liberty," Imperial (37th wk) (M-$6.60; 1,400; $44,500). Trifle better at $24,400.

"Mister Roberts," Alvin (110th wk) (CD-$4.80; 1,360; $34,276). Keeps on piling up profits; climbed back to nearly $28,800.

"Now I Lay Me Down to Sleep," Broadhurst (4th wk) (CD-$4.80-$6; 1,160; $29,500). Rode up a bit on the general trend, plus the help of one theatre party; over $18,200.

"South Pacific," Majestic (51st wk) (M-$6; 1,659; $50,186). Gets all the house will hold every week; over $50,600.

"Texas, Lil Darlin'," Hellinger (18th wk) (M-$6; 1,543; $42,000). Maintaining a comfortable pace; $27,200.

"The Consul," Barrymore (2d wk) (M-$4.80-$6; 1,066; $30,000). Off to a fast start; first full week got $28,500.

"The Innocents," Playhouse (7th wk) (D-$4.80; 819; $18,740). Jumped back promisingly to $13,400.

"The Man," Fulton (10th wk) (D-$4.80; 966; $23,000). Slated to vacate the house after two or three more weeks; twofers haven't helped; $7,200.

"Velvet Glove," Golden (13th wk) (CD-$4.80; 769; $18,127). Also shared the improved business; about $7,500.

"Where's Charley?" St. James (75th wk) (M-$6; 1,509; $37,800). Bounced to lively $33,300.

Opening

"Wisteria Trees," Martin Beck (D-$4.80-$6; 1,214; $33,000). Helen Hayes starrer, authored by Joshua Logan based on Chekhov's "Cherry Orchard," presented by Logan and Leland Hayward; financed at $100,000, cost about $110,000 to bring in (including bonds) and can break even at around $22,000; opens tonight (Wed.).

Future Dates

"Cry of the Peacock," April 6 at Mansfield; **"With a Silk Thread,"** April 12 at Lyceum; **"Peter Pan,"** April 24 at Imperial; **"Tickets, Please,"** week of April 24 at Coronet; "Phoenix Too Frequent"—"Freight," April 29 at the Fulton.

'Roberts' Wham $30,600, Hub

Boston, March 28.

"Mister Roberts" remains the sockiest straight legit to hit town in seasons, still doing capacity all performances at the Colonial for a smash $30,600 plus. An additional starter last week kept the season from setting a record low in houses lighted for this time of year, with Cornelia Otis Skinner doing a one-week stand at the Wilbur for about $9,000, which isn't bad.

"King Lear," setting both a b.o. and a h.o. record at the Brattle, is now in its sixth and final week, with "The Country Wife" set for April 5. Other prospects in view now are "Riverside Drive," which opened last night (27) to stay until April 5. Other prospects are "Tickets, Please," "Miss Liberty," "Abi Gezunt," the Ballet Russe de Monte Carlo, "Lady From Paris," "Diamond Lil" in a return engagement, and "Kiss Me, Kate."

'PEACOCK' MILD $5,000 IN NEW HAVEN PREEM

New Haven, March 28.

Preem of "Cry of the Peacock" drew a light response at Shubert last weekend (23-25). In for four shows at $3.60 top, estimated gross of $5,000 was mild.

Breakin of "Tickets, Please" (the Hartmans), originally skedded for this week, has been shifted to April 6-8. Also on the premiere list is "House on the Cliff" (Fay Bainter-Ernest Truex), due April 13-15.

Paris Ballet Nifty $24,500 in Detroit

Detroit, March 28.

The sickly Detroit legit patient took a sharp turn for the better last week. A very good $24,500 resulted from the six-day Cass presentation of "Les Ballets de Paris." Theatre is dark again this week with reopening set for April 3 for second appearance here this season of "Death of Salesman."

The 2,000-seat Shubert did a swell $8,500 in three performances of "Streetcar Named Desire," which opened Friday (24) and is booked until Saturday (1).

Woolley-'Dinner' $20,000 in Split Wk.

Tacoma, March 28.

Monty Woolley in "The Man Who Came to Dinner" drew a healthy $20,000 last week in seven performances split between the Temple here and the Metropolitan, Seattle. Show played latter Monday-Wednesday (20-22), coming here Thursday (23) for a two-day engagement ending Friday (24).

Comedy is current at the International Cinema, Vancouver.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"House on the Cliff" (C)—Peggy Wood, Joseph Moon and Roger Stearns; Leo Mittler, director.

"Peter Pan" (C-D)—Peter Lawrence; John Burrell, director.

"Phoenix Too Frequent" — "Freight" (Double-Bill) (D)—Stephen Scheur.

"The Liar" (M) — Dorothy Willard and Thomas Hammond; Norris Houghton, director.

"With a Silk Thread" (D)—Irving Kaye Davis; Elsa Shelley, director.

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Plays Abroad

Latin Quarter 1950

London, March 20.

Tom Arnold & Emile Littler presentation of Robert Nesbitt musical in two parts (13 scenes). Staged by Hazel Gee. Musical numbers by Jack Golden, Phil Park, Leslie Julian Jones, Harold Purcell, Harry Parr Davis, Michel Emer, Jerry Seelen, Augusto Alguero; arrangements, Debroy Somers. With Vic Oliver, Sylvie St. Clair, Walton & O'Rourke, Clark Bros., Fortunia, Dynamite Jefferson, Lela Moore, Les Compagnons de la Chanson with Les Casavecchia, Josephine Bell, Les Curibas, Jeffrey Piddock, Pauline Johnson, Lena Powell, Daphne Kiernander, Collegiate Octette, Debroy Somers orch. At Casino, London, March 18, '50.

Scintillating and colorful musical is a worthy successor to the first edition, which ran for nine months before its withdrawal to house the annual Christmas pantomime. With a mixture of varied talent from different countries, show provides more than adequate money's worth and should have strong tourist attraction during the summer months. It has picturesque sets, gorgeous costumes, complete with living curtain of artistic nudes, glamorous dancers and seductive music.

Vic Oliver heads the cast and, while comedy is not the show's strong suit, his personality strengthens so-so sketches. He scores individually with a lengthy piano solo on a darkened stage, providing background for phosphorescent dance display.

Sylvie St. Clair, a newcomer from Paris, has a pleasing personality and puts over her numbers with a gamine, endearing quality. Les Compagnons de la Chanson, with their simple presentation of English and French songs, are a refreshing contrast to the surrounding glitter and Lela Moore, with her man-woman characterization of lovers on a park bench, brings a novel touch of originality.

One of the biggest hits, as always on their London appearance, are the Clark Bros., who never fail to get warm appreciation of their intricate stepping, and Walton and O'Rourke almost steal the show with their puppet act. Fortunia provides grace and color with her exotic dancing, with Dynamite Jefferson offering thrills with his exuberant acrobatics and teeth balancing routine. As show ran over 20 minutes late at the first house, Jefferson was withdrawn after the opening night, but this was as a timesaver and no reflection on the way he went over.

Debroy Somers and his band round off the spectacular production, keeping the tempo to top pitch throughout. *Clem.*

La Maison du Printemps
(The House of Youth)

Paris, March 9.

Mlle. Parysis presentation; a comedy in three acts by Fernand Millaud. Directed by Jacques-Henri Duval; Setting by Buisson and Chevreux. At the Theatre Michel, Paris.

Alphonse Lambert	Duvaleix
Bernard Lebourdier	George Lloyd
Washington	Andre Salvador
Alain Gasquet	Jean Davan
Dominique Carlier	Claude Cernay
Aunt Helene	Christiane Delyne
Yolande	Nelly Wick
Claire	Jacqueline Ricard
Suzy	Paulette Elambert
Jackie	Francoise Spira

Alphonse Lambert has four pretty daughters—Yolande, Claire, Suzy and Jackie. Until he appears on the scene, only Jackie, the youngest, is interested in their father's proposal that one of them marry the English-trained son of an old business associate. But when Bernard arrives for a visit, the other sisters have a change of heart, because Bernard is young and attractive, even though he does speak French with an appalling accent. Unable to decide for himself which of the sisters he really prefers, he invites two of his friends to help him out, with the result that the final curtain finds them all paired off, with the exception of Yolande, the blue-stocking member of the family.

There is a good deal of charm and humor in this lightweight comedy, due largely to the attractiveness and exuberance of the young people involved. Outstanding is the American, George Lloyd, who, after a year or so of nightclub experience, has learned sufficient French to carry a role (a long one at that) in the native language.

Nelly Wick is funny as the literary Yolande, Paulette Elambert is energetic as the sports-loving Suzy, and Francoise Spira is attractive as Jackie. Jacqueline Ricard as the serious and sensible member of a madcap household; Claire, who in the end turns out to be Bernard's choice, is effective. All the girls are young and pretty. The two veteran actors, Duvaleix and Christiane Delyne, give engaging performances of the father and a somewhat feather-brained aunt. The single setting of a villa in Neuilly is bright and agreeable. *Fred.*

Knights of Madness

London, March 20.

Jack Hylton presentation of Alec Shanks musical in two parts (15 scenes). Music and lyrics by Ross Parker; dances by George Carden; directed by Charles Henry. With The Crazy Gang (Bud Flanagan, Nervo & Knox, Naughton & Gold), Jan Muzurus, Linda Lee, Jillian Roma, Grace Draper, Barbara Bruce, Douglas Trow, Dassie Bros., Pat Hill & Lenny Delma, Freddie Bretherton orch. At Victoria Palace, London, March 15, '50.

Chalk up a new winner for Jack Hylton and The Crazy Gang. "Knights of Madness" has got everything for a sparkling, riotous two-hour entertainment and will doubtless stay at this theatre for as long as the Gang has the energy to carry on.

More lavish than its predecessor, it's a big-scale presentation in every sense of the word. Colorful costumes, imaginative decor and an elegantly conceived ballet combine with the stars and a first-rate supporting team of artists to make this a nonstop entertainment. The Crazy Gang, more irrepressible than ever, inevitably has the lion's share of the show. Its boisterous, infectious, good humor always goes big with Londoners and even the odd crudities are genially accepted. Bud Flanagan also chalks up a big personal hit in introducing a new number, "Hey, Neighbour," which is almost surely destined for the hit parade.

Linda Lee and Grace Draper top the femme half of the cast and bring to the show a pleasing mixture of sophistication and demureness. Their biggest hit is a tuneful number "Is There a Man in the House," in which Jillian Roma also has a solo spot.

Aside from the stars, the sock attraction of the evening are Pat Hill & Lennie Delma, who with their marionettes stop the show. Act is a triumph of manipulation and away ahead of the normal puppet show seen in town. Another firstrate act is the Dassie Bros. who perform near-to-impossible acrobatic stunts in a nonchalant way.

Alec Shanks has given the show a slick production and Freddie Bretherton's orch capably provides the musical background. *Myro.*

The Lady Purrs

London, March 16.

Envoy Productions (in association with the Arts Council) presentation of comedy in three acts by Ted Willis. Directed by Anthony Hawtrey. At Embassy, Swiss Cottage, March 15, '50.

Sandra	Eleanor Summerfield
Joe Battlebridge	Charles Heslop
Laura Battlebridge	Gwynne Whitby
Jill Battlebridge	Jill Raymond
Ma Brattlebridge	Gwen Nelson
Ethel Morgan	Dandy Nichols
Rev. W. Lewis	Christopher Steele
Irma Thackeray	Viola Lyel
Frank Hargreaves	Joss Ackland
Mr. Smythe	Neil Crawford

There is an intriguing idea behind this fantasy but it doesn't quite come off. It's a story of a cat who turns into a woman and has all the innermost secrets of the household. Possibilities are immense but it demands too much ingenuity to maintain the pace for three acts. Result is a modest laugh-maker which doesn't quite reach the class demanded by present-day audiences.

Not content with keeping this within the bounds of fantasy and farce, author Ted Willis couldn't resist a touch of political satire and scores quite a few sly digs at the Labor government, all of which, naturally, are of a local character. His story is well suited for this, because the unhappy head of the household, where the cat assumes human form, is a political aspirant for Parliament. The joke, however, is carried a little too far, and the publication of a cat's charter brings it down to the level of broadest farce.

Much of the success which this piece may meet will be due to the efforts of the cast. Eleanor Summerfield, in particular, scores a tremendous personal hit and is seen as an artist of great charm and ability. Charles Heslop tends to overplay the aspiring politician, but the members of his family are very neatly sketched by Gwynne Whitby, Jill Raymond and Gwen Nelson. Other members of the cast round off the show effectively. *Myro.*

Pas D'Orchidees Pour Miss Blandish
(No Orchids For Miss Blandish)

Paris, March 2.

Grand Guignol presentation of melodrama in three acts of Hadley Chase, translated into French by Marcel Duhamel, Elaine Charles. Staged by Alexander Dundas. At Grand Guignol, Paris.

Miss Blandish	Nicole Riche
Ma Grisson	Renee Gardes
Anna Borey	Heddy Miller
Slim	Jean-Marc Tennberg
Johnny	Jean Francel

The Grand Guignol has been a symbol of Parisian lore where one could see good clean gore, and

(Continued on page 72)

Play on Broadway

Great to Be Alive!

Vinton Freedley presentation (in association with Anderson Lawler and Russell Markert) of musical comedy in two acts (14 scenes). Book by Walter Bullock and Sylvia Regan; lyrics, Bullock; music, Abraham Ellstein. Features Vivienne Segal, Stuart Erwin, Valerie Bettis, Mark Dawson, Martha Wright, Bambi Linn, Rod Alexander. Directed by Mary Hunter; dances and musical numbers staged by Helen Tamiris; settings, costumes and lighting, Stewart Chaney; orchestrations, Robert Russell Bennett and Donald J. Walker; musical director, Max Meth. At Winter Garden, N. Y., March 23, '50; $6 top ($8.40 opening).

Bonnie	Bambi Linn
Prudence	Betty Low
Albert	Rod Alexander
Jake	J. C. McCord
Maybelle	Aleen Buchanan
Kitty	Valerie Bettis
Crumleigh	Jay Marshall
Butch	Earl Oxford
Lesie Butterfield	Vivienne Segal
Carol	Martha Wright
Vince	Mark Dawson
Woodrow Twigg	Stuart Erwin
Mimsey	Marjorie Peterson
Sandra	Virginia Curtis
Freddie	Russell Nype
Blodgett	Lulu Bates
Jonathon	David Nillo
Minister	Ken Carroll
O'Brien	Don Kennedy
Rafferty	Paul Reed

Dancers: Eleanor Fairchild, Eleanore Gregory, Barbara Heath, Ann Hutchinson, Norma Kaiser, Janice Rule, Chuck Brunner, Ted Cappy, Roscoe French, David Nillo, Harry Rogers, Swen Swenson.

Singers: Leigh Allen, Jeanne Bal, Virginia Curtis, Ruth McVayne, Joyce Mitchell, Julia Williams, Fred Bryan, Ken Carroll, Ed Gombos, John Juliano, Russell Nype, Robert Wallace.

"Great To Be Alive!" is better to see than to hear. That is, its dancing is striking, the scenery and costumes are beautiful, but its story is complicated and inescapable, the music commonplace and the comedy inadequate. And when a musical comedy has neither music nor comedy but only visual qualities the result is generally slim entertainment and negative boxoffice.

The unusual but intricate story involves several generations of ghosts who try to prevent rich New Yorkers from renovating and occupying a cobwed-festooned Pennsylvania mansion. There are more or less parallel romantic themes as a sophisticated pair from Manhattan plan a wedding in the place and a pair of ghostly lovers attempt to make it a double ceremony. There is a succession of murders. And, among other situation gimmicks, there's the fact that virgins can see the ghosts, which provides the expected "surprise" payoff.

Besides supplying all the dancing highlights, the ghosts are also the more amusing and attractive characters in the show, in contrast to the rather dreary mortal beings. The first half of the musical concentrates on the somewhat eccentric ghosts, including a graceful dance number by Bambi Linn and Rod Alexander, as the lovers, followed immediately by a stunning one by Valerie Bettis, as a wanton wraith. But the second half, going overboard with shootings, stabbings and laborious mortal doings, tends to deteriorate. Miss Bettis has another effective dance in the second half, but Miss Linn and Alexander merely reprise their first number.

Musically, the show is undistinguished and curiously ill-routined. Vivienne Segal, top featured and the only name singer in the production, hasn't a song in the first act, and only two commonplace numbers in the second act, spotted in quick succession. On the other hand, Miss Bettis, who is only incidentally a singer, has several brief vocal bits and considerable dialog. The best of the none-too-good songs are sung by Mark Dawson and Martha Wright.

The show's more notable tunes are "It's a Long Time Till Tomorrow," "Call It Love," "You Appeal To Me," "Headin' for a Weddin'," and "There's Nothing Like It." Other numbers include "When the Sheets Come Back from the Laundry," "Redecorate," "What a Day!" "From This Day On," "Who Done It?" "Blue Day," "That's a Man Everytime" and "Thank You, Mrs. Butterefield."

Although he has second billing, Stuart Erwin is pretty much limited to playing a raised-eyebrow straightman to his spectral relatives, being pursued by the wealthy New York divorcee and getting a grilling from a couple of Brooklynese gumshoes. Somehow, he manages to be both plausible and disarming, and teams agreeably with Miss Segal in "You Appeal to Me." Besides singing her two tunes expertly, Miss Segal is convincing as the amorous divorcee. Dawson and Miss Wright are acceptable as the engaged pair. Lulu Bates sings two numbers vigorously.

Major credit for the favorable elements of "Great to Be Alive" belongs to Helen Tamiris for the choreography, Mary Hunter for the flexible staging and Stewart Chaney for the decorative scenery and costumes. *Hobe.*

Plays Out of Town

Cry of the Peacock

New Haven, March 23.

James Colligan and Donald Medford production of comedy-drama in three acts by Jean Anouilh, adapted by Cecil Robson. Features Oscar Karlweis, Raymond Lovell, Marta Linden, Lili Darvas, Philip Tonge. Directed by Martin Ritt; decor by Cecil Beaton; lighting by Beaton and Peggy Clark. Opened at Shubert theatre, New Haven, March 23, '50; $3.60 top.

The General	Raymond Lovell
Ada	Merle Albertson
Nathalie	Patricia Wheel
Toto	Dick Van Patten
Count	Oscar Karlweis
Countess	Marta Linden
Hector de Villardeau	Philip Tonge
Nicholas	Peter Brandon
Marie Christine	Gerraine Raphael
Tutor	Richard A. Martin
General's Wife	Lili Darvas

In its premiere condition, indications are that unless "Peacock" acquires added plumage in the form of more interesting dialog and more expansive development and clarification of its basic theme, its April 6 Broadway opening may well produce an Easter egg. In any case, it doesn't seem to be for the masses.

Granted that the production encountered obstacles via a shift in directors during rehearsals, this changing of workhorses in midstream cannot be blamed entirely for the fact that the play is only intermittently absorbing. Limited in concept, and brief in the telling (only about 90 minutes running time), it leaves an impression of only moderate entertainment. An effective third act is somewhat of a saving grace.

Despite its universal theme—love—it just doesn't emerge as standout stage fare over here as compared to its big reception on the Continent. Play's pattern is a criss-crossing of love in its many angles, ranging from youthful romance to sordid sensual satisfaction. Although the author's premise is largely obscure, as unfolded at preem, it seems to be to the effect that pure love is more apt to be found between the physically-handicapped than among those who regard themselves as sounder specimens of society.

A retired French general, whose wife had gone mad 10 years previously over love for him, has called a family conference to consider the case of a hunchback spinster sister who had found love as she approached middle life. Present at the conference are the general's sister, the Countess: her husband, and the third member of their "design for living," Hector de Villardeau. Also on hand are the General's daughter-in-law, Natalie, and the son she should have married, Nicholas. The General has a mistress in the person of the maid, Ada; the Countess is having an affair with Villardeau; the Count is following suit with a young dressmaker; Nicholas and Natalie contemplate culminating their childhood romance despite her marriage to his brother; and the deformed sister, Adele, has found a mate in a similarly deformed family tutor.

It is to break up the latter romance that the General has called the conference, but developments point out that the crippled pair are the only ones of the lot having a semblance of purity in their romance, and when they are denied each other they kill themselves. Play derives its title from constant calling of the deranged wife for the General, a shout that resembles the cry of a peacock.

Casting is uniformly good, with the various assignments being handled capably. Top-featured Oscar Karlweis plays the Count knowingly and efficiently but the role as a whole does not tax the depths of his acknowledged acting talent. Britisher Raymond Lovell, making his American debut, carries well the part of the pompous, long-suffering General. Marta Linden is attractive in appearance and precise in diction as the apex of the love triangle involving the Count and the family friend, Villardeau, played with expert stupidity by Philip Tonge. Lili Darvas makes much of her single scene as the demented wife.

Turning in good support are Merle Albertson, as the General's maid-mistress; Patricia Wheel and Peter Brandon, the youthful lovers; Dick Van Patten and Gerraine Raphael, in child roles; Richard A. Martin, in a walk-through as the hunchback tutor.

In the short space allotted him since taking over directorial reins, Martin Ritt has staged his scenes with varying degrees of audience appeal, majority being on the favorable side. The duller segments are due more to dialog shortcomings, certain sequences involving puerile wordage, even making allowances for the stilted phraseology of the play's 1912 era.

"Peacock" is played against a setting comparable to the splendor of the bird itself. It is one of the season's top artistic contributions, showing a colorful hall and staircase in a French chateau. Lighting is used effectively to portray the play's three time moods of morning, afternoon and evening. *Bone.*

Of All Things

Hollywood, March 23.

Leighton Brill and William Trinz production of revue in two acts (20 scenes). Music by Maurice Engleman, Jr.; lyrics and sketches, Alan Alch. Direction by Keenan Wynn. Dances and musical numbers staged by Eugene Loring; settings, Richard Jackson; musical direction, Leon Leonardi. At Century, Hollywood, March 22, '50; $3.60 top; opening night, $6.

Cast: Alan Alch, Alan Aric, Nelson Barclift, Bunny Bishop, Gloria DeWerd, Maurice Engleman, Emmaline Henry, Charles Lind, Mara Lynn, Pete Marshall, Bob Mason, Mary McDonnell, Gloria Moreland, Tom Noonan, Patty O'Connor, George Reeder, Albert Ruiz, Robin Short, Patricia Tdun, Beth Thompson, Marc Wilder.

Ever since "Lend An Ear" broke in on the Coast and headed east for bigtime success, local producers have been stepping eagerly up to bat hoping to knock out another revue homer. So far the score has been no hits, no runs and several errors. Latest effort might, to continue the simile, be classed as a base on balls; in its current state, "Of All Things" is no hit but it could get a local run.

There are possibilities in this Leighton Brill-William Trinz production. It has enough material to form the nucleus of a good intimate revue. Brought in for around $20,000, and operating on a little theatre basis, "Of All Things" probably can manage to break even on a local run basis without any further effort. It has a few good numbers to recommend it and is delivered with a verve and enthusiasm that will contribute to a word-of - mouth buildup.

Chief difficulty is the lack of standout material or talent. The few good sketches hit comedic high spots but tend to be anti-climactic and need pruning. There are at least two tunes that could amount to something if delivered by voltage talent, and Eugene Loring's often-good dance routines need some change of pace.

Cast works hard under Keenan Wynn's okay direction but the only real attention - getter is Tom Noonan, who reaches hilarious heights in a couple of skits. *Kap.*

Le Marcheur

Montreal, March 22.

Gesu presentation of drama in three acts by Yves Theriault. Directed by Huguette Oligny; set by Jacques Blanchet. At Gesu, Montreal, March 21, '50; $2.25 top.

La Mere	Eleanor Stuart
Valerie	Huguette Oligny
Damien	Robert Rivard
Jerome	Jean Duceppe
Le Petit	Benoit Fauteux
Le Cure	Marcel Sylvain

"Le Marcheur" ("The Walker"), written and produced by Yves Theriault, is the first play by this prolific young Canadian scripter, and in spite of sombre theme, one of the season's most imposing offerings.

Entire action of this three-acter takes place in a typical French-Canadian farmhouse kitchen and tells the story of a family dominated by a dying father, who has driven most of his cheldren from home and reduced his wife to wretchedness and servility. From the creative angle, play shows much talent but lack of comedy and pervading sense of gloom throughout should limit the appeal and length of run.

As the mother, Eleanor Stuart's performance brought a hefty reception from first-nighters. An English-Canadian by birth, with much experience in London with the Old Vic and a sock reputation in the local Anglo-theatre productions, this is Miss Stuart's first play in French and she carries off her part with distinction and authority. Kudos also go to 14-year-old Benoit Fauteux as the half-witted son, who maintains the character at all times in spite of near-tendency to corn up situations and movements.

Direction by Huguette Oligny, who also plays the daughter, Valerie, leaves something to be desired. First act drags and needs more action to combat lengthy dialog sessions. Second act builds to good curtain, with children of family renouncing father, threatening to leave the mother and return to their city life. Robert Rivard, as one of the sons, turns in a creditable job but general direction has stylized too many of the movements and limited these usually expressive performers.

Climax comes when the father finally dies with only his wife and a priest at his side. The resulting relief and sense of freedom that sweeps the small house brings play to strong finish.

Writer-producer Theriault may not have a great play on his hands, but initial stage effort augurs well for future tries. *Newt.*

Plays Abroad

Continued from page 71

Pas D'Orchidees

get a twinge of horror at the macabre carryings-on. But even tradition is caught in progress, and the Grand Guignol has come of age. Gone is the nice messy ice-pick murder, and the face pushed into a blazing stove. In its place is 20th century sadistic, sensual psychological horror. "No Orchids For Miss Blandish" was a play adapted in England from Hadley Chase's lush novel. It was then a film on the English eye-view of American gangsterism which was banned in the States.

The Guignol version is a free translation, and a sexy, sadistic orgy it is. A group of hoods kidnap the rich Miss Blandish. She is then taken from them by another mob headed by the neurotic killer Slim, who hungers for the beauteous Miss Blandish. Slim's brutal mother whips and drugs Miss Blandish into submission for the advances of Slim, who is afraid of girls. When Miss Blandish's moral scruples finally begin to give way before Slim's animal appeal it is too late, for they are all shot down like dogs.

The only reminder of the good old days is a couple of stabbings, a girl being tortured with a lighted cigaret and some cruel beatings. The cast turns in a good stylized job with Jean-Marc Tennberg a standout as the sadistic Slim. Renee Gardes, an old Guignol standby, is good as the brutal Ma. The girls are appropriately decorative in the underwear in which they spend most of the play.

Mosk.

Nuit Des Hommes
(Man to Man)

Paris, March 4.

Andre Barsacq presentation of drama in one act by Jean Bernard-Luc. Direction and scenery by Andre Barsacq. At Theatre de l'Atelier, Paris.

Jordan	Jacques Dumesnil
Ricalens	Michel Vitold

This is an out-and-out tour de force—a dialog between husband and lover of the same woman (who does not appear on the stage) lasting for an hour and 20-some minutes. If the extra 20 minutes were cut, it would improve the work considerably, but even so Jean Bernard-Luc has come up with a fine dramatic opus, by timing it with the liberation of a French provincial town by the approaching allies.

The wife has left both her husband and her lover. The former is interested only in her, the latter is a leader in the resistance. Little by little it develops that she has left both of them and has gone off on her own in a dangerous mission in which she is killed. And as the church bells toll, announcing the liberation of the town, the husband kills the lover, considering him responsible for her death.

In lesser hands the work would doubtless have fallen flat, but both Jacques Dumesnil and Michel Vitold give exceptional performances.

Fred.

Craven House

London, March 14.

Pat Nye & John Penrose production of light comedy in three acts by Diana Hamilton; adapted from novel by Patrick Hamilton. Directed by Ken Tynan. At Bedford theatre, London, March 13, '50.

Mrs. Nixon	Pat Nye
Elsie Nixon	Tilsa Page
Miss Hatt	Jean Cadell
Mrs. Spicer	Helena Pickard
Mr. Spicer	Lionel Newbold
Mrs. Hoare	Esme Beringer
Anthony Wildman	Richard Longman
Miss Cotterell	Avril Hillyer
Audrey Custard	Shirley Richards
Russian Lady	Phyllis Montefiore
Jock Nixon	Norman Mitchell

This adaptation by Diana Hamilton from her brother Patrick's novel reflects little credit on anyone. Whatever merit it had as a book evaporates in its stage form.

Story centres on a group of people in a boarding house back in 1913. There is a suppressed young daughter of a bullying mother; a tearful nonentity of a wife with a jocular, philandering husband; the oldest inhabitant; a budding playwright and a slinky young siren from next door. Only incidents that could rate as a plot are the discovery that the young girl is only a step-daughter, so is free from the mother's tyranny, and that the boy's first play is accepted and he eludes the said siren to find real love with his fellow boarder.

It is hardly the fault of the company that their efforts misfire because Jean Cadell does her best to bring realism to the role of the genteel house owner. After a nervous upheaval the night before, she had ordered everyone to leave, and she finds herself desolate and bewildered in the deserted house. Helena Pickard is duly submissive and querulous as the deceived wife, and Tilsa Page and Avril Hillyer make good contrasts as the ingenue and her sophisticated rival.

Clem.

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Moscow Play Depicts Democrats as If They Were Communists

Washington, March 28.

Radio Moscow beamed a DX broadcast at Britain last week announcing that the hottest thing on the boards currently is a new play called "Missouri Walz," which rips into the Democratic Party as a collection of criminals and thugs.

Broadcast, intercepted by official U. S. monitors, said "Missouri Walz" was authored by Nikolai Pogodin, and was such a hit that it was day dating as a live drama in two Moscow legit houses —the Ermolova and the Vakhtangov."

The broadcast said of the plot: "It depicts election frame-ups in the U. S. and the activities of a gangster ring in the Democratic Party. The play exposes the monstrous poison-propaganda campaign launched at election time to mislead U. S. public opinion. Officials are bribed to include in the election lists persons who are no longer alive or who have left the state. The leaders of the Democratic Party stop at nothing in order to send their man to the Senate. Everything is brought into action from forgery to murder."

Vets Prep Coast Play

Hollywood, March 28.

Trio of World War II vets have formed Pacific Theatre productions which will preem a new script, "This We Fought For," at San Gabriel Mission Playhouse, May 5-6. Play, complete with sound effects, revolves around the battle for a Pacific island.

Stewart Conway, producer; Wallace Hunter, assistant producer, and Sam Todd, who plays the lead, hope for a west coast tour after the San Gabriel bow. Conway wrote the script.

College Play

Once Upon a Star
(BROWN UNIV.)

Providence, March 15.

Brownbrokers production of musical in two acts (14 scenes); book and lyrics, William Dyer; musical score, Harris Ullian; staged by George Eckert; dance direction, Judith Dech; vocal direction, Harriet Rotman; costumes, Patricia Ehrhardt; assistant dance director, Marjorie Reeh. At Faunce House, Brown Univ., Providence.

Cast: Judith Dech, Laurence Hochberg, William Dyer, Edwin Sherin, Harriet Rotman, Maxine Rosenbaum, James Lennon, William Eaves, Aileen Tuck, Nancy Welch, Laney Lee, Sally Ashbaugh, Reese Thornton, Elizabeth Ann Gibbons, Paul Michael, Fredlyn Kovitch, Sema Silverman, George Eckert.

With the exception of a couple numbers, this one will have to depend on family and friends for support. In justice to the youngsters, they tried, but a combo of rush into production, not too much obvious talent and a worn-out theme reflected the shortcomings.

Hollywood came in for its usual lampooning, with the usual love interest complicated by a Garboish character who insists on calling the male lead "swithart" and making the galfriend jealous. Washington sends out its usual Congressional Un-American Activities investigating committee, and it promptly throws Miss Smorgasbord into the clink.

Incidentally the brightest number is the investigating committee's reverting to oldtime vaude to put over the catchy "Red, Pink or Fuchsia."

Malo.

BALLET THEATRE PACTS 5-MONTH EUROPE TOUR

Ballet Theatre, which celebrates its 10th anniversary with a three-week engagement at the Center theatre, N. Y., starting April 23, has been booked for a five-month tour of eight European countries this summer. Troupe of 60 will fly to Europe July 15. Tour will be sponsored by American National Theatre & Academy, and have the cooperation of the Cultural Division of the U. S. State Dept.

Troupe will dance for a month in Germany, including performances for occupation forces. It will inaugurate the Edinburgh Festival Aug. 21 for a week, and follow with a three-week engagement in London. (Ballet Theatre gave an eight-week season in London in 1946.) Troupe will do an extended tour of Italian cities; play three weeks in Paris, and do a week each in Holland and Belgium. Tour will conclude in Vienna.

Company will be back in the U.S. in early December for its usual American tour. It has a three-week Canadian tour this spring, and a July appearance at Lewisohn Stadium, N. Y., prior to its European jaunt.

Current Road Shows

(*March 26-April 8*)

Ballet Russe de Monte Carlo — His Majesty's, Montreal (27-1).

Ballet Theatre—Playhouse, Wilmington (27); Constitution Hall, Washington (29-30).

Ballets de Paris — Nixon, Pitt. (27-1).

"Borschtcapades" — Blackstone, Chi. (27-8).

"Brigadoon" — Victory, Dayton (27-29); Hartman, Columbus (30-1); Royal Alexandra, Toronto (3-8).

"Cry of the Peacock" — Locust, Phila, (27-1).

"Death of a Salesman"—Hanna, Cleve. (27-1); Cass, Detroit (3-8).

"Diamond Lil"—Orpheum, K.C. (26); Stuart, Lincoln, Neb. (27-28); KRNT theatre, Des Moines (30-31); Aud., St. Paul (1); Lyceum, Minneapolis (3-8).

"Goodbye, My Fancy"—Gayety, Wash. (27-1).

"Harvey" — Robinson Aud., Little Rock (27); Municipal Aud., Shreveport, La. (28-29); Majestic, Ft. Worth (30); Melba, Dallas (31-1); Paramount, Austin (3); Texas, San Antonio (4); Music Hall, Houston (5); Aud., Lake Charles, La. (6); Murphy H. S. Aud., Mobile, Ala. (8).

"Kiss Me, Kate"—Shubert, Chi. (27-8).

"Lend An Ear"—Great Northern, Chi. (27-8).

"Madwoman of Chaillot" — Erlanger, Chi. (27-8).

"Man Who Came to Dinner" — Jr. H. S. Aud., New Westminster, B.C. (27); International Cinema, Vancouver (28-1); Capitol, Yakima, Wash. (3); Post, Spokane (4); Aud., St. Paul (7-8).

Maurice Schwartz — Plymouth, Bost. (3-8).

"Mister Roberts" — Colonial Bost. (27-8).

"Oklahoma"—Poche, New Orleans (26); Tower, Atlanta (28-1); Bijou, Chattanooga, (3-5); Ryman Aud., Nashville (6); Coliseum, Evansville, Ind. (7-8).

"Private Lives" — Harris, Chi. (27-8).

"San Carlo Opera Co." — Erlanger, Buffalo (30-1).

"Silver Whistle"—Lobero, Santa Barbara (31-1); Biltmore, L. A. (3-8).

"Streetcar Named Desire" — Shubert, Detroit (27-1); Gayety, Wash. (3-8).

"That Lady" — Texas, San Antonio (27); Metropolitan, Houston (28-29); Poche, New Orleans (31-1); Lanier Aud., Montgomery, Ala. (3); Tower, Atlanta (4-6); Bijou, Birmingham (7-8).

"Tickets, Please"—Shubert, N.H. (6-8).

Webster-Shakespeare — H. S. Aud., Mendota, Ill. (27); Ill. School for Deaf, Jacksonville (28); Southern Ill. U., Carbondale (29); Hughes Aud., Wilmore, Ky. (30); Purdue Music Hall, Lafayette, Ind. (31-1); Murat, Indianapolis (7-8).

"Congressional Baby" to Tour

Albany, March 28.

Eileen Tighe's comedy "Congressional Baby," recently tried out for two weeks at Malcolm Atterbury's Playhouse here, will tour for six weeks as a package show on the strawhat circuit, probably with Mark Roberts and Katherine Emmet featured.

The summer swing would be preliminary to a Broadway production. Eddie Dowling produced the premiere here.

Arthur Hopkins

Continued from page 68

Wife" (with Rita Weiman), he wrote several books, including "How's Your Second Act," "The Glory Road," the autobiographical "To a Lonely Boy" and "Reference Point," the latter a collection of dramatic lectures he had delivered at Fordham U.

Gave Few Directions

As a director, Hopkins was noted for his method of giving few actual directions to the cast, believing that it was better to let the actors work out the performance virtually alone. Commenting on the practice, the late Robert Benchley, at that time drama critic of the New Yorker, wrote of a Hopkins production that it had been staged "on the honor system." Years later, when pressagent Richard Maney explained to Louis Calhern that he had not scheduled any interviews during the road tryout of "Magnificent Yankee" lest they interfere with rehearsals, the star remarked, "What rehearsals?"

Yet Hopkins could make specific staging suggestions when he felt the occasion arose, and could be irate and vocal if they were not obeyed. During rehearsals of his production of "Deep River," for instance, he repeatedly instructed the late Jules Bledsoe, who was making his legit debut in the show, to stay in character during his songs, instead of following the concert practice of coming downstage and singing directly to the audience.

At the tryout premiere out of town, when the Negro baritone ignored the directions, Hopkins, who was sitting in the rear of the orchestra, swore aloud. A femme playgoer, seated nearby, admonished him, "If you don't like the show why don't you go to the box-office and get a refund?" "I only wish to God I could," the producer retorted.

Hopkins chose plays for production primarily because they appealed to him, and only secondarily because he thought they might make money. Unlike most producers, he had tenacious convictions, and when he decided to do a play, nothing swayed him from it. Moreover, even if the show proved a dismal failure, his faith in it was undiminished. And possibly because of his strong spiritual tendency, temporary difficulties and mishaps didn't bother him.

Politely Uncommunicative

In his tiny office in the Plymouth theatre building, which the Shuberts provided him rent-free in recent years, Hopkins continued his constant quest for promising scripts. When, as occurred with decreasing frequency, job-seeking actors visited him there, he rarely uttered a word, merely indicating by a shake of the head that he had nothing for them. He was also politely uncommunicative to reporters, although he occasionally talked entertainingly about the theatre if his interest was aroused.

Always one of the most literate producers in the theatre, Hopkins revealed his growing mysticism in various articles he contributed to the anniversary issues of VARIETY in the last few years. His last such piece, in the 1949 number, was critical of contemporary conditions in legit.

"In comparison with earlier days, still remembered by some of us," he wrote, "the theatre has become a joyless place. The fun has gone out of it. Now it is a place of frantic scrambling for recognition and approval. The theatre is no longer an end, but a means. It is something to be used.

"The only possession that any of us can take with us is the part that we refuse to sell for money, glory or approval. It can be summed up as simple human dignity. When the fun went out of the theatre much of this, too, was lost."

His rarely-used talent for irony was shown four years earlier, when he wrote, "In launching a production, are the actors cast first? How old-fashioned. No indeed. The promoter must first cast the stockholders. Stockholders are not required to submit photographs or press notices, although some of them are getting fatter pressbooks than stars, even breaking into national magazines as wonder boys. A really fine cast of stockholders can sometimes be cast in a week. They have no picture commitments, no radio conflicts. Of course, they are experts in all matters theatrical. . .

"The theatre is one business in which nothing needs to be learned. Everyone is born with an unfailing instinct about all theatrical problems. Most people are too busy with other occupations which they took a long time to learn. Strangely enough, learning one's own business requires certain tedious steps, of which the theatre is happily free. So lack of experience is no handicap to the stockholder. As with the dramatic critic, his perception is a gift which he cannot explain. It amazes him, but it just came. His not to reason why. And it is a sure thing that if the stockholder is lacking in theatre genius, his little wife can easily supply it.

"Among the theatre-struck it might be difficult to find a man who admits he doesn't know everything about the theatre—but finding a woman is impossible."

In another VARIETY issue he suggested, "These are the days of reconversion and revivals. Both are the putting to new use of old materials. Sometimes the old materials are better than anything new that is available. It is hard not to think of a few old plays that have more vitality than much of the new material that is being offered.

"Plays are not dead until they can no longer be made to live. It is sometimes more difficult to bring a new manuscript to life than it is to set an old one to ticking, so the test of a play's possibilities has less to do with age than with vigor. Plays born with weak gland systems will totter long before their better equipped elders."

Perhaps most revealing is the philosophy Hopkins expressed in his article of two years ago. "The taking world has been grabbing frantically for several centuries, with the result that most of the world's hands are empty and cold. Obviously, taking is not the way of fulfillment. Slowly and reluctantly we are learning that we are enriched by what we give, not by what we take.

"Old admonitions are at last taking on new meaning. 'Cast thy bread upon the waters.' 'It is better to give than to receive.' These are no longer idealistic dreams, but practical directions on the road to well-being.

"At present the theatre is one of the great lags in American life. There are many earnest people of whom we know nothing who are determined that the theatre shall be brought to the front and take its rightful and honorable place in community life.

"They are the theatre of tomorrow."

Duncan Out as Equity V.P. Due to Ill Health

Augustin Duncan, fourth vice-president of Actors Equity, has resigned because of ill health. The union's council yesterday (Tues.) voted regretful acceptance.

The council also named Katherine Meskill and Hiram Sherman as Equity representatives on the Television Authority national board, replacing Ezra Stone and Hume Cronyn, who resigned because of the press of professional commitments.

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Literati

Holt's Expanding Trade Dept.

William Raney's shift from Rineart to Henry Hold & Co., as chief ditorial assistant to Ted Amusen, recently appointed editor-inhief of the enlarged trade department, is another step in the expansion plans for that firm. Holt will have but a small trade list or this fall, but with the General Omar Bradley book in the fall of 51, the company expects to be eally rolling.

William E. Buckley, ex-Doubleday, is g.m. of the department. Edgar T. Rigg is now president of Holt, following reorganization and exit of Joe Brandt, formerly identified with the University of Oklahoma and the U. of Chicago Press. He is now reported back in the midwest engaged on some personal writing.

Amussen was an asst. editor at Rinehart (then Farrar & Rinehard) before his Navy service. He resigned to become editor of Reynal & Hitchcock, and later ditto with Harcourt Brace, following its merger with R&H. Raney's association with Amussen dates back to the Rinehart firm.

B'way-Bound Books on Increase

Number of books that have been dramatized for Broadway has shown a marked increase in recent years, according to an article by Dominick Dunne in the March 25 Publishers' Weekly.

Reason, Dunne says, is the fact that with the exception of Tennessee Williams and Arthur Miller "there has been no new generation of playwrights" to succeed the older dramatists. As a result, the piece points out, publishers and booksellers are profiting through hypoed sales of the tomes adapted into plays and musicals.

Eire Bans 5 of Novelist

Five novels by Hank Janson — "No Regrets For Clara," "Smart Girls Don't Talk," "Lilies For My Lovely," "Gun Moll For Hire" and "Lady, Mind That Corpse"—were among 24 just banned by the Irish Censorship of Publications Board as containing matter deemed "indecent or obscene."

Other novels redlighted at the same time were "The Crusaders," by Stefan Heym; "There's No Home," by Alexander Baron; "First Steps Inside The Zoo," by John Lodwick; "Rose Forbes," by George Buchanan; "This Very Earth," by Erskine Caldwell; "My Father's Son," by Richard Lumford; "A Few Flowers For Shiner," by Richard Llewellyn; "Blind Man's Buff," by Robert Neumann; "The Tender Men," by Willa Gibbs; "This to be Love," by Grace Allen; "Gorgeous Brute," by Countess Barcynska; "Proud Zulu," by Oliver Walker; "Sun in Scorpio," by Ronald Fraser; "The Sea Chase," by Andrew Geer; "Reckless Tide," by Sinbad; "Forbidden Paradise," by E. C. Davies; "Crooks' Honeymoon," by Paul Swift; "A Fine of Two Hundred Francs," by Elsa Triolet; "The Dukays," by Lajos Zilahy.

Esquire and See have been banned on the grounds that their contents have been usually or frequently indecent or obscene. Other publications banned at the same time were Prairie Pranks, Hollywood Frolics, Mischief, Expectancy, Desire, Bohemian Tales and Silky Stories.

Ager's Europe Stint

Cecelia Ager, former VARIETY staffer, will fly to Europe around April 8, with assignments from Cosmopolitan, Life and McCall's, for her first trip there since 1936. She'll spend three months abroad.

She did an extensive piece on Hollywood in the March Flair. Daughter Shana Ager has just been added to Flair's editorial staff.

CHATTER

Stanley Young new managing director of Farrar, Straus.

Betty Shaaker named director of publicity for Seventeen magazine.

Elliott Arnold's novel, "Walk with the Devil," being published by Alfred Knopf in October.

Lily Pons and Andre Kostelanetz are profiled in the April issue of Coronet as the "First Family In Music."

Charlotte Adam, former Collier's food editor and WQXR and WOR gabber, now housekeeping editor of Charm.

Kirk Douglas will be profiled in the April issue of Seventeen by the mag's entertainment editor, Edwin Miller.

New reprint firm is St. John Co., with offices in N. Y. Specializing in westerns and mysteries. Editor is Marion McDermitt.

Albert R. Leventhal, veepee and director of sales of Simon and Schuster, was elected to firm's board of directors last week.

David Dressler is the editor of the announced magazine for men by Macfadden Publications called Saga. All articles, no fiction, and illustrated.

Mrs. Franklin D. Roosevelt scheduled to be guest of honor at a dinner given in New York tonight (Wednesday) by the P.E.N. Club, an international organization of writers.

"We Followed Our Stars," by Ida Cook, yarn of two young English girls traveling around the world to hear their favorite opera singers, will be published by William Morrow April 12.

Marc Blitzstein, composer of "Regina," is writing an article on Gian-Carlo Menotti's "The Consul" for Theatre Arts magazine. Also doing a piece on the Philadelphia Orchestra for Holiday mag.

Two more former Seventeen staffers have joined Charm. Cipe Pineles, Seventeen art director, has taken a similar post on the Street & Smith mag and Addie Weinerman has moved over as Charm's publicity director.

Denis Johnston, playwright and TV producer, and Dr. Enid Starkie, biographer and author, have been elected to membership of the Irish Academy of Letters. Academy membership is limited to 35 and these elections fill vacancies caused by the deaths of Robert Lynd and Dr. Edith Somerville.

Allen Raymond, N. Y. Herald Tribune correspondent in Tokyo, speaks on "How to Cover General MacArthur" at the Overseas Press Club lunch at Toots Shor's today (Wed.). Annual meeting of OPC will be held at Shor's on Thursday evening, April 20, when club elections will be held.

The tradepaper for writers, Author & Jounalist, published in Boulder, Colo., has been taken over by a new team since the death of Margaret A. Bartlett. There's a new format with the March number. Editors are Allan Swallow and David Raffelock; managing ed, Horace Critclow. John Wilstach is contributing consultant.

Met's Revamp

Continued from page 1

and popular favorites missing. Bidu Sayao, a Met star for the last decade, will be listed on the roster but will not sing. Ferruccio Tagliavini, a sensational find a few seasons ago, and the Met's leading Italian tenor, reportedly will be missing, along with his wife, soprano Pia Tassinari. Another important tenor, Giuseppe Di Stefano, is out. So is contralto Cloe Elmo. With a curtailed Italian repertory, certain artists are considered too expensive, and expendable.

Baritone Lawrence Tibbett, prez of the singers' union, American Guild of Musical Artists, and onetime considered as Edward Johnson's successor as Met general manager, is regarded a doubtful returnee. So is Salvatore Baccaloni, top basso buffo for the past decade. Lauritz Melchior, the Met's leading Wagnerian tenor, has refused to return under the new management. Next year would have been his 25th with the Met.

James Melton, radio as well as opera favorite, is doubtful. So is Charles Kullman, 20-year mainstay who sang more leading roles this season than any other tenor. Rose Bampton, a great Met name, is reported out. So are Stella Roman and Polyna Stoska. Latter starred on Broadway in "Street Scene."

Conductor Jonel Perlea, who got terrific notices from the critics when he joined the Met this season, won't return. It's reported he was offered only an assistant conductorship, and declined. Wilfred Pelletier, a Met batoning stalwart for many years, reportedly may not re-sign. In the ballet section, Marina Svetlova, premiere danseuse for several years; Boris Romanoff, the choreographer, and Alexander Gavrilov, the ballet master, won't be renewed.

Pons, Peerce Back

Dorothy Kirsten, Rise Stevens, Patrice Munsel, Blanche Thebom, Jussi Bjoerling, Kurt Baum, John Brownlee, Nadine Conner, Jerome Hines, Robert Merrill, Nicola Moscona, Set Svanholm, Richard Tucker and Astrid Varnay are slated to return. So are Helen Traubel, Eleanor Steber, Leonard Warren, Erna Berger, Ramon Vinay, Ljuba Welitch, Ferdinand Frantz, Irra Petina, Martha Lipton, Thelma Votipka and Licia Albanese. Jan Peerce, rumored to be out after years as a tenor mainstay, will definitely be back at the Met, according to the S. Hurok office, which manages him.

Lily Pons, who sang only one performance this season due to illness, will definitely be back, and will sing six times, all of them in "Barber of Seville," which reportedly is being retained in the repertoire just for her. She was wanted for 15 performances in "Die Fledermaus," but nixed it. Next year will mark the coloratura's 20th at the Met.

Next season's repertoire will likely prove a shocker. There will be nine German operas as against only five Italian and one French. Rep will include the four "Ring" operas: "Tristan and Isolde," with Ramon Vinay essaying Tristan; "The Flying Dutchman"; "Der Rosenkavalier," with Helen Traubel debuting as the Marschallin; "Fidelio," expressly revived for Kirsten Flagstad, and "Die Fledermaus." There will also be three Mozart operas, "The Magic Flute," "Don Giovanni" and "The Marriage of Figaro." The one French opera is "Faust." The five Italian presentations are "Don Carlos," "Manon Lescaut," "La Traviata," "The Barber of Seville" and the double-bill, "Cavalleria Rusticana" and "Pagliacci."

For the first time in 40 years there will be no "Boheme." The cut in the Italian repertory and dropping of singers has caused much comment, and there is talk of disgruntled Italians forming another opera company in N. Y. next season.

Going Broadway?

"Die Fledermaus," which is not grand opera at all but an operetta, and which served as a Broadway musical a few years ago as "Rosalinda," is slated for at least 20 performances, more than any other work. This has certain purists burned, because that's more performances than any regular opera has had in any season over the last two decades. The fact that "Fledermaus" is being singled out so; that stage comic Danny Kaye was offered the non-singing, third-act role of the jailer in "Fledermaus," and that Margaret Webster is being called in to stage "Don Carlos," has raised protests in the longhair field that the Met is "going Broadway." The Danny Kaye bid has also caused ripples of laughter in the trade, since the comic can't be seen playing for the Met's relatively small fee and in a minor one-act role, which can't aid his reputation.

On the managerial side, the Met will have practically cleaned house for next season. The new general manager is Rudolf Bing. The three key people under him are new. Reginald Allen, general business administrator, will be the biz boss. Max Rudolf, artistic administrator, will be the backstage artistic boss. Francis Robinson, former legit pressagent, will be the front of the house boss as boxoffice and subscription head. He's also tour director. John Gutman, as Rudolf's general assistant, is also new.

'Mickey Finn'

Continued from page 1

Cassius Clay, who had already examined Dunn's brain, said he found enough choral hydrate to convince him that it was cause of Dunn's death. Detective Captain Harry Daniels said he would arrest two girls—Quarter habitues —and charge them with the murder.

Police Shakeup

Police Supt. Scheuering Saturday (25) ordered a shakeup of the Third Precinct squad, and said that from now on "all personnel working in the area would be handpicked." The precinct is in the French Quarter, where 85% of the city's night life is concentrated. The section is about a mile square and has 165 saloons and night spots.

He promised to crack down on (1) taxi drivers "who leave their vehicles and solicit for prostitutes"; (2) B-Girls, and (3) girls who go from bar to bar picking up men.

The idea of giving a drinker a Mickey Finn is to knock him out so he can be separated from his money faster than by cozening him into buying drinks at $1 each. Too much of the drug can be fatal.

Prospective customers over the weekend found two Federal seals on the front door of the Latin Quarter Club, proclaiming it to be seized by Government order. The order was signed by Jabins Luquette, a deputy U. S. Internal Revenue collector here. He said the closure "had absolutely nothing to do with the investigation of the death of Dunn, the police shakeup or the drive to clean-up the area."

Luquette said the club was seized for arrears in payment of cabaret tax. He declined to specify the amount, but said it was "better than $4,000."

Operators of other nightclubs in the French Quarter reported business "way off" Saturday night as a result of the Dunn death probe. At some places, sidewalk barkers shouted: "Absolutely no knockout drops served here." Saturday is usually a big night in the section, but this weekend you could fire a cannon and not hit anybody for blocks.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, March 25.

Subpoenaed recently to appear as a witness in a litigation involving a newspaperman who had been bilked out of payment for publicity work performed without benefit of contract, I found I was to be cast as an expert in the field of public relations and the press. It had never happened to me before. I felt as thrilled as any mugg would feel on being tapped to advise Walter Lippmann on how to wear his pants out sitting on the fence.

It was explained to me that my testimony shouldn't take more than two hours. All the exhibits would be read to me by counsel for the plaintiff. Then I would be asked a hypothetical question. That sounded okay, except I was then informed the hypothetical question would run 15 typed pages. At the end I was to estimate what, in my expert opinion, such a literary labor was worth.

I first wanted to know who was trying the case. The trial happened to be in a town where 80% of the judiciary had got their jobs through (a) knowing a governor, (b) nepotism, or (c) excess campaign contributions from the upper and underworlds.

"Unless it's one of the judges whose personal integrity I can vouch for," I explained, "I'll have to file an affidavit of prejudice against the character."

Judging the Judiciary

This struck the plaintiff's counsel as going pretty high up the ladder. "We don't want you trying to hit wild pitches," the lawyer explained. "We want you simply to testify concerning the ability of the plaintiff as a newspaperman. If the court gets the idea that you're a one-man committee screening lawyers who may be fit to sit on the bench, he may not like it."

"I recall a lawyer," I countered, "who told the presiding judge and the D.A. in this county that only four out of 50 judges at that time addressed as 'Your Honor' had the kind of honesty he demanded to try his case, and unless the presiding judge gave him one of the four he would file affidavits of prejudice against the remaining 46, one by one, as each was assigned to try his case. They called his bluff, but after he had struck three out as easily as if he were a Rube Waddell of the bar, the presiding judge capitulated and gave the case to the least upnighteous of the four."

"Oh, brother," moaned the counsel for the plaintiff, "with that kind of attitude you're going to be a great help."

"Who's sitting?" I asked.

Counsel shrugged his shoulders. The fact couldn't be held from me indefinitely, so he released his honor's name.

"Okay," I said. "What a break! He's one of the four you can trust!"

Toujours La Politesse

Knowing how fast judges are these days in matter of contempt, I hopped to attention when his honor entered the courtroom. To my surprise, he bowed and smiled to me after all of us sat down.

When I was sworn in he leaned over and asked, "Is that chair comfortable for you, Mr. Scully, or shall we get you another?"

I assured him in a subdued voice (the phoney one) that everything was just perfect.

To lay the groundwork for my expert testimony counsel for the plaintiff began asking me about my education. "You mean before or after I quit school?" I wanted to know. He was willing to settle for a short biography of my professional past. Right there I got off on the wrong foot. I told him I had started on The Sun in New York. "You know," I explained, "the paper that died recently."

Well, after that practically every publication which had leaned on me for support had since folded. I told how I had been managing editor of The Spur, the first of the glossy four-bit mags. "That died, too," I explained.

Hoping to get into a field that might help the plaintiff, I cut to a publicity job I had done in Tucson. I told about an old showman who had retired to growing peaches on the desert. Between times he was selling acreage. I wrote a few pieces about his project for a local paper (since dead) and then suggested that I do one for a national publication. He said he couldn't pay me for the effort in cash but perhaps I could use an acre of land.

Success Also Folds

"I tell you what I'll do," I said, "I'll write it for your favorite magazine and if I don't place it there you owe me nothing, no matter where I place it afterwards." He picked Success. I landed it there. He paid me the acre. "I still have it," I told the court. "But the magazine, I regret to say, has long since died."

From there the recital got worse instead of better. From Scribners to the Hollywood Press Times, the story was one long melancholy transcription of Scully's kiss of death. Around Hollywood alone I could point to at least seven publications that called on me for succor and ended at Forest Lawn. "But only one of them," I hastened to add in my own defense, "began with a column of mine and finished with me still in there pitching. Most of them brought me in as a relief pitcher and discovered before long that they had called in a mortician instead. In fact if the money owed me from these enterprises were paid off at 10c on the dollar I'd be the G. Barnum Shaw of Hollywood."

"Well, what do you think this man's work is worth?" asked counsel for the plaintiff, feeling that candor was blowing their case practically into Cain's storage.

"Oh," I said fingering the exhibs. "You could ask for $50,000, take 25 if offered or settle for 10. Any way you look at it, the guy put in a year's work."

"That is all," said counsel for the plaintiff. "Your witness."

What a Trial Really Is

At this point, a redhaired smiling character arose. I had known him for years, dined with him often. More than once we had gone into the fallacious concept the public possesses about courts of justice. They think that truth is mighty and will prevail, when all lawyers know a case is simply a game between opposing counsel played on the litigant's face as the football field.

He thought my face had been trampled on enough. He smiled. "No questions," he said.

The judge excused me and added most graciously that I could of course remain to hear other testimony but didn't need to. I thanked him. We bowed with a politesse that I thought had gone out with the French Empire. I departed.

Days later I called the unpaid press agent. "Well," he said bitterly, "justice has triumphed."

"Appeal!" I cried.

"With what?" he wanted to know. "I was broke to start with. You and your four honest judges. We might ask for a retrial. But if we do, no more expert witnesses."

I told him I thought it might work out better that way.

Broadway

Henry Krecke, Metro foreign dept. exec, in St. Clare's hospital

T. J. Dunford upped to general production manager at Transfilm, Inc., as of April 1.

Lynn and Nell Farnol to be guests this weekend of Howard Cullman at his home in Bermuda.

Stanley Meyer, former Fox-West Coast and United Artists theatre exec, now on the board of Colonial Airlines.

Paul Benson and Ernest Brooks' new joint flackery. Latter now p.a.'s the Colony; Benson is an indie publicist.

Jimmy Boyle, former exploiteer for Eagle Lion, joined flack staff of the Citizens Committee for the Hoover Report.

Blanche Livingston, in charge of publicity for RKO's out-of-town theatres, planes to Europe Friday (31) for a vacation.

Circuit op Harry Brandt to chairman UJA dinner at Hotel Astor, April 27. Fred J. Schwartz, Century circuit exec, dinner treasurer.

Monica Lewis set for a singing stand at Mocombo, Hollywood, beginning April 12. She'll fly to the Coast a week before her opening.

Jack Gaver, United Press amusement editor, and his wife, Jessyca Russell, editor of the Writers' Newsletter, adopted a four-week-old girl.

Roger H. Lewis, account exec and copy chief for Monroe Greenthal Co., showbiz ad agency, upped to post of assistant to prez Monroe W. Greenthal.

Leonard L. Levinson, Coast scripter and prez of Impossible Pictures, gagged up some of the book of "Great to Be Alive," new Winter Garden musical.

Irene Dunne slated to sail for England today (Wed.) for her role as Queen Victoria in 20th-Fox's "Mudlark," being produced by Nunnally Johnson in Britain.

Johnny Weissmuller due in New York today (29) for final tuneups with swimming girls and boys for the opening of his Noel Sherman-produced "Watercade" in Cincinnati, April 8.

Macdonald Carey staying on in town to plug opening of his UI starrer, "Commanche Territory," at Rivoli, April 7. He'll make radio and TV appearances on behalf of picture.

Cecil B. DeMille pulls into New York Saturday (1) from Sarasota, Fla., where producer studied activities of Ringling Bros. and Barnum & Bailey circus in preparation for his next pic.

Garry Davis, "citizen of the world" and son of bandleader Meyer Davis, slated to arrive tomorrow (Thursday) from Europe on the America. Also aboard are Paulette Goddard and Mrs. Lewis Milestone.

Al Horwits, Universial's studio publicity chief, pulled into New York Monday (27) for homeoffice conclaves on world preem plans for U's "The Sleeping City," pic shot completely in Gotham.

Albert A. Senft, head of Sterling Sign Co., nominated as incoming prez of the Cinema Lodge, B'nai B'rith, for 1950-51, succeeding Saul E. Rogers, industry attorney. Senft previously served in the same notch from 1944-46.

Samuel Goldwyn authored "Television's Challenge to the Movies" in the N. Y. Times magazine section Sunday (26), and in the April 1 issue of the Saturday Review of Literature he has a piece tagged "Our Movies Speak for Us."

Sir Cedric Hardwicke throwing a special screening of Eagle Lion's "The Winslow Boy," filmization of the legiter in which the actor stars, for the cast of "Caesar and Cleopatra," April 6. Hardwicke is currently starring in "Caesar" on Broadway.

Charles Schlaifer, head of the ad agency bearing his name, voted in last week as a member of the board of governors of the Menninger Foundation, Topeka, following his recent election to the National Advisory Council of the National Committee for Mental Hygiene.

Twentieth-Fox International prez Murray Silverstone returned to the U. S. aboard the Queen Elizabeth yesterday (Tues.) after a six-week onceover of company sales offices in England and on the Continent. Also on board was Peggy Cummins, who completed work in "My Daughter Joy," produced by Gregory Ratoff in England.

Scotland

"Robinson Crusoe" panto, with comic Jack Anthony, in last week at Glasgow Pavilion.

British singer Lee Lawrence takes place of Allan Jones at Glasgow Empire April 17.

Advance team from Sir Michael Balcon's Ealing Studios out on Clyde location spots o.o. for new Scot film.

America's Mack Triplets booked to head Glasgow Empire variety, with Britain's Lee Lawrence, week of April 17.

Billy Cotton and band, Beryl Orde and Albert Whelan topping Moss Empires Golden Jubilee Week at Glasgow.

Jock Roberts, husband of stage actress Mary Ellis, killed while climbing near Selkirk, testing gear for Swiss holiday.

Mary Mackenzie, ex-Dundee Rep, has leading part opposite John Mills in new play, "Damascus Blade," here April 3.

William L. McAllister, air liaison engineer, son of the late Doodles (famous Glasgow-born clown), weds Alyce Watson, of New York, April 1.

June Sylvaine, 20-year-old daughter of author, in cast of Vernon Sylvaine's farce, "One Wild Oat," here with Arthur Riscoe and Robertson Hare.

Four Aces, British vocal quartet who clicked in Scots strawhatter at Glasgow last season, in for three-weeks' variety stint at Ayr Gaiety, Clyde coastal house, April 10.

"Carissima," $75,000 musical, opened British tour at Glasgow Alhambra March 21, with a U. S. leading lady in Bettina Hayes. Author Eric Maschwitz has added new duet, "When We Were Young."

Paris

By Maxime de Beix
(33 *Blvd. Montparnasse*)

Canada Lee in town.

Ben Lyon in town for one day.

Dave Stein back from Germany.

Czechs prepping film festival in July.

Jimmy Davis opening at La Rose Rouge.

Edith Piaf recitaling at the Salle Pleyel.

Paulette Goddard doing some Paris shopping.

Arnu Sani, Hindu chantoosey, a hit at the Carrere.

Josephine Premice off on a dance tour of Denmark.

Don Byas instrumentalizing for some French documentaries.

Marta Zenthy on successful tour of southern France and Italy.

Nitery biz in lull waiting for the forthcoming tourist season.

Chanteuse Honey Johnson opening her own nitery in Montparnasse.

Louis Merlin, of Radio Luxembourg, serializing his book on U.S. in daily Ce Matin.

"Tobacco Road" to be performed in French by the Renaissance Repertoire Group.

Harrison and Fisher to double from Lido into Gaumont Palace for two weeks at Easter.

Arthur Lesser cast Sophie Desmarest in the title role of "Ninochka," coming to the Gymnase.

Experimental Film Theatre created by French crix still doing good business in its sixth week.

Suzanne Regnie switching from Fox, where she was Bob Harley's secretary, to RKO's Elias Lapinere.

Wladimir Kressim planning a trip to U. S. to take his new story, "Time Running Out," to Hollywood.

Colored tenor Charles Holland giving recital at Salle Pleyel following very favorable radio reception.

Rene Clair's "La Beaute Du Diable" being preemed at the Opera House with President Vincent Auriol in attendance.

Paul Gallico and wife in town to work on a screenplay based on the Paris Herald Tribune, to be called "European Edition."

Dugromacolor, a new film color process, being introduced by French engineers Roger Dumas, Georges Grosset and Andre Marx.

Tokyo

By Russell Splane

Shin Toho Studio, in Nara, southern Japan, destroyed in $100,000 fire.

George P. Breakston of Republic Pictures okayed by Army for Japan visit soon.

Beatrice P. Lamb. CBS staffer now in Philippines, also has applied for Japanese entry permit.

Harry Slott, motion pic officer in occupation headquarters, back in Tokyo after emergency leave in Los Angeles to visit sick mother.

All prewar French films still circulating in Japan have been ordered withdrawn by Francois Chevalier, Franch film rep in Tokyo.

Date for start of commercial radio in Japan is now May 2, instead of April 2. Additional snags in passing radio legislation are blamed for the delay.

Japan Motion Picture Assn. received letter of congrats on recently adopted Nipponese production code from Joseph I. Breen, v.p. and code director of Motion Picture Assn. of America.

London

"Mr. Roberts" tentatively slated to open at the Coliseum in June.

W. H. Berry, onetime musical comedy star now retired, celebrating his 80th birthday.

Fred Green, Scottish cinema and dance-hall operator, in London on looksee for suitable attractions.

Arthur S. Abeles, Jr., Warner Brothers topper in Britain, sailing to U. S. on routine trip April 7.

Fred Cook has been booked for a 10-week tour on Moss Empires and Stoll theatres, opening April 10.

"Black Chiffon" folding shortly at the Westminster, with the company making a provincial tour before leaving for New York in the fall.

After 19 years as bandleader at the Savoy, Carroll Gibbons has been appointed director of entertainments at the Savoy and Berkeley.

Bandleader Vic Lewis planes out to New York Friday (3), for talks with Stan Kenton and will do a guest turn on the "Carnegie Hall," airer.

Charles Goldner returns to the West End legit stage after a two year absence, to star in "The Man with the Umbrella," skedded to open at the Duchess April 5.

The Mack Triplets, booked at the Colony restaurant for two weeks with option, have now been extended to six weeks, a record for any act at this West End nitery.

"The Provoked Wife," second of Sir John Vanbrugh's 18th century comedies to be revived, staged at Arts Theatre Club, March 22, by Max Adrian, will likely repeat success of "The Relapse."

Darvas and Julia, currently a big hit at Bal Tabarin and the ABC, Paris where they are doubling, have been booked by Emile Littler for his next Christmas pantomime at the London Casino.

David Coplan, who returned last week from New York, planning another visit to the States in four to five weeks to finalize his three-way production deal with Film Classics and a continental group.

Maude Edwards is booked by Hyman Zahl for some vaudeville dates in Canada to be followed by tele sessions in New York sometime in May, but may cancel to sign for "Touch And Go" legiter.

Norman Lawrence inked for "Golden City," a new musical which goes into rehearsal in May and will come to the West End in June. Stephen Mitchell is producing and Robert Helpmann is doing the choreography.

Stanley French's production of "The Platinum Set," by George Ramon, replaces "The Schoolmistress" at the Saville, Thursday (30). Roy Rich directed. Chief roles are played by Elspeth March, Patricia Jessell, Henry Oscar and Patrick Barr.

As result of a deal between J. Arthur Rank and John Schlesinger, chairman of African Consolidated Theatres, a public demonstration of big-screen TV will be held at the Rand Agricultural show for 10 days from next Saturday (1).

Buenos Aires

Nene Cascaller, scriptwriter of U. S. advertising agencies in B. A. turning to writing for screen.

U. S. Ambassador Stanton Griffis exhibits "The Window" in private show at Embassy residence.

Dinah Mezzomo, Brazilian film star, who worked in "Folha Carioca" and "A Noite," visiting B. A.

Argentine cinemactress Amelita Vargas leaving on three-month tour of Latin America and U. S.

Jean Sablon coming to B. A. for broadcasts over Splendid web, and also possibly to work in Argentine films.

Walt Disney's Argentine office throwing cocktail party for Oliver Johnston, prexy of Walt Disney Productions.

Dixon Donnelly, press secretary of U. S. Embassy in B. A., feted at a dinner organized by press and entertainment groups, on eve of transfer to State Dept. job in Washington.

Mexico City

By D. L. Grahame

Zachary Scott visiting.

Jean Gammon, Canadian actress, here to work in pix.

Mexican Oscaring for 1949 to be done at a big fiesta April 28 at El Patio nitery.

Berta Singerman booked into the Palace of Fine Arts for recitals April 1, 11 and 12.

Veronica Lake being feted by the municipal government who invited her to its forthcoming annual Spring Fiesta.

Rudolph Loewenthal inked Marga Lopez for a top role in his forthcoming pic, "Girls in Uniform," in Spanish.

A. C. Blumenthal impresarioing a fashion show aboard an airplane on the 90-minute flight between here and Acapulco April 9. First show of the kind in Mexico.

Jorge Negrete, pic actor-radio singer and gen. sec. of the national actors union, and his wife, Gloria Marin, pic star, sail from N. Y. on the Queen Elizabeth for tour of Europe.

Gen. Juan F. Azcarate, producer-distributor, inked several German pix, some made during the war, for exhibition in Mexico. He was the last Mexican minister to Berlin before the war.

Celestino Gorostiza, producer-actor, granted a municipal government subsidy for a theatrical season here. Ditto for Luz Alba, producer-actress and the stock company of the historic Teatro Arbeu.

Deksa, U. S. indie and European pic distributing and cinema apparatus agency that Jacob Epstein, ex-UI manager here, started two years ago, has sold its pic distribution rights to Distribuidora Mexicana de Peliculas, new company backed by Gen. Abelardo L. Rodriguez, ex-President of Mexico.

Washington

By Florence S. Lowe

Fred Waring played his annual Constitution Hall concert last week.

Douglas Fairbanks, Jr., and wife due in April 11 to m.c. Navy Relief Ball.

Melvin Douglas in town to visit frau Rep. Helen Gahagan Douglas (D., Cal.).

Local Variety Tent sponsoring a rodeo April 8 for benefit of Welfare Fund.

Irene Selznick here over weekend and due in again for final arrangements for "Street Car" before leaving for England April 14.

"The Pilgrimage Play," film based on the annual Hollywood Bowl play, booked into Constitution Hall for three shows on April 5 by Toby Chandler, owner of Film Center.

Chicago

James Melton in for concerts and his radio show.

Gene Barrett named general manager of the Ambassador Hotels.

Walter Wanger speaks on "Donald Duck and World Diplomacy" tomorrow (Thurs.) at the University of Chicago.

J. Arthur Rank coming here April 3. He may huddle with Zenith's Eugene McDonald re phonevision.

Dot Lind, femme sharpshooter, here for exhibitions and TV stints April 3 and 4; traveling in advance of Metro's "Annie Get Your Gun."

Silver plates bearing names of Bing Crosby, Perry Como and Arthur Godfrey went up on doors of suites at Ambassador East this week. Hotel has policy of dedicating suites to famous clients.

Miami Beach

By Lary Solloway

Johnny Long band played one nighter Saturday (25).

Joan Davis stopped over on way to Puerto Rico and "Duffy's Tavern" date.

Walter Jacobs planed to Lake Tarleton (N.H.) to ready for summer opening.

Clover Club show (which did best biz in area this year) holding over for 14th week.

Town experiencing heaviest business in years for this time of year, though clubs still are in bad shape in most cases.

Walter Winchell staged golf putting tournament at Roney Plaza's miniature course for newspaper and radio staffers, with Jack Cummins of WTVJ the winner. Awarded WW Cup, the two played a round, with columnist tieing the ex-golf pro.

Minneapolis

By Les Rees

Rose Midgets at Club Carnival.

Mills Bros. and Ray English top Club Carnivel floor show.

RKO-Orpheum has fifth Palace vaude unit coming in next month.

Northwest Variety club expects to raise $100,000 for its heart hospital via safety slogan contest offering $12,000 in prizes.

C. E. Bailiff, grocer of Bloomington, Minneapolis suburb, bequeathed Northwest Variety club $2,000 for heart hospital fund in his will.

Spike Jones, at Lyceum, gave free Charleston instructions with record albums as prizes for best pupils on Thursday afternoon of final week.

Lyceum gets Monty Woolley in "Man Who Came to Dinner" week of April 9 and also still has Mae West in "Diamond Lil" and Thomas Mitchell in "Death of Salesman," the former week of April 2 and latter in May under A.T.S.-Theatre Guild subscription aegis in May.

Hollywood

Edward Arnold's divorce decree finalized.

Cliff Reid hospitalized after a stroke in Reno.

Philip Wrigley in town for confabs with Gene Autry.

Richard Todd heads for England after three months at Warners.

Anne Triola out of legit "Of All Things" cast and into hospital.

Actress Lynn Merrick recuperating after an overdose of sleeping pills.

Dewey Robinson in the hospital, seriously injured by a hit-run driver.

Robert Taylor and Barbara Stanwyck vacationing at Palm Springs.

Mack Sennett alumni will hold annual reunion in Simi Valley, April 30.

Celeste Holm to appear in Hollywood Bowl sunrise services Easter morning.

Darryl Zanuck hosted Paul Reynaud, French political leader, at 20th-Fox.

Don Hartman became a director of National Foundation for Infantile Paralysis.

Bing Crosby to Front Royal, Va., to dedicate Bing Crosby Stadium, a recreation center.

Dennis Morgan goes to Milwaukee next month for opening of municipal auditorium.

Heather Wilde sailed in from England after roundabout voyage through Panama Canal.

John Wayne reelected prexy of Motion Picture Alliance for Preservation of American Ideals.

June Havoc awarded honorary life membership in Society for Prevention of Cruelty to Animals.

Raymond Massey narrated a short subject on cancer for U. S. and Canadian health organizations.

Bill Burnham and Dick Steen in town to round up talent for Glenn McCarthy's Shamrock Hotel in Houston.

George Folsey hospitalized for an eye operation while John Alton is subbing as chief cameraman on "Life of Her Own" at Metro.

Robert B. Price, special rep. of L. A. headquarters for Bank of America and w.k. in film industy, became a member of the bank's Quarter Century Club last week.

Pittsburgh

By Hal Cohen

Dinty Moore, WB exchange manager, underwent throat operation.

Dave Barnholtz in from Coast to look over his theatre interests in town.

Spike Jones revue set for two-day stand at Syria Mosque on April 4-5.

Mrs. Pete Dana, wife of Universal district manager, okay after an operation.

Sam Stratton in town, following Rueben Rabinovitch, ahead of Les Ballets de Paris.

Dancing Evans Family, of Homestead Park, set for 12-week tour of RKO vaude circuit.

Danny Schmidt, barrister-hypnotist, on mend at Montefiore Hospital after major surgery.

Raul and Eva Reyes now own four duplex houses, in addition to their own, in Hollywood, Fla.

Metro had Sharpshooter Dot Lind here for couple of days grabbing space for "Annie Get Your Gun."

Joe Mann and Elaine Beverly (Mr. and Mrs.), local radio personalities, making cafe debut at Carousel.

Philadelphia

By Jerry Gaghan

Booking agent Jolly Joyce opened branch office in New York City.

Spike Jones and his "Musical Depreciation" Revue are slated for Academy of Music April 17.

Film actor Claude Rains did narration for Salvation Army's show "There Is an Army" (24) in behalf of organization's annual appeal.

Marty Bohn, now heading floor show at Nut Club, received a citation from National Purple Heart Assn. for his trouping during the war.

Dr. Allen B. DuMont, president of Allen B. DuMont Laboratories, will speak at dinner-meeting of Philadelphia Television Assn. on future of television.

Margaret Truman will head the guest list at Robin Hood Dell's 21st anni dinner April 17. Truman will be one of Dell's soloists during concert season in Fairmont Park this summer.

Dancer Liane Plane suffered back injury during Ballet Theatre's first number at Academy of Music Friday night (24). Ballerina Muriel Bentley, who was in audience, took Miss Plane's spot in "Gala Performance," without anyone out front being the wiser.

OBITUARIES

ARTHUR HOPKINS

Arthur Hopkins, 71, legit producer, died of a heart ailment at St. Vincent's hospital, N. Y., March 22.

Details in the Legitimate section.

FRANK BUCK

Frank Buck, 66, who gained international fame as the "bring 'em back alive" big-game hunter, died of a lung ailment in Houston, Tex., March 25.

He once estimated that in 33 years he had captured more than 100,000 birds of every variety, more than 50 elephants, scores of pythons, 65 tigers, and also hundreds of other wild animals, all tracked down in the far corners of the earth.

Buck was born in Gainesville, Tex. Eventually he landed in Chicago. He was not quite 21 when he met Amy Leslie, whose real name was Lily West, a prominent Chicago drama critic and former actress. They were married. For a period of several years the couple lived in Chicago, where Buck was general assistant to the head of the Western Vaudeville Managers Assn. and later western representative of the N. Y. Telegraph. He started an aviary at his Chicago home and once again began to read books on animals.

His marriage ended in divorce. In 1911, with the proceeds of $3,500 won in a card game, Buck sailed for Bahia, Brazil, where he purchased a quantity of birds. Back in New York, the zoos and bird dealers snapped them up at large profits to himself. Successive expeditions to South America followed.

After journeying to Singapore, where he penetrated the jungles and caught his first python, Buck's fame as an explorer spread. On one occasion, he delivered to the City of Dallas a zoo complete with 500 specimens of birds, animals and reptiles. He also began to gain a reputation as a showman.

It was at the suggestion of the late Floyd Gibbons, war correspondent, that Buck, in conjunction with Edward Anthony, wrote "Bring 'Em Back Alive," published in 1930.

In 1935 his two books, "Fang and Claw," and "Tiny Thompson in the Jungle" were published. Two years later he published "On Jungle Trails," and in 1939, "Animals Are Like That." Three of his books were made into motion pictures. In recent years he had made extensive tours as a lecturer.

In 1937 he joined the Ringling Bros. and Barnum & Bailey Circus and also exhibited his animals at the Chicago Fair and later at the New York World's Fair. At one time Buck established a private wild animal zoo at Amityville, L. I., which he operated for several years.

Last summer, he made a trip to Singapore and returned with a cargo of animals. At Christmas he published an album of recordings of jungle stories.

Survived by his second wife, daughter, a sister and two brothers.

KATHARINE GREY

Katharine Grey, 77, retired actress, died March 21, at Orleans, Mass.

Born in San Francisco, Miss Grey made her debut with Augustin Daly's company at Daly's theatre, N. Y., 50 years ago, in Bronson Howard's "Shenandoah." She later appeared in companies of James A. Herne, including his great success "Shore Acres," after which she appeared with Charles Coghlan, Arnold Daly and William H. Crane. She followed Margaret Anglin in Richard Mansfield's production of "Cyrano de Bergerac" and played in such prominent successes of that era as "The Dawn of Tomorrow," "The Lion and The Mouse," "Madame Butterfly," "Paid in Full," with Mrs. Fiske in "Salvation Nell," "The Ninety and Nine," "The Best of Friends," "Business is Business," and "When We Were 21" with Nat Goodwin and Maxine Elliott."

In her younger days she became the wife of Paul Arthur, comedian, who lost his life in a hotel fire in London, and with him she appeared at the Madison Square theatre, N. Y., in "On and Off," and a number of farces produced by Charles Frohman. She later married John Mason and acted with him in "The Third Degree," by Charles Klein.

LOTTIE BRISCOE

Lottie Briscoe, 69, former stage and screen star of silent pictures era, died in New York, March 19. She was the wife of Harry Mountford, former executive secretary of the White Rats of America, Inc., original vaude actors' union.

A child actress in the days of McKee Rankin and Richard Mansfield, her subsequent rise in the theatre was rapid. After starring in "Editha's Burglar," she rejoined Mansfield to appear in prominent roles in "The Devil's Disciple" and "Richard III."

Before retiring from the stage in 1915 because of illness, she appeared in "A Midsummer Night's Dream," "My Friend From India" and "For Fair Virginia."

When the Essenay Co. was formed in 1907, she joined it as one of the first legitimate theatre actresses to go into pictures. Her first leading man was Francis X. Bushman. She later joined the Lubin Co., of Philadelphia, and was starred in its pictures for four years.

She also appeared in vaudeville and enjoyed a long run in George Kelly's sketch, "Mrs. Wellington's Boots." Later she made infrequent appearances on radio programs before being confined to her home for the last 15 years.

Besides her husband, she is also survived by a sister, Mrs. Al Rauh, the former Olive Briscoe, also a former actress.

HUGH BENNETT

Hugh Bennett, 57, pioneer film director and more recently a film editor, died March 21 at his home in Malibu, Calif., following an attack of coronary thrombosis. His last assignment was as editor on the Ronald Colman picture, "Champagne for Caesar," at Motion Picture Center.

Bennett entered the film business as a projectionist in New York with the old Edison Co. and moved to Hollywood with Al Rockett in First National. After a time as editor for Warners, Reliance and Samuel Goldwyn he became a director for Paramount and piloted the "Henry Aldrich" series and "National Barn Dance." He suffered a heart attack while directing "The Biscuit Eater," for Paramount several years ago and never fully regained his health.

GERTRUDE HAYES

Gertrude Hayes Gerard, wife of Barney Gerard, Monogram producer, died March 23 in La Jolla, Calif.

Professionally known as Gertrude Hayes, she starred for nearly 20 years in "Barney Gerard's Follies of the Day," on the old Columbia burlesque wheel. She also appeared in vaudeville circuits with Mabel Carew in dramatic sketches. She also played in England and was well known for her male impersonations.

Surviving, in addition to her husband, are a sister, a nephew and a niece.

Father, 58, of Si Lax, Columbia Pictures salesman, died in Chicago, March 21. Surviving are his wife and two sons.

JOHN J. KEIRANS

John J. Keirans, 81, one of the pioneer theatrical columnists, died last week in Philadelphia. Keirans worked on the Philadelphia Record, the North American and the Public Ledger and for 30 years wrote a column about theatricals and its people, which was syndicated to 30 papers in the U. S. and Canada.

In 1899, Keirans became manager of the Bijou Theatre, Philly, and later managed road shows. In 1904 he returned to Philadelphia to become exchange editor of the North American, a post he retained when that latter was absorbed by the Public Ledger 20 years later.

EDOUARD ESPINOSA

Edouard Espinosa, 78, one of best known British ballet masters, died in Worthing, England. Born in London of Spanish ancestry, Espinosa made his first London appearance in 1889. Four years later he gave a performance in New York. Subsequently, Espinosa became ballet master of the Covent Garden and many London theatres.

He produced dances and ballets for more than 300 productions in his long career. He had taught dancing for more than 60 years and had written many books on ballet techniques.

SYLVIA DeFRANKIE

Sylvia DeFrankie, 60, retired actress, died March 15 in Lancaster, Ohio.

She began her acting career in South Bend, Ind., where her father managed a theatre.

She appeared in "Just Married" and with Cecil Lean and Cleo Mayfield in "Look Who's Here." Her last appearance was some years ago in "The Student Prince."

Surviving are two sisters.

FRANCIS X. KIRSCH

Francis X. Kirsch, 51, "Albany's Singing Cop" and broadcaster over stations in that area, died March 24 at his home in that city. He had recently been retired as a police sergeant.

Kirsch won top honors on "Major Bowes Amateur Hour" broadcast March 16, 1936 and an offer to join one of the traveling units. He appeared with the troupe when it played the Palace Theatre, Albany, in May of that year. Kirsch had also sung in local operettas and with musical groups. His wife, a son and daughter survive.

FRANCIS (DINK) TROUT

Francis (Dink) Trout, 52, veteran radio actor, died in Hollywood March 26. Best known for his milquetoast characters, he was featured on the Dennis Day radio show, and also appeared with Lum and Abner and more than a dozen other air shows during long ether career that followed some years in vaudeville.

He once played with Ben Bernie's band. He worked in many pix including the "Scattergood Baines" series.

Mother survives.

JOHN L. McGEARY

John Lawrence McGeary, 52, orchestra leader and musician, died March 21 at Columbus, O. He had been appearing with the Walter Knick Trio at the Jai Lai in that city.

McGeary was at one time concert master for the Ohio Theatre orchestra and his orchestra had also been featured at the old Keith and Majestic theatres, at the Hartman (legit house) and in concerts at Olentangy Park. He was formerly staff violinist for WBNS.

Survived by wife, son and brother.

PAUL G. BROWN

Paul Goodwin Brown, 79, director and member of executive board of Universal Pictures, died in Palm Beach, Fla., March 24.

Brown, a retired engineer before joining Universal, had headed the Keystone State Corp. of Philadelphia; was a director of American Society of Civil Engineers and was one-time president of Engineers Club of New York.

JACK EVANS

Jack Evans, 48, bandleader, died March 22 in Toronto. He organized his combo 24 years ago, had played the fall and winter seasons at the Columbus, Toronto, for the past 16 years, and the Palais Royale during the summer months.

Survived by wife, two daughters and two sons, who are members of the band.

GEORGE BELL

George Bell, 54, former ventriloquist, died March 15th, at his home in Mexico City after a heart attack. He was a son of the late Richard Bell, famed English clown.

Bell retired from showbiz some years ago and entered merchantile business in Mexico City. Survived by two brothers and three sisters.

JOHN C. ANDERSEN

John C. Andersen, 59, co-owner of the Welton, Denver, and former operator of Ft. Morgan and Brush, Colo., theatres, died in Denver last week following an emergency operation.

Survived by wife, a son and three daughters.

HAROLD HARRIS

Harold Harris, 58, who was to have been company manager for the forthcoming double-bill legit production "A Phoenix Too Frequent" and "Freight," died in Cedarhurst, L. I., March 26. Among those Harris worked for in managerial capacities were Major Bowes, Texas Guinan and Mike Todd.

A sister and brother survive.

LEWIS C. ECKELS

Lewis C. Eckels, 62, character actor, died in Kansas City, March 26, while on tour with Mae West's "Diamond Lil" company. Actor suffered a heart attack after Thursday (22) night's performance.

His wife, Cara Louise Field, also a member of the "Diamond Lil" company, and a daughter survive.

JAMES W. GREENLEY

James W. Greenley, 73, one-time theatre operator, died in Portland, Me., March 26. Greenley, who operated a roller skating rink in Portland during the war, opened that city's first film house in 1907.

Surviving are a wife, three daughters, a son, a brother and a sister.

WILLIAM C. BARRETT

William C. Barrett, 48, international veepee of International Alliance of Theatrical Stage Employees, died of a heart attack March 26, while returning from IA quarterly meeting at Vancouver.

Wife and two children survive.

FREDERICK VON LAMBECK

Frederick Von Lambeck, 32, horse trainer and judge, who at one time doubled for Tyrone Power in a number of the film actor's riding sequences, died in Rochester, N. Y., March 26.

His mother survives.

WILLIAM SCOTT

William Scott, 63, one-time manager of the A. B. Marcus Show, died in Brisbane, Australia, March 15.

Later he ran an amusement park, in Brisbane, with Phil Wirth of Wirth's Circus.

HAL SHUMATE

Hal Shumate, 38, radio announcer, was killed in an airplane crash on March 20, near Harlingen, Texas.

Shumate was employed at KGBS, Harlingen. He was formerly with KRGV, Weslaco, Tex.

KARL L. MOSTELLER

Karl L. Mosteller, 42, former supervisor in the record department of the Radio Corp. of America, Victor Division, Camden, N. J., died last week at his home in Haddonfield, N. J.

Wife and mother survives.

RAFFAELE VIVIANI

Raffaele Viviani, 62, noted Italian actor and playwright, died in Naples, March 22, after a long illness.

CHARLES R. SADLER

Charles R. Sadler, 75, pioneer motion picture stunt man, died March 23 in Los Angeles.

Mother, 96, of Arthur Judson, concert manager and booker, died at Harrison, N. Y., March 22. She is survived by another son, two brothers and a sister.

Mother, 76, of Ben Ross, comedian, died in Dayton, Ohio, March 24. Surviving also are two other sons and two daughters.

Virginia Marie Terrell, 39, secretary to Cecil B. DeMille, died in Hollywood March 24, following a long illness.

Mother, 75, of Frank Finger, Paramount cameraman, died March 22 in Culver City.

MARRIAGES

Shirley Banning to Billy Gray, Los Angeles, March 26. He's a night club performer.

Margaret Parmentier to James Baker, New York, March 25. Bride is a legit actress.

Sally Yvonne Weisburgh to Dr. Murray Grossman, New Rochelle, N. Y., March 25. Bride's father is Herbert Lloyd Weisburgh, president of Radio & Television, Inc., N. Y. manufacturing firm.

Roberta Ethel Ferencich to Joe Schadl, San Antonio, March 13. He's a cameraman at WOAI-TV there.

Joan Eisman to Sam Rosenblum, March 18, in Chicago. Bride is secretary to Hank Markbreit, midwest manager for Bourne music.

Ronda Sherwood to Jack Page, Indianapolis, March 24. He's a Chi talent agent.

Hannah Williams to Thomas J. Monaghan, Los Angeles, March 22. Bride is an actress and former wife of Jack Dempsey; he's a night club comic.

Ann Peron to Galen Drake, New York, recently. Bride is a model; he's a radio commentator.

Sylvia Hyde to Samuel P. Lesser, Stamford, Conn., March 25. Bride is a member of Metro's foreign dept. secretarial staff.

BIRTHS

Mr. and Mrs. V. L. Wadkins, daughter, March 5, Latrobe, Pa. Father's district manager of concessions for Manos theatre circuit.

Mr. and Mrs. Jake Stefanon, daughter, Pittsburgh, March 10. Father's manager for Blatt Bros. theatre chain in Roaring Spring, Pa.

Mr. and Mrs. Hobart Grimes, son, Chicago, March 17. Father is member of WBBM staff.

Mr. and Mrs. Elmer Upton, Jr., son, Chicago, March 17. Father is WBKB tele engineer.

Mr. and Mrs. Scotty Fessenden, son, Chicago, March 22. Mother is former dancer, Talia Wermuth.

Mr. and Mrs. Al Boretz, daughter, New York, March 26. Father is a radio-TV writer.

Mr. and Mrs. Chuck Keehne, daughter, Van Nuys, Calif., March 22. Father is wardrobe chief for Pine-Thomas.

Mr. and Mrs. Sonny Shepherd, son, Miami Beach, March 20. Father is a radio exec there and formerly with the Wometco theatre chain.

Cantor's Show

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ner, the veteran star tees off on a comedy note by entering with a violin. He introduced his two pianists—"one of them somebody left over from the Boston Symphony."

A sentimental crack about hoping that his "grandmother could only be here; when I was a kid in Henry Street she always said 'go and play in the hall' and I'd have liked her to see me play in the hall—Carnegie Hall" was a natural. None of the nostalgia or sentimental thereafter was sticky. With the innate showmanship of veteran trouping, Cantor's routine thereafter was as objective as a reporter's. His closeups on the greats with whom he became associated, and vice versa, were projected in matter-of-fact manner. His career, by now more or less public information, requires no gilding, hence his raconteuring has greater authority by underplaying.

Only in spots did he wax hypersentimental, principally as regards Ziegfeld and Bert Williams, but all of it was in good taste.

Columnist Sidney Skolsky, who did such distinguished pioneering with "The Jolson Story," has been working on the Eddie Cantor saga for ultimate filmusical production, and his subject virtually writes the script for him, if the Carnegie Hall recital is any criterion. Cantor reprises "Harrigan" and "My Wife's Gone to the Country" in his novitiate as a singing waiter with Jimmy Durante in Coney Island.

Stuff about Gus Edwards' "Kiddie Kabaret," with his lifetime pals Georgie Jessel, Jack Wiener (now the agent), Winchell, Lila Lee, Georgie Price, Hildegarde, et al., is recalled.

Ted Lewis, Van & Schenck, more Ziegfeldiana, Marilyn Miller, Fanny Brice, Irving Berlin, Gus Kahn and Walter Donaldson, the Shuberts' "Midnight Rounders" and how Harry Akst brought him "Dinah," but couldn't sell Cantor a Berlin (Max Winslow) plug song, John Barrymore, Orson Welles, more about Schnozzola, sentimental stuff about Sam Goldwyn and Jessel (twice more recalled), update Cantor's show biz progress. His name-droppings are colorful and authoritative.

'March of Dimes'

His anecdote about Jessel's "suicide" note and how George M. Cohan conned the torching comic out of it, and how Jessel converted the sentimental "farewell" note into a $500 advance on a pop song; "Tomatoes Are Cheaper," a 1932 depression song; the rise of Cantor on Chase & Sanborn's radio program and the hokum "If I'm the President" ("we want Cantor") bring him to his intimate association with President Roosevelt and the March of Dimes which Cantor coined. FDR proposed 1,000,000 people at $1, and the comedian asked, "How, Mr. President, would you like 10,000,000 people contributing 10c" instead to the Warm Springs Foundation (infantile paralysis). And how FDR, over a Thanksgiving broadcast, quoted Cantor's line, "It's great to be in a country where you sit down to carve a turkey instead of a map."

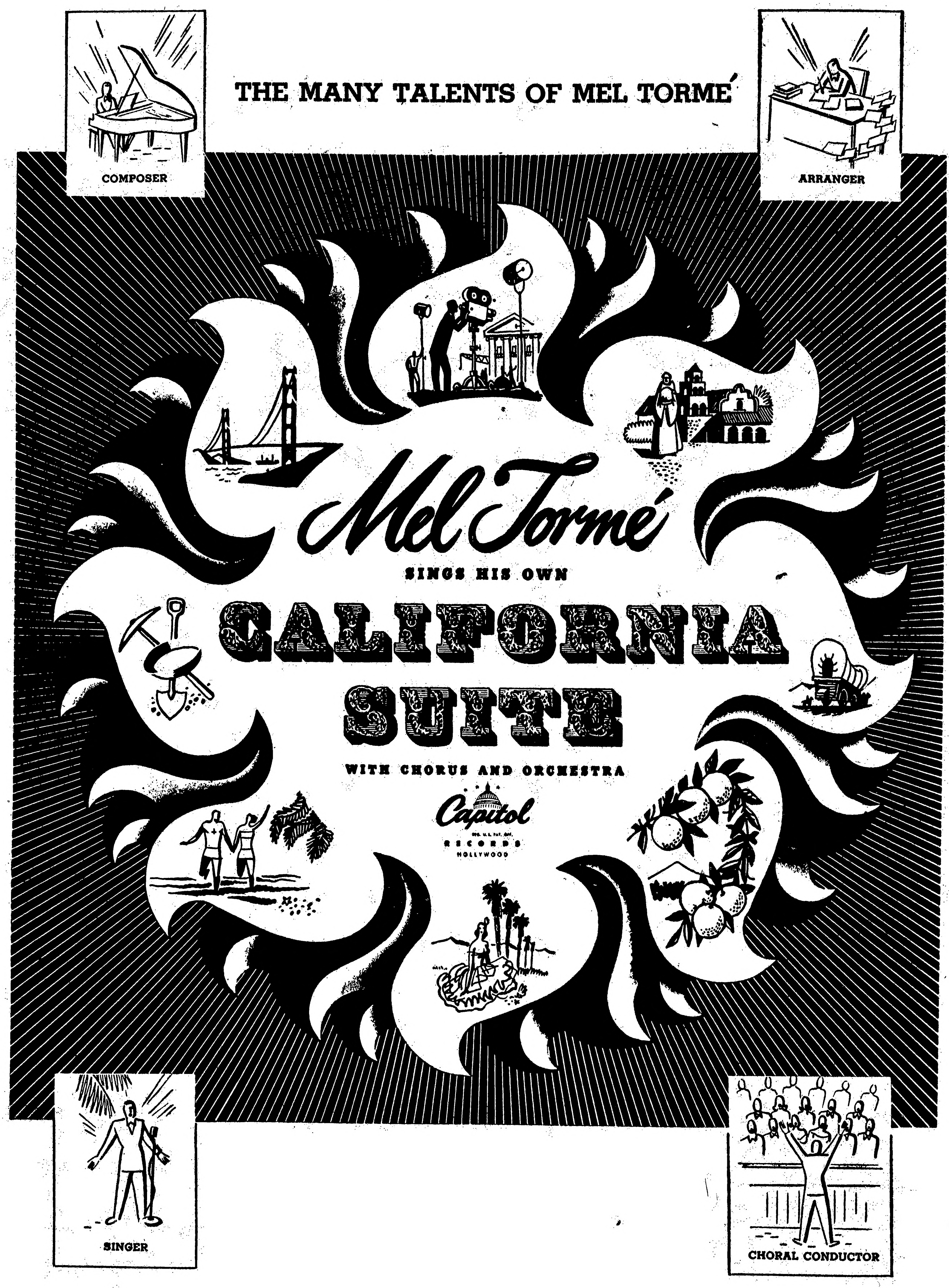
Berlin's "No Business Like Show Business" was a sort of unofficial theme song, opening and closing, but segueing into "Ida," "Margie" and "If You Knew Susie," and his now trademarked "I'd Love to Spend This Hour With You."

Cantor spent from 8:50 to 10:23 uninterruptedly—as solid a one-man show as could be desired. He was gay, serious and quasi-tragic in the cavalcade of emotions. The most sorrowful note was the Bert Williams reminiscence about a New Year's eve in a Chicago hotel with the great colored comedian, who, while always stopping in the best hotels, had to go up the back, or servants' entrance. "It wouldn't be so bad, Eddie, but what really hurts is the applause still ringing in my ears."

Cantor's Carnegie click, captioned "my 40 years in show business," was actually a double-featured benefit for the Cantor Boys Camp at Surprise Lake, N. Y., for underprivileged N. Y. kids from the lower east side sector, and under auspices of the One World Committee which sponsored and garnered the residual net. The One World Committee donated $1,000 to the Cantor Camp.

Cantor signed off: "Service is the rent we pay for our room on earth—I try to be a good tenant."

THE MANY TALENTS OF MEL TORMÉ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